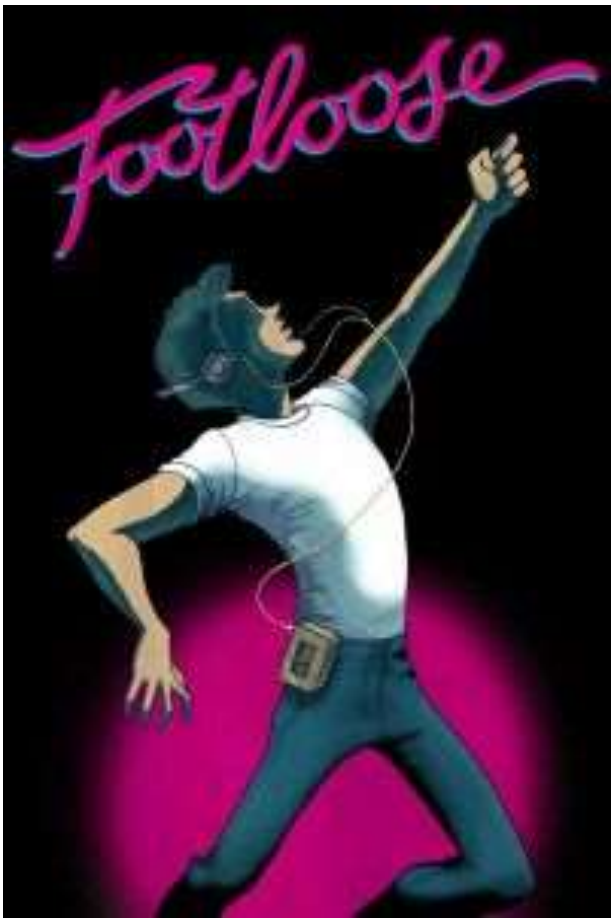
The Jefferson Performing Arts Society

Presents



A Study Companion

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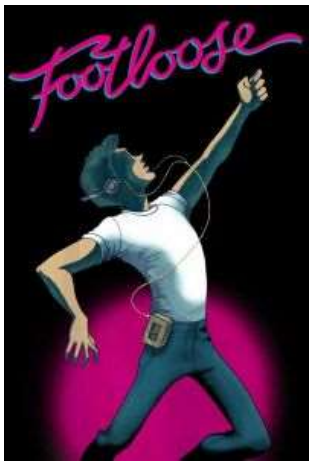

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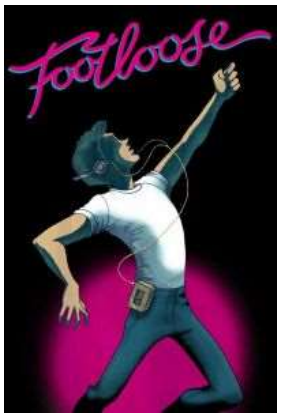


Teacher's Notes

Stage Adaptation by Dean Pitchford and Walter Bobbie
Based on the original screenplay by Dean Pitchford
Music by Tom Snow
Lyrics by Dean Pitchford
Additional Music by Eric Carmen, Sammy Hagar, Kenny Loggins and Jim Steinman

Directed by Frannie Rosenberg
Musically Directed by Natalie True
Choreographed by Lynne M. Lawrence

The JPAS production of Footloose will be using a modified version of the script. As the original version of the script contains profanity, we have chosen to adapt it for our audiences. As there has been some controversy in other parts of the country regarding the modification of the Footloose script, particularly around the removal of profanity, we felt it important to provide an analysis of this controversy. This analysis is included in the section *A History of the Play.*

One of the most electrifying movie musicals bursts onto the JPAS stage with exhilarating results! Life in small town Bomont is peaceful until big City boy Ren arrives. Breaking every taboo, Ren brings dance back into the heart of a town held back by the memory of a tragedy. To the rockin' rhythm of its Oscar and Tony-nominated score with dynamic new songs for the stage musical, FOOTLOOSE explodes onto the stage with classic 80's anthems like "Holding Out for a Hero," "Almost Paradise," "Let's Hear it for the Boy" and, of course "Footloose!"

In addition to these classic 80's anthems, Footloose contains other important social commentary. Messages supporting dance history and its importance to culture, messages exploring censorship, the democratic process and the importance of advocating to change or repeal laws that no longer support the development of society, messages about the dangers of drinking and driving and messages about literacy fill the pages of our tale.

The character Ren goes before the city council and uses the following overview of dance history as an argument for why dance is important:
From the oldest times, people danced for many reasons. They danced so their crops would be plentiful or so that their hunt would be good. They danced to show their community spirit, and they danced to celebrate.

The song "*Dancing is not a Crime*," though meant to be tongue and cheek, also has lyrics that give a dance history overview:

When folks were tribal
Back before the bible
They were liable to dance when the crops came in
Or they'd pull out all the stops
When the earth would spin
Or maybe—they had a battle to win

So they would dance
Every time they had the chance
What ever the season or the circumstance
They found a reason to throw a party in their pants
So let's do like they did and dance, dance, dance

THE HISTORY OF DANCE: A BRIEF OVERVIEW section of this companion provides a more in depth exploration of the history of dance. It includes additional links to more dance history web resources. This section is followed by **Math through Rhythm**, a lesson that uses dance to teach mathematics. This section includes an extensive list of links to other lessons and activities teachers can use to further explore the connection between math and dance.

Messages exploring censorship emerge not only from the idea of banning certain types of music but also from a conversation Ren has with Reverend Shaw and some of the school faculty about a certain book. The new English teacher wants to introduce "*Slaughterhouse Five*" into Bomont high's American Lit course and several people town are in an uproar about it. According to some on-line sources:

> *Slaughterhouse-Five* has been the subject of many attempts at censorship, due to its irreverent tone and purportedly obscene content. In the USA it is frequently banned from literature classes, removed from school libraries, and struck from literary curricula; however, it is still taught in some schools. The U.S. Supreme Court considered the First Amendment implications of the removal of the book, among others, from public school libraries due to its content in the case of **Island Trees School District v. Pico**, [457 U.S. 853 (1982)], and concluded that " *local school boards may not remove books from school library shelves simply because they dislike the ideas contained in those books and seek by their removal to "prescribe what shall be orthodox in politics, nationalism, religion, or other matters of opinion*."" *Slaughterhouse-Five* is the sixty-seventh entry to the

American Library Association's list of the 100 Most Frequently Challenged Books of 1990-1999

The ***Slaughterhouse Five*** section of this companion provides an overview of the book's plot as well as Kurt Vonnegut's own experiences in WWII as a prisoner of war imprisoned in an underground slaughterhouse known by German soldiers as Schlachthof Fünf (Slaughterhouse Five). This section contains copies of an actual letter Vonnegut sent to his family. He had written the letter while recuperating in a repatriation camp. Vonnegut's letter details his capture and survival.

Footloose explores the democratic process in two ways. The first references the "Bard of Democracy" Walt Whitman. The other way focuses on the importance of advocating changing or repealing laws that no longer support the development of society.

Reverend Shaw references a line from a poem by Walt Whitman in one of his sermons "*I hear America Singing*." He asks the congregation "*Aren't we the song that we sing? Don't we lift our voices to tell the world who we are? And what we believe? So I ask you this morning, what song are you singing?*" Reverend Shaw also asks "*If Walt Whitman were alive today, what song would he hear America singing*?" The section of this companion that focuses on Walt Whitman's poem does exactly that, providing lesson plans and activities that offer students opportunities to create their own "***I hear America Singing***" poems.

"*I hear America Singing*" is a tribute poem to those who helped shape our country. The poem references masons, carpenters and metalworkers. In New Orleans, those who held these positions working to create the city often were people of color. The article "***African Symbols in American Wrought Iron***," previously published in The Anvil's Ring (an ABANA publication,) gives a brief overview of how Africans contributed to the building of our great country, particularly the development of the Mississippi Delta. This article includes photographs of wrought iron. The photographs have been transformed into a matching game. The matching game allows students to match a design of an African symbol with the photograph of that symbol in wrought iron.

The importance of democracy as a tool that has helped shape our country is the framework for Footloose. Ren organizes a campaign to repeal "*Local ordinance four-sixteen—the law against public dancing within the Bomont town limits*." In our play, dance is used as a source of activism. In an exchange between Ren and his friend Willard we see how this theme expands and takes shape:

> **Ren**: *"I'll take on anybody!"* **Willard**: "*What about the town council?"*
> **Ren**: *"I'll fight city hall! If there's one thing worth fighting for, it's freedom."*
> **Willard**: *"You know there's a law."* **Ren**: *"Well maybe that law needs changing."*

This companion's section on dance and activism gives a history on how dance has been used as an extension of democracy. It includes an exploration of how dance has helped

to shape modern culture. In this regard, Footloose is a reflection of how dance has been used as a tool for social change.

Messages about underage drinking and drinking and driving abound in Footloose. In a sermon delivered by Reverend Shaw the audience is shown one of this play's central themes:

> **Shaw:** *And now it comes to me that some young people in our community want to change our law and throw a dance. This morning let's remind ourselves that this law is not about dancing. This law is a tribute—a tribute to four young people who held the promise of Bomont's brightest and we stand united in honoring their memory.*

The four young people Reverend Shaw is referring to were driving under the influence when they died. Ren, Ariel Rusty and Willard travel 100 miles to "The Bar-B-Que" to dance, however, dancing isn't the only thing they want to do. As they decide to order beers Ariel asks "*Hold on! Who's gonna drive?*" Rusty responds, "*I'll drive*." And then, while the other characters proceed to order beers, she does not drink. It appears these four young people have learned from the tragedy after all, the very important message about what can happen when someone drives under the influence.

Messages about literacy and the potential fates tided to the illiterate are sprinkled throughout the pages of our tale as well. About her boyfriend Chuck Cranston, Ariel sings:

> "*Yeah, he likes to pretend he's a man among men but with his hands in his pockets he can't count to ten—don't worry baby, your secret's safe with me."*

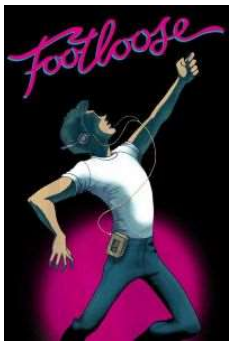
In addition to being unable to count, Reverend Shaw informs us: "*The boy has a record of arrests.*" We later learn, through a less than literate exchange, where Chuck Cranston's lack of literacy and numeracy skills are leading him:

> **Willard:** "*Ariel likes trouble. And you have definitely proved to everybody in this town that you are T-R-U-B-L*."
>
> **Wendy Jo:** "*But can he really compete with Chuck Cranston, the rugged, dangerous high school dropout –slash drug dealer who was recently evicted from a trailer park*?"

In another scene, Arial is the only one of her friends who has read a book. She lets her other friends Rusty and Urleen copy her book report. Wendy Jo does not need to copy the report and Urleen incredulously asks her friend: "*You read a book?!*" to which she responds: "*Cliff Notes*."

Full of classic 80's anthems as well as messages supporting dance history and its importance to culture, messages exploring censorship, the democratic process and the importance of advocating to change or repeal laws, messages about the dangers of drinking and driving and messages about literacy, we welcome you to our production of Footloose.

Enjoy!



Louisiana

Educational Content Standards and Benchmarks

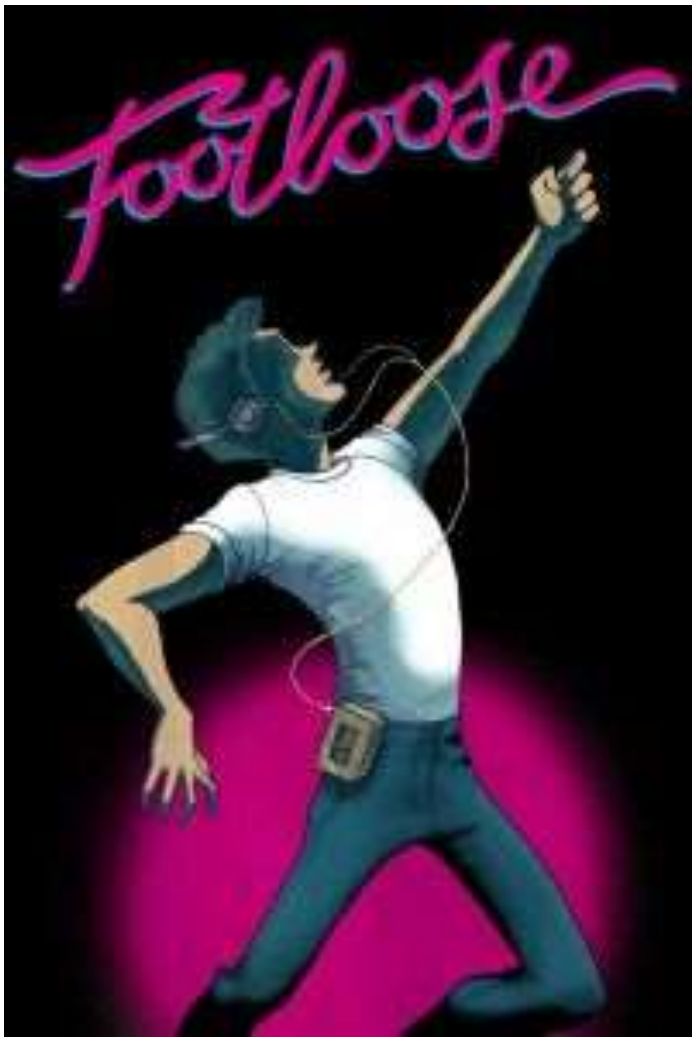
Content Standards and Benchmarks will follow each section of this companion. In the interest of brevity, **Content Standards and Benchmarks** will be listed for grades K-4 only. Most Content Standards and Benchmark coding for each subject is similar, and can be adapted for every grade level. As an example, English Language Arts Content Standard Three, "**Students communicate using standard English grammar, usage, sentence structure, punctuation, capitalization, spelling, and handwriting**, has corresponding Benchmarks across grade levels. The code is written **ELA** (English Language Arts,) **3** (Content Standard **3**,) and **E1** (grades **1-4**.) The same Benchmark applies to all grade levels. Coding can be converted as follows:
ELA-3-E1 Writing legibly, allowing margins and correct spacing between letters in a word and words in a sentence **Grades 1-4**
ELA-3-M1 Writing fluidly and legibly in cursive or printed form **Grades 5-8**
ELA-3-H1 Writing fluidly and legibly in cursive or printed form **Grades 9-12**

As another example:

Mathematics Content Standard NUMBER AND NUMBER RELATIONS, **"In problem-solving investigations, students demonstrate an understanding of the real number system and communicate the relationships within that system using a variety of techniques and tools,"** has corresponding Benchmarks across grade levels.
The code is written **N** (Number and Number Relations,) **1** (Benchmark **1**,) and **E** (grades **1-4**.) The same Benchmark applies to all grade levels. Coding can be converted as follows:
N-1-E Constructing number meaning and demonstrating that a number can be expressed in many different forms (e.g., standard notation, number words, number lines, geometrical representation, fractions, and decimals); **Grades 1-4**
N-1-M Demonstrating that a rational number can be expressed in many forms, and selecting an appropriate form for a given situation (e.g., fractions, decimals, and percents); **Grades 5-8**
N-1-H Demonstrating an understanding of the real number system; **Grades 9-12**

All Louisiana Content Standards and Benchmarks were retrieved from:

http://mconn.doe.state.la.us/standards1.php



A History of the Play

Footloose is a 1998 musical based on the 1984 film of the same name. The music is by Tom Snow (among others), the lyrics by Dean Pitchford (with additional lyrics by Kenny Loggins), and the book is by Pitchford and Walter Bobbie.

Act 1

An ordinary city kid, is in a dance club in Chicago, dancing off his stresses born of his long and arduous eight-hour work day ("Footloose"). But this is his last visit; he tells his friends that due to financial pressures brought on by his father's abandonment, he and his mother Ethel are moving to a small town named Beaumont, where his aunt and uncle have offered to give him shelter. Once there, Ren and Ethel attend church and get their first glimpse of Reverend Shaw Moore ("On Any Sunday") a conservative minister who is a big authority figure in the town. After a long sermon lambasting the evils of "rock and roll" music and its "endless chant of pornography", the Reverend's daughter, Ariel, runs off to a gas station to meet her boyfriend Chuck Cranston, who is, for lack of a better term, trailer trash, only wanting to get in Ariel's pants ("The Girl Gets Around"). While they embrace, the Reverend shows up and catches Chuck with his hands around his daughter, much to his chagrin.

The next day, Ren shows up for school and immediately becomes friends with Willard Hewitt, a slow-witted cowboy with a bad attitude and a strong loyalty to his mother. Ren tells Willard about the dancing he used to do in Chicago ("I Can't Stand Still"). Willard tries to stop him from dancing in the middle of the school, but Ren ignores him and puts on a show in front of the school principal, who angrily explains that dancing is illegal in the town of Beaumont. Willard defends Ren, saying that he is new in town and does not know the rules. After the principal leaves, Rusty, who is madly in love with Willard, tells him how brave he is to have stood up to the principal on Ren's behalf. Rusty and her friends then explains to a bemused Ren that dancing is illegal after Reverend Moore passed a law forbidding dancing after his son died in a car accident returning from a dance. They then warn him to lay low unless he wants to get into even more trouble than he already is. ("Somebody's Eyes").

Ariel returns home to a disgruntled Shaw, who stubbornly ignores her despite her repeated attempts to engage conversation with him. Exasperated, she leaves the room in a huff, leaving the Reverend and Vi, his wife, alone to bicker over her. Shaw expresses his concern over Ariel's relationship with Chuck Cranston, but when Vi attempts to assure him their fling will soon cool down, he silences her and storms off to finish writing his sermon. Ethel, fed up with the groundless suspicion that Ren as the "new kid" is forced to suffer, enters the kitchen to commiserate with Vi over a cup of tea. The two discuss how no one ever listens to them, everyone being so set in their own ways that they are seldom allowed to get a word in edgewise ("Learning to be Silent").

After school that day, several of the students go to the Burger Blast, a burger restaurant. Ariel, Rusty and their friends are doing homework at a table while Willard talks to Ren, who is dressed up in a waiter's uniform and roller skates, as he has just been hired to work at the restaurant. When Ren takes Ariel's order, she flirts with him. Willard warns

Ren that Chuck Cranston would not be happy if Ren were to become involved with Ariel. Ren then proceeds to question Willard about his relationship with Rusty. Willard proclaims that he thinks she is very good looking, but is annoyed by her nonstop talking. Ariel is talking with her friends about how she wants to find a decent guy ("Holding Out for a Hero"). Chuck shows up in a fury and starts to yell at Ariel. Ren and Willard come to her defense, but it is Betty Blast, the owner of the restaurant, who breaks up the fight.

After Ren gets off work, Ariel takes him to her secret place beneath the train tracks where she discusses her hatred of Beaumont. Unbeknownst to them, Chuck witnesses the pair together. Afterwards, Ren walks her home, catching the Reverend and Vi by surprise, as they had believed that Ariel was at home in her room all the while. Despite Shaw's displeasure at his daughter's disobedience, a nervous Ren absentmindedly insults him in an attempt to ease his worries, ironically only making the situation more awkward and causing all of Shaw's friends (who were over playing a game of bridge) to dash off. An irritated Shaw then sternly orders Ariel to cease her visits with him, but Ariel retaliates, claiming that he is doing no more than make her feel like a prisoner. After a fed up daughter and wife storm off in a rage, Shaw begins to feel a pang of guilt, pondering whether or not he is being fair with his daughter while considering the problematic task of being both a preacher and a father ("Heaven Help Me").

At school the next day, Ren shows up late to gym class with Ariel and Willard and explains to the teacher that he was jumped by Chuck, but the teacher won't listen. Ren laments that the citizens of Beaumont are so "wound up", muttering that at least in Chicago he had the clubs to turn to in times of stress. After a quip by Willard suggesting that they "should take the coach dancing", Ren realizes that throwing a dance would be the perfect way to alleviate the teenagers' pressures, while at the same time making a statement to Reverend Moore and the town council. Willard tells Ren that he is insane, but Ren won't listen and reveals his plan to all of the students, eventually winning them over. Word catches on to Reverend Shaw, who, as the one responsible for banning it to begin with, is determined to do anything within his power to ensure that it does not happen ("I'm Free").

Act 2

Ren, Ariel, Willard, and Rusty are in a town miles from Beaumont where there is a big dance hall, complete with a country band ("Still Rockin'"). Rusty repeatedly attempts to dance with Willard, but he weasels his way out, dragging Ren off to the bar to get drinks. There, he explains to Ren that he doesn't know how to dance. Rusty overhears them, and so do several cowboys, who begin to mock Willard. Rusty comes to his defense, saying that he might not be perfect, but she loves him anyway ("Let's Hear it for the Boy"). During Rusty's song, Ren tries to teach Willard to dance, who after much initial stumbling and apprehension whips off an amazing dance combination, much to Rusty's surprise.

When Ren brings Ariel home, Shaw is extremely angry with her for seeing Ren. He almost hits her, but he stops himself and Ariel runs from the room. Vi talks to Shaw and

tries to explain that he is too hard on her because of the way he feels about their son's death and that she doesn't mean to make him upset ("Can You Find it in Your Heart?").

Meanwhile, Ren, Willard, and their friends are trying to find a way to present their idea to the town council. Ren is extremely discouraged and considers forgetting the whole idea. Willard gives Ren some advice that his mother told him and explains that he can't give up ("Mama Says"). Just as Ren's confidence has built up, Ariel shows up with a black eye and tells Ren that Chuck beat her up. Willard and his friends go off to find Chuck, and Ren comforts Ariel. Ariel reveals the truth about her brother and gives Ren a Bible with various passages he can use for his motion. It is then they both realize they've fallen in love with each other ("Almost Paradise").

At the town council meeting, Ren stands up and explains to the council, including the principal, coach, and Reverend Moore, that dancing is written about in the Bible and should not be illegal. Ren is favorably supported, but the members don't listen and the motion is dismissed.

After the meeting, Ren's mother explains that Shaw had those votes locked no matter what, and she suggests for Ren to go talk to him. Ren goes to the pastor's house on the suggestion of his mother and explains to Reverend Moore that he should not take his anguish about his son's death out on the entire town. They argue, but when Ren points out that they're both dealing with loss—Rev. Moore's loss of his son, Ren's loss of his father—they realize a common bond. Ren leaves, but, struck by Ren's insight, Rev. Moore struggles with what to do ("Heaven Help Me" (Reprise)).

At the next service, Shaw tells the whole congregation that he is going to allow the teenagers to hold a dance. They are overjoyed. Ren asks Ariel to the dance and Willard invites Rusty, telling her that he is even willing to dance with her. After the crowd leaves, Vi and Shaw are left alone, where Shaw tells Vi how much he loves her and how he has made many mistakes in the past ("Can You Find It In Your Heart?" (Reprise)). The Reverend, his wife, and even the townsfolk attend a huge dance("Footloose"/Finale).

Songs

Act I

- Footloose/On Any Sunday – Ren McCormack, Revend Shaw Moore, and Company
- The Girl Gets Around – Ariel, Chuck, Travis, Lyle
- I Can't Stand Still – Ren, Willard
- Somebody's Eyes –

Act II

- Entr'acte
- Let's Make Believe We're in Love – Irene & her Country Kickers
- Let's Hear It for the Boy – Rusty, Girls
- Can You Find it in Your Heart – Vi
- Mama Says – Willard, Bickle, Garvin, Jeter, Ren

Act II (REVISED)

- Entr'acte
- Still Rockin' – Cowboy Bob, Country Singers
- Let's Hear it for the Boy – Rusty, Girls
- Can You Find it in Your Heart? – Vi
- Dancing is Not a Crime – Ren
- Mama Says –

Rusty, Urleen, Wendy Jo, Cast
- Learning to be Silent – Vi, Ethel, Ariel
- Holding Out for a Hero – Ariel, Rusty, Urleen, Wendy Jo
- Heaven Help Me – Rev. Moore
- I'm Free/Heaven Help Me; Ren McCormack, Reverend Shaw Moore, and Company
- Almost Paradise – Ren, Ariel
- Dancing is Not a Crime – Ren, Willard, Bickle, Garvin, Jeter
- I Confess – Rev. Moore
- Can You Find it in Your Heart? (Reprise) – Rev. Moore
- Footloose (Finale) – Company

Willard, Bickle, Garvin, Jeter, Ren
- Almost Paradise – Ren, Ariel
- Heaven Help Me (Reprise) – Rev. Moore
- Can You Find it in Your Heart? (Reprise) – Rev. Moore
- Footloose (Finale) – Cast

In April 2005, the show was revised slightly. Aside from numerous tweakings to the script, there are slight differences in the revised version's musical numbers. Chief among these is a brand new song opening Act II called "Still Rockin.'" Other changes include the removal of the 'rap' "Dancing is not a Crime". Only the very first section of the rap is used and right before "Mama Says" instead of during the Town Council meeting. Ren gives a speech instead during the meeting. Also, the Reverend's song "I Confess" has also been removed and replaced with a much longer and more emotional scene with Ren after the Town Council meeting and a short reprise of "Heaven Help Me" sung by Reverend Moore alone. Furthermore, the show now begins with Rusty, Wendy Jo, and Urleen singing the opening of "Footloose" instead of Ren and the boys, and during "Learning to be Silent" Ariel sings with Vi and Ethel during the song.

Productions

Broadway production

Footloose the Musical opened at Broadway's Richard Rodgers Theatre on October 22, 1998 and ran for 709 performances until July 2, 2000. It was directed by Walter Bobbie with choreography by A.C. Ciulla.

Footloose received an at-best mixed critical reception though it was reasonably successful. General consensus was that the show was in and of itself poor, but the music and talented cast made it entertaining. *Footloose* has developed a following since its original release. It apparently has been one of the most frequently performed school musicals in recent years, at least in the United States (see here for discussion on this subject). It was nominated for several Tony Awards.

Original Broadway cast

- **Jeremy Kushnier** as **Ren McCormack**
- **Stephen Lee Anderson** as **Reverend Shaw Moore**

- **Jennifer Laura Thompson** as **Ariel Moore**
- **Tom Plotkin** as **Willard Hewitt**
- **Dee Hoty** as **Vi Moore**
- **Catherine Cox** as **Ethel McCormack**
- **Stacy Francis** as **Rusty**
- **Billy Hartung** as **Chuck Cranston**
- **Rosalind Brown** as **Wendy Jo**
- **Kathy Deitch** as **Urleen**
- **Hunter Foster** as **Bickle**

Original London production

The London production of *Footloose – The Musical*, opened at the Novello Theatre on The Strand following two regional tours across the United Kingdom. It premiered on April 18, 2006, following previews from April 8, 2006. Directed by Karen Bruce, the creative team included Morgan Large designing sets and costumes, James Whiteside as lighting designer, and Mike Dixon and Chris Egan as musical supervisors. The original role of Reverend Shaw Moore, played by Stephen McGann, was replaced by David Essex on June 10.[1]

After playing to packed houses, the production closed on November 11, 2006, when the theatre became unavailable for a longer run. After completing its third UK tour, it returned to the West End, where it played from August 17, 2007 to December 6, 2007 at the Playhouse Theatre. On March 6, 2008, it returned from its hiatus for an open-ended run in London.

Original London cast

- **Derek Hough** as **Ren McCormack**
- **Stephen McGann** as **Reverend Shaw Moore**
- **Lorna Want** as **Ariel Moore**
- **Giovanni Spaño** as **Willard Hewitt**
- **Cheryl Baker** as **Vi Moore**
- **Caroline Deverill** as **Ethel McCormack**
- **Stevie Tate-Bauer** as **Rusty**
- **Johnny Shentall** as **Chuck Cranston**
- **Lisa Gorgin** as **Wendy-Jo**
- **Natasha McDonald** as **Urleen**
- **Spencer** as **Jeter**

British National Tours

Footloose premiered in the UK at the Theatre Royal, Plymouth in February 2004, where it played for three weeks before embarking on a twenty-four week national tour. Directed by Paul Kerryson, it was hugely successful, but was unable to secure a West End theatre for immediate transfer. A second UK national tour opened on January 4, 2006, at the

Wales Millennium Centre in Cardiff Bay. This time directed by Karen Bruce, it starred Cheryl Baker and Stephen McGann and went on to tour another eleven venues mainly in the south of England and Scotland.

The production transferred into London's West End, starring David Essex and Cheryl Baker in April 2006, before closing in November of the same year - due to the limited availability of the Novello Theatre. The production then embarked its third national tour, which opened in Salford in January 2007, and continued until July 2007, starring Lyn Paul. Then the cast returned to London at the Playhouse Theatre from August 17, 2007 through December 6, 2007, Lyn Paul continued her role. Due to limited availability at the theatre the production closed in the London's West End and is now touring again.

British national tour cast

- **Stephen Webb** as **Ren McCormack**
- **Twinnie Lee Moore** as **Ariel Moore**
- **Maureen Nolan** as **Vi Moore**
- **Richard Grieve** as **Reverend Shaw Moore**
- **Jodie Jacobs** as **Rusty**
- **Claire-Louise Mealor** as **Wendy-Jo**
- **Tarisha Rommick** as **Urleen**
- **Simon Lipkin** as **Willard Hewitt**
- **Robbie Sotcher** as **Chuck Cranston**
- **Lisa Peace** as **Ethel McCormack**
- **Ricky Morrell** as **Lyle**
- **Martin Johnston** as **Principal Clark**

American 10th Anniversary national tour

Prather Entertainment Group sent a touring production of *Footloose* around the United States starting in December 2008. The production previewed in York, PA before opening at the Shubert Theatre in New Haven, CT in late December and traveled to over 35 states. The production was directed by Gary John LaRosa who worked with Dean Pitchford on the new revised version of the show when it first premiered in California.

American national tour cast

- **Erik Keiser** as **Ren McCormack**
- **Lindsay Luppino** as **Ariel Moore**
- **Glenn Wall** as '**Reverend Shaw Moore**
- **Michael Kennan Miller** as **Willard Hewitt**
- **Kara Guy** as **Rusty**
- **Mary-Elizabeth Milton** as **Urleen**
- **Sara Catherine Barnes** as **Wendy Jo**
- **Katherine Proctor** as **Vi Moore**
- **Jeff Blim** as **Chuck Cranston**

- **Shain Fike** as **Principal Clark**

Awards and nominations

Footloose was nominated for four Tony Awards:

- Tony Award for Best Book of a Musical—Stage adaptation by Dean Pitchford, Walter Bobbie
- Tony Award for Best Original Score—Music by Tom Snow; Lyrics by Dean Pitchford; Additional numbers by Eric Carmen, Sammy Hagar, Kenny Loggins, Jim Steinman
- Tony Award for Best Performance by a Leading Actress in a Musical—Dee Hoty
- Tony Award for Best Choreography—A.C. Ciulla

Retrieved From: http://en.wikipedia.org/wiki/Footloose_(musical)

The JPAS production of Footloose will be using a modified version of the script. As the original version of the script contains profanity, we have chosen to adapt it for our audiences.

As there has been some controversy in other parts of the country regarding the modification of the Footloose script, particularly around the removal of profanity, we felt it important to provide an analysis of this controversy.

When washing their mouths out with soap isn't an option.

with one comment

That Works…. - An EducatorBlog Comic

Forget the soap

I believe that the use of profanity is an issue that teachers should tackle. Why? First, many swear words have a derogatory history. Even if students don't know this history, they are engaging in forces of discrimination and oppression. Second, students need to understand the words they use and strive to achieve new levels of complexity in their language. I've realized the occasional F-bomb gets my point across in certain situations but realize there are more sophisticated and appropriate ways of expressing myself. If students believe that they are using adult language, they may not push themselves to develop superior modes of expression. As this NPR story points out, children use profanity because they are trying to adopt adult modes of communication and behavior – they are trying to push themselves out of childhood and into adulthood. As a normal part of language acquisition, children pick up these words from parents, peers, and the media.

Third, students need to understand swearing disrupts professional environments. Students should understand that how they address peers on the playground and on the bus may not be appropriate for all social situations. Linguists call this code switching. Successful adults know how to change their manner of speech when necessary. The syntax,

grammar, and content of my speech that I use to speak to a dartboard competitor at a sports bar are different than what I would use to communicate with my students.

Here are a few innovative ways that teachers can educate students about the power of their own words:

After overhearing a derogatory phrase or profanity, educate students about why the terms are inappropriate. Many teachers just tell students "DON'T DO THAT!!!" instead of creating a learning experience. Students need to understand the history of the word from a linguistic and social perspective. How has the word been used in the past? Has the meaning changed over time? How do students use the word now?

Then, the analysis needs to go a step further – students need to understand how their use of the word connects to history. Are they promoting values of respect and social justice when they use those words? How might certain ethnic, cultural, and social groups react? On a simpler level – is it 'nice' or 'mean' to use those words?

Students need to feel like they have control over the language they use. After students learn about the history of a word and the social implications of using the word, the whole class should make an agreement that the word will not be used. Older/more advanced students can discuss the merits of using the word in art, literature, or pop culture.

There are many ways to integrate these ideas into the classroom – the discussions would look different in a middle school and a high school classroom. Maybe you have students make wordless posters about the word or how people feel when they hear the word. If you are reading controversial material that uses profanity and derogatory language (Joyce, Twain, slavery/Jim Crow narratives, the history of the Holocaust, etc) you can discuss these words as they appear in the material and debate whether or not they should be used in that way.

The key is to give students the information that they need to make better choices. This will not work in all cases – there will always be students who choose to use profanity and derogatory language. If students understand the negative history of a word (its relationship to slavery, oppression, the Holocaust, etc), maybe they will be less likely to throw it around in daily conversation. Also, students need to feel like they have a personal stake in the learning environment and understand the power that their words have on others.

Teachers should clarify policies with administrators before they tackle profanity in the classroom – are teachers aloud to teach material that has profanity? Can a teacher utter profanity in certain education contexts? Are permission slips required for these experiences?

If teachers create an environment where profanity is not an issue, we can focus on the development of sophisticated language skills.

Here are a few links:

Online Etymology Dictionary: the history of words: http://www.etymonline.com/
Interactive Dictionary of Racial Language: An instructor of a college course on race and language has her students post entries:
http://kpearson.faculty.tcnj.edu/Dictionary/dictionary.htm

"Ghetto" – The New "N Word": Harold M. Clemens that argues that the word "ghetto" perpetuates racism: http://www.blackcommentator.com/132/132_guest_ghetto.html

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Why Kids Curse

by Allison Aubrey

Michael A. Keller/zefa/Corbis

March 27, 2008

No one expects a 3-year-old who loves to dress like a princess to swear like a sailor.

But early exposure is not so uncommon. Who's to blame? Well, there's a pretty apt quote from a 1970 Pogo cartoon: "We have met the enemy, and he is us."

The "us" are parents. A few weeks ago, I put a question out to hundreds of mothers on a local list-serv asking for anecdotes about the first time they heard their children use inappropriate words.

Many responses were similar to mom Julia Gordon of Silver Spring, Md. She was in her car, in a hurry and trying to park.

"The parking lot was crazy," says Gordon, a lawyer and mother of a four-year-old daughter. When someone sped into a parking space she had been waiting for, Gordon said under her breath, "He totally screwed me."

And a few minutes later, she heard her daughter parrot back the same phrase.

"I have to admit I did laugh at first," says Gordon. "Then I immediately stopped and told her, 'We don't say that word!'"

The Worst Swear Word of All

Psychologists say it's no surprise that children mimic words and phrases.

"That's just language learning. These words have no special status as taboo words," says Paul Bloom, Ph.D., of Yale University. "Learning they're taboo words is a later step."

Bloom explains that children are using words to communicate instinctively. They don't yet have the judgment to take a step back and think about whether a word is appropriate for a given situation.

Bloom remembers one day when his son Max, then 6, came home from school.

Max asked in a hushed voice: "Dad, do you know what the worst swear word of all is?"

His son then went on to explain that "damn" must be the worst. When Bloom asked why, his son said, "I listen to my babysitter talk on the phone, and she uses the 'f' word, and the 's' word, but she never says 'damn!'"

A study by the Parents Television Council found that about once an hour children watching popular children's networks will hear mild curse words such as "stupid," "loser" and "butt." The scope and frequency can rise immeasurably with exposure to adult programs and popular music.

Lessons from the Playground

As an experiment with his children, Bloom and his wife tried their hand at creating their own family curse words.

"So one of them was 'flep,'" says Bloom. Whenever someone would bang their foot or hurt their toe, they'd scream "flep" as if it were an obscenity.

The experiment was very short-lived.

"It was a total failure," says Bloom. "The children looked at us as if we were crazy."

The story gives one of Bloom's mentors, Harvard psychologist Steven Pinker, a chuckle.

"Children are far more influenced by peers," says Pinker. "That's why kids of immigrants end up with the accent of their peer group rather than their parents."

Particularly once they've entered elementary school.

When it comes to choosing words, our society has a bent toward novelty. Pinker explains we're forever coming up with new ways to express that things are "good" or "bad." He says there's always a little "semantic inflation" going on.

For instance, if members of Generation X hear a song they like, they may say, "It's awesome." A teen of today may say, "It's bitchin'." If the song is lousy, they may say, "It sucks."

"When I was a kid and you said something sucks," says Pinker, "it was pretty clear what sexual act they were referring back to." But today kids have no idea. The term is just part of their common language.

Perception Is Everything

Frequent use, over time, has stripped away the original connotation. Pinker says the evolution of "sucks" is similar to that of "jerk" or "sucker."

"There is an assumption that 'sucks' was a reference to oral sex," explains Jesse Sheidlower, editor-at-large of the *Oxford English Dictionary*. Some scholars debate this, but Sheidlower says perception is what matters.

"Suck" may sound edgy or obnoxious to middle-aged ears, but parents may be at a loss to explain why it's a bad word, especially to an 8- or 9-year-old. "It brings up a conversation you might not want to have right now," says Sheidlower.

Not everyone's on the same page about what constitutes offensive language. The boundaries of what's acceptable vary from community to community and family to family.

Setting Boundaries

Some moms listen for attitude and intention in their children's words. Chevy Chase, Md., resident Sarah Pekkanen is the mother of two boys, ages 6 and 8, and she has found her dividing line.

"I would be much quicker to jump on my kid for saying an unkind thing," says Pekkanen, "even if he used perfect language to do so."

Pekkanen says a borderline phrase like, "it sucks," isn't as offensive if it's not intended to insult anyone.

A clear message about respect may be more fruitful than trying to police every word. By the time kids enter the teen world, swearing is almost a rite-of-passage.

"It's hard sometimes," says pediatrician Monika Walters. "As parents, you worry that they're going to grow up and be vagrants or a menace to society."

When parents like this come to see her or pull her aside after an office appointment, worried about vulgar words they spotted in their teens' text messages, she asks them to remember how they talked when they were 15.

Walters says if offensive language is part of a pattern of aggressive behavior, there's a problem. But in most cases, it's just the way teens salt their language.

"Obscenity is a sure ticket to adulthood," says Paul Bloom.

Or at least a way for teenagers to perceive that they sound older.

Bloom says he doesn't want to control the words his children choose to use with their friends. "That's part of growing up," he says.

Another part of growing up is knowing how to speak with adults and in formal situations. "So we'd like our children to grow up knowing when it's appropriate to use these words," Bloom says.

As most parents come to recognize, teaching good judgment is not a one-time event; it's a process.

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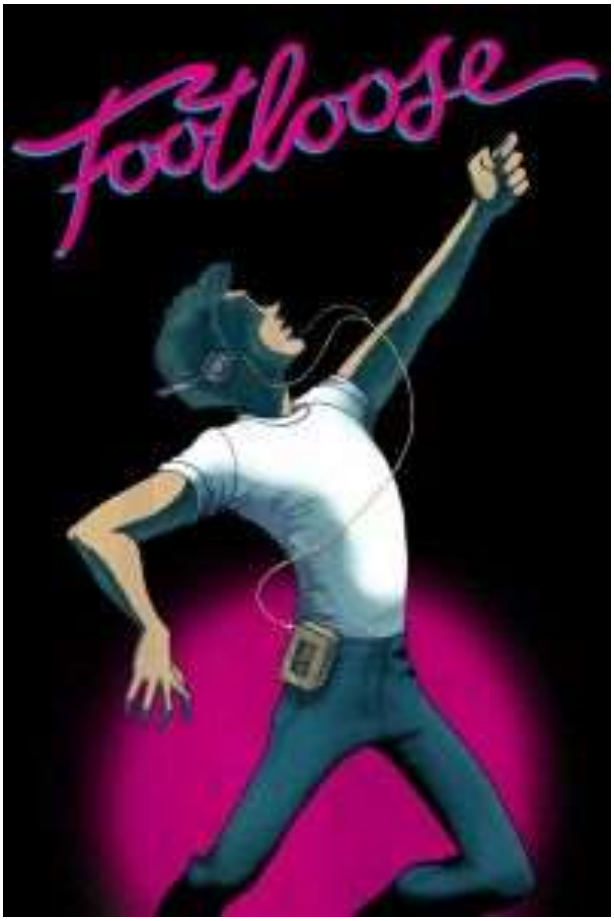


History of Dance

THE HISTORY OF DANCE: A BRIEF OVERVIEW

It is unlikely that any human society (at any rate until the invention of puritanism) has denied itself the excitement and pleasure of dancing. Like cave painting, the first purpose of dance is probably ritual - appeasing a nature spirit or accompanying a rite of passage. But losing oneself in rhythmic movement with other people is an easy form of intoxication. Pleasure can never have been far away.

Rhythm, indispensable in dancing, is also a basic element of music. It is natural to beat out the rhythm of the dance with sticks. It is natural to accompany the movement of the dance with rhythmic chanting. Dance and music begin as partners in the service of ritual.

Dance as ritual

 In most ancient civilizations, dancing before the god is an important element in temple ritual. In Egypt the priests and priestesses, accompanied by harps and pipes, perform stately movements which mime significant events in the story of a god, or imitate cosmic patterns such as the rhythm of night and day.

At Egyptian funerals, women dance to express the grief of the mourners.

Sacred occasions in Greek shrines, such as the games at Olympia from the 8th century BC, are inaugurated with dancing by the temple virgins. The *choros* is originally just such a dance, performed in a circle in honour of a god. In the 6th century it becomes the centrepiece of Greek theatre.

In India the formalized hand movements of the priestesses in Hindu temples are described in documents from as early as the 1st century AD. Each precise gesture is of subtle significance. A form of classical dance based upon them - known as Bharata Nhatyam - is still performed by highly skilled practitioners today.

Dance as ecstasy

Any sufficiently uninhibited society knows that frantic dancing, in a mood heightened by pounding rhythm and flowing alcohol, will set the pulse racing and induce a mood of frenzied exhilaration.

This is exemplified in the Dionysiac dances of ancient Greece. Villagers, after harvesting the grapes, celebrate the occasion with a drunken orgy in honour of Dionysus, god of wine (whose Roman name is Bacchus). Their stomping makes a favourite scene on Greek vases; and dancing women of this kind, whose frenzy even sweeps them into an act of

murder, are immortalized in a tragedy, the *Bacchae*, by Euripides. Short of this unfortunate extreme, all social dances promise the same desirable mood of release and excitement.

Dance as entertainment, dance as display

Egyptian paintings, from as early as about 1400 BC, depict another eternal appeal of dancing. Scantily clad girls, accompanied by seated musicians, cavort enticingly on the walls of tombs. They will delight the male occupant during his residence in the next world. But dancing girls are for this world too. From princely banquet to back-street strip club, they require no explanation.

Entertainment, and the closely related theme of display, underlies the story of public dance. In the courts of Europe spectacles of this kind lead eventually to ballet.

Ballet in France: 16th - 17th century AD

A favourite entertainment in Renaissance France and Italy involves ladies and gentlemen of the court being wheeled into the banqueting hall on scenic floats from which they descend to perform a dance. Such festivities are much encouraged by Catherine de Médicis after she marries into the French royal family.

In 1581 a significant step forward is taken by Catherine's director of court festivals, Baltazar de Beaujoyeulx. For a wedding celebration he produces the *Balet Comique de la Reine*, combining dance (which he describes as being just "geometric patterns of people dancing together") with the narrative interest of a comedy. It is the first dramatic ballet.

This French and Italian love of dance continues in the next century. At the court of Savoy, in Turin, there is a strong tradition of lavish amateur ballets for any festive occasion in the mid-17th century.

In France Louis XIII, son of Marie de Médicis, loves to show off his talents in this line - although, reports a contemporary, he "never performed anything but ridiculous characters". The king's typical roles include a wandering musician, a Dutch captain, a grotesque warrior, a farmer and a woman. His son Louis XIV enjoys similar pleasures, but his roles have a little more classical gravitas - a Bacchante, a Titan, a Muse and (presumably a favourite) Apollo dressed as the sun.

The dancers in court ballets are the courtiers themselves, and a large part of the pleasure comes from watching one's friends prance about in spectacular costumes. The English diarist John Evelyn sees Louis XIV dancing in Paris in 1651; he marvels not so much at the dancing as at so many sumptously attired aristocrats.

But Louis XIV himself is genuinely interested in dancing, and in 1661 he decides that his colleagues are not up to scratch. He brings together the best Parisian dancing masters to form the Académie Royale de Danse, where his friends' skills may be honed. It is so

successful that he follows it in 1669 with a similar Académie Royale de Musique.

These two institutions are merged to form the Paris Opéra (still in existence today). From 1672 professional dancers are trained. The institution settles down into what is recognizably a ballet company.

The first director, Pierre Beauchamp, choreographs many ballet sequences with music by Lully and others - and he devises his own system for recording the steps. (He is often credited with inventing the five classic positions for the feet, but more probably he is merely the first to record them.)

A spectacular ballet by Lully and Beauchamp is *Le Triomphe de l'Amour*, first performed in 1681 with Beauchamp dancing Mars accompanied by ladies and gentlemen of the court. Four months later the same ballet is performed again, in a public theatre, with a significant innovation - professional female dancers.

The female ensemble is led by Mlle de Lafontaine, the world's first prima ballerina. She stars in many other ballets over the next twelve years (earning the title *reine de la danse*, "queen of the dance") before retiring into a convent.

Lafontaine and her colleagues are constrained by the heavy dresses which convention forces them to wear on stage, but the men suffer less restriction (when dancing heroic roles their usual costume is akin to a Roman soldier's short tunic, coming half way down the thigh).

Virtuoso male dancing rapidly becomes one of the great attractions of ballet. The first to demonstrate it is Jean Balon, who is with the Paris Opéra from 1691 to 1710. Famous for his lightness and agility, his name is possibly commemorated in the term "ballon" - still used today for the moment when a dancer can seem to pause in mid-air during a jump.

This History is as yet incomplete.

MORE

Dance History

Dance

It is the wedding of movement to music. It spans culture from soaring ballet leaps to the simple swaying at the school prom. It is dance, a means of recreation, of communication--perhaps the oldest, yet the most incompletely preserved, of the arts. Its origins are lost in prehistoric times, but, from the study of the most primitive peoples, it is known that men and women have always danced.

There are many kinds of dance. It can be a popular craze, like break dancing, or ballets that feature superstar performers such as Mikhail Baryshnikov and Suzanne Farrell. It can be folk dances that have been handed down through generations, such as the square dance, or ethnic dances that are primarily associated with a particular country. It can be modern dance or musical comedy dancing, both fields that were pioneered by American men and women.

Dances in primitive cultures all had as their subject matter the changes experienced by people throughout their lives, changes that occurred as people grew from childhood to old age, those they experienced as the seasons moved from winter to summer and back again, changes that came about as tribes won their wars or suffered defeats.

Two sorts of dance evolved as cultures developed: social dances on occasions that celebrated births, commemorated deaths, and marked special events in between; and magical or religious dances to ask the gods to end a famine, to provide rain, or to cure the sick. The medicine men of primitive cultures, whose powers to invoke the assistance of a god were feared and respected, are considered by many to be the first choreographers, or composers of formal dances.

Originally rhythmic sound accompaniment was provided by the dancers themselves. Eventually a separate rhythmic accompaniment evolved, probably played on animal skins stretched over wooden frames and made into drums or similar instruments. Later, melodies were added; these might have imitated birdcalls or other sounds of nature, or they might have been a vocal expression of the dancers' or musicians' state of mind. The rhythmic beat, however, was the most important element. This pulsation let all the dancers keep time together, and it helped them to remember their movements too. By controlling the rhythm, the leader of a communal dance could regulate the pace of the movement.

Primitive dancers also shared certain gestures and movements, which were drawn from their everyday lives. People planting seeds swing their arms with unvarying regularity. People who are hungry rub a hand on their empty bellies. People who want to show respect or admiration bend down or bow before another individual. These gestures, and others like them, were part of the earliest dances.

There is also a large vocabulary of gestures that originated as a means of expressing bodily needs. Caresses are universally taken to signify tender feelings. Clenched fists mean anger. Hopping up and down indicates excitement. Primitive dancers used all of these movements in both their social and religious or magical dances. These dances were not created and performed for entertainment, as many dances are today. One of the major reasons for them was to help tribes survive. Long before the written word could guarantee that traditions would be passed on and respected, it was dance that helped the tribe preserve its continuity.

SOCIAL DANCING

As known today, social dancing is an activity that can be traced back to three sources: the courts of Europe, international society, and primitive cultures. Among noblemen and women of 16th- and 17th-century Europe, ballroom dancing was a popular diversion. After the political upheavals of the 18th and 19th centuries, dances once performed by the aristocracy alone became popular among ordinary people as well. In America, too, dances that were once confined to the gentry who first led the republic passed to the common folk. By the mid-19th century, popular dances attracted many participants who performed minuets, quadrilles, polkas, and waltzes--all of European origin.

None of these dances grew more popular than the waltz, which was first introduced to the Austrian court in the 17th century. Its gliding, whirling movements immediately became the rage throughout the entire population. Some people, however, found waltzing undignified, and in 1760 the performance of waltzes was banned by the church in parts of Germany. Nevertheless, the mania continued, and by the late 18th century waltzing was common in the cosmopolitan cities of London and Paris. People felt the same spirit in the dance that they perceived in the great political events of the day--the French and the American revolutions.

The waltz stood for freedom of expression and freedom of movement. Unlike more courtly dances, with their restricted steps and predetermined poses, the waltz allowed the performers to sweep around the dance floor, setting their own boundaries and responsible to nobody but their partners.

By the early 20th century the waltz as an art form was exhausted. It found a final admirer in the French composer Maurice Ravel, whose orchestral piece 'The

Waltz' both celebrates the dance's traditions and mourns its passing out of fashion.

Around the time of World War I, when America's attention was fixed on other lands around the globe, a dance craze developed that had strong international influence. From South America came the tango and the maxixe. European dances inspired the American couple Irene and Vernon Castle to develop many new sophisticated dances that won vast popularity and that were performed nationwide.

As the 20th century evolved, African and Caribbean rhythms and movements increasingly influenced social dancing. Swing, the jitterbug, the twist, boogie, and disco dancing all share a free and improvised movement style and a repetitive, percussive rhythm that can be traced to more primitive sources.

Another important influence was felt from Ireland, whose clog dances were first brought to America in the 1840s. After being adapted by local performers, clog dance steps became the tap dances done by generations of minstrels and music hall performers. Tap dancing was originally performed as an accompaniment to song. With costume, makeup, and scenery, it was another of the entertainer's accessories, its percussive and rhythmic patterns heightening a song's effectiveness.

Modern dancers, however, made tap an art form of its own. Rhythms grew more intricate, and movements became larger. Greater emphasis was placed on elements of dance composition and design, and greater value was shown to the music made by the taps themselves. Among the greatest tap dance artists are Bill "Bojangles" Robinson, who refined the minstrel tradition, and Fred Astaire, whose performances are unsurpassed for their musicality and grace (*see* Astaire).

Folk dancing preserved its own identity as these popular dances developed. By folk dance is meant a dance that originated in a particular country or locality and has become closely identified with its nation of origin. The czardas, for example, is unmistakably Hungarian, and the hora is linked to Israel. These dances are often performed by dedicated groups of amateurs who want either to preserve the dance tradition of their ancestors or to share in another country's culture. (*See also* Folk Dance.)

DANCE AS AN ART FORM

Ancient Egypt

The first great culture to infuse its entire society with the magic of dance was that of Egypt. Far more than mere pastime, dancing became an integral part of Egyptian life. It evolved from the most simple rituals used by hunters to find their

prey. Performing the dances was believed to help in later hunts. A leader, called a priest-dancer, was responsible for seeing that the dances were performed correctly so that the hunt would be successful.

Eventually these dances were separated from their ritual and became an art of their own. This development paralleled the emergence of Osiris as the Egyptians' most important god. With his mythical sister and wife, Isis, he was a symbol of a more developed civilisation on Earth, and belief in him guaranteed everlasting life. Dance was a crucial element in the festivals held for Isis and Osiris. These occurred throughout the year--in the summer, for instance, when the Nile River began to rise and the corn was ripening, and in the fall on All Souls' Night--the ancient ancestor of Halloween. Dance was also important in the festivals dedicated to Apis, the bull associated with fertility rituals, and also in a ceremony in which priests portrayed the stars in celebration of the cosmos, or harmonious universe.

As was true in more primitive cultures, music was a part of these celebrations but not as important as the dancing itself. Egyptians had developed stringed, wind, and percussion instruments as well as different sorts of whistles and harps.

Dance figured, too, in private life. Professional performers entertained at social events, and travelling troupes gave performances in public squares of great cities such as Thebes and Alexandria.

Movements of Egyptian dances were named after the motion they imitated. For instance, there were "the leading along of an animal," "the taking of gold," and "the successful capture of the boat." Probably many of the poses and motions were highly acrobatic, though in certain instances Egyptian dance steps look remarkably like steps in classical ballet.

Ancient Greece

Myths associated with the Greek god Dionysus are remarkably similar to those that surround the Egyptians' Osiris, suggesting that the early culture of Greece was influenced by that of Egypt. According to the philosopher Aristotle, Greek tragedy originated in the myth of Dionysus' birth. He relates that the poet Arion was responsible for establishing the basic theatrical form, one that incorporated dance, music, spoken words, and costumes. There was always a chief dancer who was the leader of these presentations. As the form evolved, the leader became something close to what would now be considered a combination choreographer and performer, while other participants assumed the role of an audience. By the 6th century BC, the basic form of theatre as known today was established.

No matter how far Greek theatre moved from its original ritual sources, it was always connected with the myths of Dionysus. Participation in dance and drama

festivals was a religious exercise, not merely an amusement. In Greek plays dance was of major importance, and the three greatest dramatists of the era--Aeschylus, Sophocles, and Euripides--were familiar with dance in both theory and practice. Sophocles, for example, studied both music and dance as a child, and, after the defeat of the Persians in the 5th century BC, he danced in the triumphal celebration. In his childhood Euripides had been affiliated with a troupe of dancers, and in plays such as 'The Bacchae', his last great work, a dancing choir plays a role of major importance.

Even in earlier times dancing was popular among the Greek people. It was thought to promote physical health and to influence one's education positively. These attitudes were passed on from generation to generation. For instance, in Homer's epics, which date from the 11th to 10th century BC, dance is portrayed as a kind of social pastime, not as an activity associated with religious observances. By the end of the 4th century BC, dancing had become a professional activity. Dances were performed by groups, and the motion of most dances was circular. In tragic dances--where mimed expression, or wordless action, was important--the dancers would not touch one another. Generally, in fact, Greek dances were not based on the relationship between men and women. Most were performed by either one sex or the other.

Greek dance can be divided into large and small motions--movements and gestures. Movements were closely related to gymnastic exercises; schoolchildren had to master series of harmonious physical exercises that resembled dance. Gestures imitated poses and postures found in everyday life and conveyed all the emotions ranging from anger to joy. For musical accompaniment the Greeks used stringed instruments such as the lyre, flutes such as the panpipe, and a wide variety of percussion instruments, including tambourines, cymbals, and castanets.

Altogether there were more than 200 Greek dances designed for every mood and purpose. There were comic pieces, warlike works, and dances for athletes, spectacles, and religious worship. For purely social purposes there were dances for weddings, funerals, and seasonal celebrations connected with harvest time. Yet these dances were not as important as those connected with the theatre. By the 5th century BC, dancing had become recognised as an art.

Roman Empire

As early as 364 BC entertainers from Greece were imported to Rome to perform theatrical pieces in honour of the gods and to amuse a population weary from a plague. These performers inspired the local population to develop plays of their own--mimes and bawdy farces that included elements of dance.

Roman culture, which eclipsed the Greek in approximately the 3rd century BC, was in many ways influenced by Grecian models. In dance, however, the

Romans distorted the balance and harmony that characterised the Greeks, putting the most emphasis on spectacle and mime. Dancing itself almost disappeared.

Roman theatre had originated in 240 BC, when public games were held after the victory in the first Punic Wars. As part of these celebrations comedy and tragedy were performed, including drama, music, and dance. According to the writer Plutarch, dance included three elements: motion, posture, and indication, the last a gesture that pointed out some object near the performer.

Performances such as these fed the Romans' love of spectacle. Their desire to see a bustling stage full of people led to performances that took place in ever-larger spaces. Conventional theatres were replaced by the circus and the arena. To get his meaning across to such a large audience, a performer's gestures had to become cruder and coarser. Eventually the artist's skill was blunted, and with this loss of craftsmanship came a loss of social prestige. Dancers, who were honoured and respected by the Greeks, became little more than slaves to the Romans.

Though spectacles provided the Roman population with most of its dancing, social and domestic dances were also performed to a limited extent. Most of these had a religious or ritualistic nature. They prophesied events or appeased the gods. Dances were also designed for entertainment, with battle pieces the most common.

In general, however, dancing was not highly thought of. The famous orator Cicero said in a speech that "no man, one may almost say, ever dances when sober, unless perhaps he be a madman; nor in solitude, nor in a moderate and sober party; dancing is the last companion of prolonged feasting, of luxurious situation, and of many refinements."

As the Roman Empire expanded, secular dances showed exotic influences. People from Africa to Britain fell under Roman rule, but their strange, foreign movements and gestures were never truly integrated into a style of dance the Romans could call their own. Like the artworks among their plunder, the dances were merely novelties and curiosities.

While dance itself was diminished by the Romans, pantomime became an art form worthy of respect in itself. Under the reign of Caesar Augustus in about 22 BC, the pantomime dance-drama became an independent form of artistic expression. Most of the pieces were tragedies, and dancers made liberal use of costumes and masks. According to the writings of the 2nd-century Greek satirist Lucian of Samosata, Roman pantomime was a highly developed art form that made lavish and creative use of dance. Though the Romans showed little use for the dance as developed by the Greeks, they excelled in this new form of pantomime dance-drama.

Christian Era

With the rise of Christianity throughout the first millennium, dramatic rituals developed for use during prayer. The Latin mass is the best-known of these rites. Originally dance movements were part of these pieces as well as music and a dramatic dialogue. By the Middle Ages these works moved from inside the churches to the out-of-doors. On cathedral porches, church squares, and marketplaces, miracle plays, mystery plays, and morality plays that taught the church's lessons were enacted in a theatrical way. Rather than being part of the ritual, however, these pieces had become a form of entertainment.

Dance was also observed in two other sorts of activity. In dramatic ritual games with dance movement the passing of the seasons was celebrated, even as it had been by primitive tribes; and in the works of troubadours and other wandering minstrels, dance and song were used to express the full range of human emotions.

Another important rite of the Middle Ages was known as the dance of death. A ritual procession performed throughout Europe from the 14th to the 16th century, it was a sort of danced parade that was led by a figure representing death. It was performed perhaps with the most intensity in the years of the Black Death, a bubonic plague that swept across Europe beginning in 1373. At once grotesque and graceful, the piece expressed the anguish of a diseased civilisation.

The dance of death reflected the rituals performed by primitive peoples, who had also danced to acknowledge the passing of the seasons of the year and of a human life on Earth. Other dances in the Middle Ages did the same. During the annual May games, for example, dances were performed that celebrated the greening of the countryside and the fertility of the land. During saints' days, which echoed the rites dedicated to Dionysus, large groups of women danced in churches. Similar to earlier pieces associated with battles, sword dances were performed in Germany, Scotland, and elsewhere in Europe. Similar to the sword dance is the Morris dance, which was performed at secular festivals from Scotland to Spain.

Development of Ballet - Italy

Out of the many styles in the late Middle Ages--religious dancing, folk dancing, and performances by minstrels--emerged the art form now known as ballet. An early pioneer whose work led in this direction was Guglielmo Ebreo, better known as William the Jew, from the Italian town of Pesaro. A teacher of dance to the nobility, he also wrote a study of dance that includes one of the first examples of recorded choreography. These dance steps were not designed for the stage or for professional dancers but for amateurs to perform at festive balls.

At the same time when William was active, dancing was on the move. First performed as part of feasts and then in ballrooms, dances finally found a home in theatres. Performed between the acts of classical comedies, tragedies, or operas, they became known as intermezzos. Gradually the word *balletti,* which originally referred to dances performed in ballrooms, was used for the dramatic works in theatres. Ballet as it is known now was just around the corner.

'Circe', a work created in 1581, is said to be the first ballet. Original in its mixture of theatrical elements that had been found for more than a decade in Italy and France, 'Circe' was the work of an Italian who became a Frenchman, Balthasar de Beaujoyeulx.

His work was the inspiration of the Ballet Comique de la Reine, a sort of grand theatrical presentation that entertained the nobles at court in the last two decades of the 16th century. These rich pieces brought together in a unified way the separate elements of tournament presentations, masquerade, and dramatic pastorals, or rural scenes.

In 1588, a few years after 'Circe', a book crucial in the development of ballet, 'Orchesographie' by Thoinot Arbeau, was published. It set forth the dance steps and rhythms that became the ballet postures and movements in the 17th and 18th centuries.

The next great pioneer was another Italian-born Frenchman, Jean-Baptiste Lully, who was born in Florence and served Louis XIV at Versailles. Though best known as an opera composer, his influence on dance was profound. In 1661 he established a department of dance in the Royal Academy of Music, and he played an important role in making ballets more coherent and unified. He also improved the musical scores to which dancers performed as well as the scenic designs and the librettos, or texts, on which the dances were based. In 1664 Lully began to work with the playwright Moliere. They produced many works that had a major effect on both music and dance. In his opera-ballets Lully expanded the scope of dance. There was greater use made of dancers' arms and legs and a more adventurous attitude toward the space on the stage. (*See also* Lully.)

Growth of Ballet - France

By the 18th century the centre of dance activity had moved from Italy to France. For this period the best guide is Pierre Rameau, whose book 'The Dancing Master' is primarily a guide to social dances performed not just in France but throughout all of Europe. As with earlier treatises, 'The Dancing Master' also describes stage presentations, for both social and stage dancing shared the same steps.

In the decades preceding Rameau's book, the public's appetite for dancing had been stimulated. This hunger was satisfied by the opera-ballets that flourished in

the first half of the 18th century. These works were operas of a sort, but dancing and orchestral music overshadowed the dramatic elements. The balance that Lully had established between drama, dance, and music had been destroyed. Now, in the opera-ballets, dance was the main element, with music of next importance and drama far behind.

Choreographers of the time tried to avoid an old-fashioned style of movement and aimed instead for a new sort of expressive gesture. Dancing became highly personal and creative for both dancer and choreographer. Individual performers often added steps and gestures of their own, and it was during this time that the first great soloists were recognised.

Among the most beloved dancers during the first half of the 18th century was Marie Anne de Dupis, called Camargo, who was brilliant technically and daring; she is credited with shortening her skirt a few inches to allow audience members to better see and appreciate her intricate footwork. Marie Salle was also a great favourite and brought a new freedom to the dance through her expressive use of costume and masterful use of gestures. Gaetano Vestris was the first among male dancers, known for his elegance and delicacy.

All of the advances made by these and other artists, and by choreographers of the time, were classified and recorded by the writer Jean-Georges Noverre, whose 'Letters on the Dance' became the authority for succeeding generations. The 'Letters' also proposed to reform dance of the day by getting rid of all movements and gestures not justified by the drama. Like the opera reformer-composer Christoph Willibald Gluck, with whom he was associated, Noverre wanted to purify his art form and make it even more effective for the audience. Noverre's reforms would be remembered and applied into the 20th century.

Salvatore Vigano was another dancer who ultimately changed the course of his art. After performing in his youth in Italy and Spain, he went to Vienna, where he collaborated with Beethoven, among others. The dances he created were notable for their innovative use of groups and their fine attention to detail. More than any of his peers, Vigano made works that recalled the art of sculpture.

Romantic Ballet and Beyond

An Italian master was also responsible for some of the 19th century's most important creations. Carlo Blasis, who was schooled in the ideas of Noverre, published in 1830 his 'Code of Terpsichore', a book of ballet instructions that became the standard manual through all of Europe and even in Russia.

It was Blasis' technique that formed the great ballerinas of the era: Marie Taglioni, Fanny Elssler, Fanny Cerrito, Carlotta Grisi, and Lucille Grahn. Each embodied a different aspect of the romantic ideal for the period. Taglioni thrilled

audiences with her virtuoso technique, for example, and Elssler excelled in character dances that evoked exotic lands.

The choreographer who developed and defined romantic ballet was Marius Petipa. He arrived in St. Petersburg from Italy in 1847, and during his reign as ballet master the Russian school eclipsed all others in theatrical splendour and brilliant dancing. With his assistant Lev Ivanov, he created the core repertoire of the Russian ballet--works such as 'Don Quixote', 'Swan Lake', and 'The Nutcracker'--and his influence is still felt.

It was not a choreographer or even a dancer who spread the Russian ballet through Europe and the Americas but an impresario, or promoter-manager. Sergei Diaghilev's genius was in bringing together some of the foremost artists of his time (*see* Diaghilev). His Ballets Russes, formed in 1909, drew on talents that had been formed at the Maryinsky Theatre in St. Petersburg. Michel Fokine, trained as a dancer, developed into a choreographer of great distinction. A work such as 'Les Sylphides' brought to the romantic ballet a new purity. A piece like 'Sheherazade' brought a colourful and exotic strain to the ballet stage (*see* Fokine). Collaborating with him, under Diaghilev's watchful eye, were superb designers such as Leon Bakst; musicians such as Igor Stravinsky; dancers such as Vaslav Nijinsky, Tamara Karsavina, and Anna Pavlova; and choreographers such as Leonide Massine and George Balanchine. (*See also* Nijinsky; Pavlova; Balanchine.)

Although America had seen ballet dancers as early as the late 18th century, it was not until the 20th century that the art form took root in the United States. Spurred by visits of Diaghilev's troupe, American-born performers showed a new interest in the art. After the Ballets Russes was dissolved in 1929, many of its dancers immigrated to the United States.

Around those performers who remained in Europe--artists such as Alexandra Danilova, Alicia Markova, and Massine--companies such as the Ballet Russe de Monte Carlo and the Original Ballet Russe were formed. In the 1930s they toured the United States from coast to coast. The first major American company to be established was the Ballet Theatre--now the American Ballet Theatre (ABT)--founded in 1940. Conceived of as a repository of great works from differing dance styles, it had difficulty in establishing an identity of its own, even though it often presented world-class artists such as Alicia Alonso, Nora Kaye, and Cynthia Gregory. Among its finest choreographers have been Antony Tudor, Jerome Robbins, Agnes de Mille, Twyla Tharp, and Mikhail Baryshnikov. The superstar Baryshnikov was artistic director of the ABT from 1980 until his resignation in 1989.

The New York City Ballet, which was founded in 1948 with Balanchine as its principal choreographer, set new standards for the world of ballet. Ballet technique became even more virtuosic and gestures more economical. In the

more than 150 works that he created for the company, Balanchine devised some of the century's most profound and beautiful productions. Among his masterpieces are 'Agon' and 'Orpheus', both to music of Igor Stravinsky; 'Serenade', Tchaikovsky; and 'Concerto Barocco', Bach. Robbins, who also worked with the ABT, became a ballet master with the company in 1969 and created two of his finest works for its dancers--'Dances at a Gathering' and 'The Goldberg Variations'. Among the company's best dancers were Diana Adams, Violette Verdy, Suzanne Farrell, Jacques d'Amboise, Edward Villella, and Peter Martins, who took over the company with Robbins after Balanchine's death in 1983.

Arthur Mitchell, the first black dancer to perform with the New York City Ballet, founded his own company, the Dance Theatre of Harlem, in 1971. This interracial company won a new audience for ballet and opened opportunities for young black dancers. Another pioneer was Alvin Ailey, whose American Dance Theatre performed a stylistically wide variety of worksdash;from modern dance classics by Ted Shawn to ballet-influenced works by Ailey himself. The company was composed exclusively of black dancers until Ailey integrated it in 1963.

In the mid-20th century interest in dance also increased in England. The Royal Ballet evolved under choreographer Frederick Ashton into a company of impeccable style and feeling. The pieces Ashton created made perfect use of his dancers, among whom were Margot Fonteyn and Rudolf Nureyev (*see* Nureyev).

In Russia the tradition begun in the 18th century continued to flourish in the 20th century through the country's two venerable companies--the Bolshoi in Moscow and the Kirov, known to Petipa and Diaghilev as the Maryinsky, in St. Petersburg. (*See also* Ballet.)

Modern Dance

At about the same time that Fokine was reforming the traditional ballet in St. Petersburg, an American woman was developing a revolutionary concept of dance. Isadora Duncan was trained in ballet but later found that these movements did not allow her as much expression of herself as she desired. Rather than modifying the conventional postures and steps, Duncan threw them out. Her new form of dance was spontaneous and highly personal and let her feel that her spirit had been liberated. (*See also* Duncan.)

Because it was so personal, this new kind of dance was an art form that could not be passed on to the next generation. Duncan, however, inspired younger people also to express themselves through dance. This was the beginning of the form now called modern dance. Among those included with Duncan as modern-dance pioneers are Ruth St. Denis and Ted Shawn, who specialised in highly theatrical and exotic tableaux, or stage pictures. Like the opera-ballets of the

18th century, their pieces satisfied an audience's hunger for a glimpse of foreign people and places.

Though dancers such as the German Mary Wigman, a highly dramatic performer, had a wide following both in America and Europe, no modern dancer was as influential as the American Martha Graham. A pupil of St. Denis and Shawn, she invented a style of dance that did not just ignore traditional ballet steps but contradicted them completely. Graham's revolutionary technique denied the primary importance of the classical positions of ballet. For her the source of interest and energy was the centre of the body, not its extremities. Through her company and her school, which trained successive generations of disciples, Graham influenced every modern dancer of importance--titans such as Jose Limon, Paul Taylor, Merce Cunningham, and Twyla Tharp are included on this list--and made America the centre of creativity for modern dance.

Dance in Musical Comedy

Americans also created the most vital forms of theatrical dancing. The first musical stage performance seen in the United States was a ballad opera called 'Flora', produced in Charleston, S.C., in 1735. More than a century later, 'The Black Crook' (1866) also scored an enormous success. It was not until the 20th century, however, that dancing and drama became truly integrated. Credit for this breakthrough goes to Agnes de Mille, whose 'Oklahoma!' (1943) made dancing an integral part of the story. Performed by dancers who had studied ballet, the dances in 'Oklahoma!' included not just ballet steps but folk dance and modern dance as well (*see* De Mille). Equally successful were the dances choreographed by Jerome Robbins for 'West Side Story', which brought a new vitality to the musical theatre. Robbins, in his turn, influenced other choreographers such as Bob Fosse and Michael Bennett.

ETHNIC DANCE

Older than folk dances are dances performed and preserved by ethnic groups throughout the world. Every culture has developed its own means of expression through movement. These dances were part of tribal rituals, designed to be performed at crucial moments in the life of both the individual and the tribe.

American Indians

Despite similarities in purpose among all tribal dances, differences existed from culture to culture. American Indians, for example, had separate dances for men and for women and others in which men, women, and children took part. These dances emphasised various movements for the feet and postures for the head. Arms were not considered as important. As in many other tribal cultures, drums beat out an accompaniment.

Far East

Dancing in the Orient is different from that in the West. In Eastern dance every movement has a specific meaning. Each gesture of the hands, the head, the arms, and the feet conveys a specific message that unschooled Western observers can only guess at.

India

In India, as in Western cultures, dances celebrate various festivals and rites of passage. The most important is the Hindu classical dance-drama bharata natya, which comes from the southeast. Performed by one woman, this dance has a great variety of bodily movement and is accompanied by rhythms stamped out by the performer's feet. Kathakali, from southwestern India, is performed only by men and young boys. The movements of these highly theatrical dances are extremely energetic, and drums and other percussion instruments accompany the performers.

Japan

Traditional dances in Japan have been performed for centuries. Among the best-known forms are No and Kabuki, both dance-dramas that combine mime and dance steps. Unlike dancing in the Western world, Japanese dancing is very formal and moves at a slow and stately pace.

China

Chinese dancing was developed thousands of years ago, when formal dances were performed at the ancient Chinese court. Dancing was also an important part of Chinese religion and philosophy. Through the ages these dances were largely forgotten and abandoned. Chinese dancing today is most often performed as a part of Chinese opera.

Indonesia

In Indonesia, however, the people have kept their dances alive and infused them through the years with new steps and movements. Instead of clinging to ancient traditions, the Indonesian people have adapted and modernised their dances.

Spain

Some native dances from Spain can be traced back to Greek times. Spanish dancers were known throughout the Roman Empire for their artistry. During the Renaissance the saraband and the pavane were developed and performed by the ruling classes, while the common people created their own dances like the fandango, bolero, and cachucha.

Perhaps the best-known Spanish dance is the flamenco, a Gypsy dance thought to be of Indian or Persian origin. A dance of great exuberance and intensity, a flamenco is improvised as the performer works within traditional forms according to the mood of the moment. A guitarist follows the rhythms, and friends clap, stamp, and shout encouragement.

Africa

The origins of African dance are lost in antiquity, but it is known that tribal peoples throughout Africa relied on dance to a remarkable degree. An integral part of everyday life, dances were used to express both joy and grief, to invoke prosperity and avoid disaster, as part of religious rituals, and purely as pastimes.

Although traditional African dance all but vanished as the continent yielded to Western culture, several dances survived. Fertility dances in Cote d'Ivoire are performed in the shape of a circle. Performers move rhythmically to the beat of drums, and many wear masks depicting birds and beasts. Also found in Cote d'Ivoire is a highly dramatic hunting dance. With vivid pantomimed gestures, two men carrying bows and arrows pursue a boy who wears an antelope mask. In a totem dance in Burkina Faso (formerly Upper Volta), a dozen men wearing animal masks take turns doing acrobatic leaps and jumps to the beating of drums until all but their leader is exhausted.

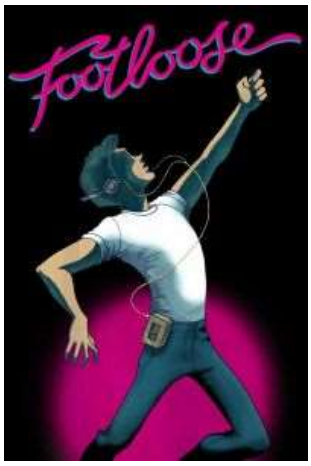
RETRIEVED FROM: http://www.dance4it.com/dancehistory.htm

ADDITIONAL LINKS

This website contains links including dance trivia, dance quizzes and library and museum collections focusing on dance history:
http://www.artslynx.org/dance/history.htm

This website contains links to dance history, including: “Going back to the Celts and ending with Riverdance, this site covers it all. Links to more Irish cultural coverage including music and songs (and a delicious Irish Soda Bread recipe)” and the Free to Dance Timeline: “The PBS television special chronicling the history of black dance in America from 1691 to 2001 with clickable thumbnail images”:
http://www.chiff.com/art/dance/history.htm

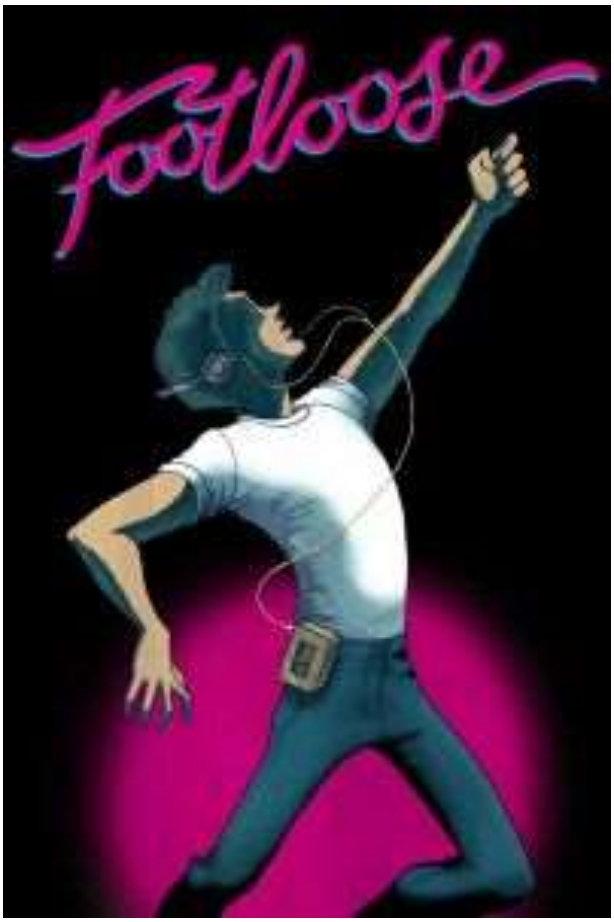
This website contains links to dance history, including: “A brief dance history of ballroom, breakdance, country, fad, flamenco, hiphop, jazz and Latin dance, salsa, swing, tango and western”:
http://www.centralhome.com/ballroomcountry/history.htm



Benchmarks: Dance

HP-3D-E1 – Explore and discuss that dance throughout history is a record of human experience;

HP-3D-E2 – Observe and recognize the styles of dance in various cultures;



Dance and Mathematics Lesson Plans

Math through Rhythm

By - Candice Hoehner
Primary Subject - Music
Secondary Subjects - Math, Physical Education
Grade Level - K-3rd, could be above 3rd

Math through Rhythm

This is for a group of 3rd graders but could be used for all ages.
45 minutes

Materials
Drum
Pictures of music notes and math symbols

Objective
This lesson is for students to use the elements they have already learned to make movements according to the particular rhythm given. They will also develop an understanding of how music can be used in learning math.

Warm up
Make a tape with 4 different types of music which include many different rhythms. Have the students find a perfect spot in the room where they won't bother each other. Start the tape and give the students freedom to move/dance to the music in anyway they want to express themselves of how they feel with the music. Remind them of all the elements they have learned and that they might want to include them in their dance. Also remind them that in their perfect spot that the space around them is their dancing space and not to get in anyone else's dancing space.

Activities

Name game:
Everyone sits in a circle with the teacher as the leader. With hands the teacher claps out the beats to his/her own name and then some other children's names.
Explain to the students that our names have beats (or syllables) which we can clap to. Have all the students try it one at a time with their own names around the circle or popcorn if a student doesn't feel comfortable going in order like that.
Once all the students have gone all the way around once you can go around again, but instead of having the students beat to their name have them beat to someone else's name.
This will give the students a feel for beats and rhythm.

Introduce music notes:
Put four music notes on the board (eighth note, quarter note, half note and whole note)
Explain each note individually, according to tempo 4/4:
Eighth: beat drum eight times (with also counting 4/4 tempo)
Quarter: beat drum four times (with also counting 4/4 tempo)

Half: beat drum two times (with also counting 4/4 tempo)
Whole: beat drum one time (with also counting 4/4 tempo)

Movement to Rhythm :
Ask students to get into their perfect spot.
Now have the students move according to the note given, while you beat the drum according to each note but counting 4/4:
Eighth: have students walk to the beat of an eighth note
Quarter: have students stomp to the beat of a quarter note
Half: have students hop to the beat of a half note
Whole: clasp to the beat of a whole note

Circles :
Have everyone get into a big circle.
Explain that we are going to get into 4 groups, have them all count off by 4's.
Assign each group a note to be (eighth, quarter, half, whole)
Pair the eighth notes with the quarter notes and the half notes with the whole notes, so that there are two groups.
Tell the groups to get into two circles one of the two goes into the middle and one goes around them.
Ask the two groups to develop a dance where each group is moving to the beat of their note by incorporating elements of dance. Give the students 2 minutes for this.
Have each group perform their dance and then have them perform them both together.
Remind the students that as the other students are performing that they need to show respect towards their peers by keeping their eyes open and mouths quiet.

Math problems :
Ask the students to face the board with the notes on it.
Have the students pick one movement for each note.
Ask for five volunteers
Perform math problems with the music notes.
Example: Start off simple, Give 2 volunteers each a quarter note , one a plus sign and one an equal sign, (Like : o + o =)
Ask the students to perform the problem with the movements of the notes and then what the movement is to the answer to the problem. Now give the last volunteer the note and have everyone perform the entire problem. (o + o = o)
Have a volunteer write this problem on the board with the numbers under it:

o + o = o
1 + 1 = 2

Math problems for Groups :
Have students sit facing you.
Ask the students to group up by colors of shirts. Red's together, Blue's together, etc. If there is a student or two by themselves put them into a small group.
Give each group 3 notes with math signs to perform problems with.
Have each group come up with their own moves for the notes and perform 2 different math problems. Give the students 2 minutes.

After everyone is done (by sitting) have each group perform their dance. After they perform talk about what elements they saw and if they can figure out what the math problem was.

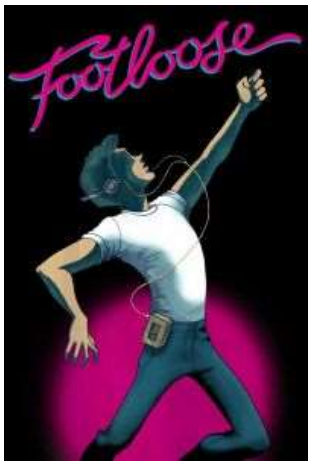
Dancing across the room:
Split the students into two groups, have each group go into two corners of the room.
Ask the students to pair up.
Have students move across the room from one corner to the other in pairs. As one group reaches the halfway have the other group start. Ask each student to pick any note to move to, the pairs can be different notes. While moving to the beat of a note they must incorporate a element of dance of whatever they would like it to be.
While the students move across the room, use the drum to keep the tempo of 4/4, beat quarter notes.
This gives the students security of having a partner but freedom to do their own thing.
While the students are moving ask the others what elements they see and what notes are each student moving to.

Building a Machine
After this lesson the students should have a well-rounded idea of beats and rhythm of the eighth note, quarter note, half note, and whole note.
Ask the students to get into a large circle around the room.
Explain that we are going to make a machine. One student will start the machine by going into the middle and moving one body part to a beat of a particular note. Have the students add to the machine one by one, but they must touch one of the people in the middle so that the machine is attached. The final product should be all the students connected somehow in the middle moving a body part to a beat of the notes learned that day. Allow the students to incorporate sound with their moves so that this machine not only looks like it's working but sounds like it working. This also allows the students to release any extra energy. Remind the students to involve different elements of dance, especially levels and shapes.

Cool Down

I know that the students will just be filled with energy after this lesson so I'll add a cool down.
I'll make it easy.
Put on a CD of your choice.
Ask the students to gather together in one corner and to perform a goodbye dance.
Have each student pick a note to be and one by one move to the middle in a unique way (4 beats) dance (4 beats) and move to the other corner (4 beats). Give them the freedom to express themselves by whatever note they like the most.

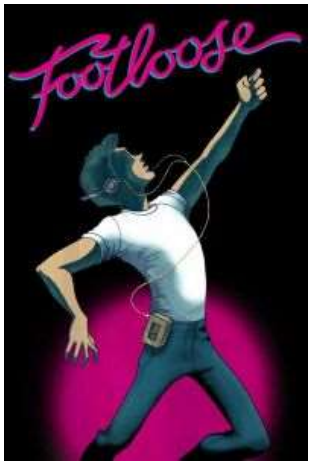
E-Mail Candice Hoehner at: woman2@hotmail.com



Benchmarks: Dance

CE-1D-E1 – Use kinesthetic awareness, proper use of space, and the ability to move safely;

CE-1D-E5 – Execute improvised and set movement patterns with concentration and focus individually and in groups.



Benchmarks: Math

Number and Number Relations

N-1-E – constructing number meaning and demonstrating that a number can be expressed in many different forms (e.g., standard notation, number words, number lines, geometrical representation, fractions, and decimals);

N-4-E – demonstrating a conceptual understanding of the meaning of the basic arithmetic operations (add, subtract, multiply, and divide) and their relationships to each other;

N-6-E – applying a knowledge of basic math facts and arithmetic operations to real-life situations;

N-7-E – constructing, using, and explaining procedures to compute and estimate with whole numbers (e.g., mental math strategies)

Algebra

A-3-E – recognizing the connection of algebra to the other strands and to real-life situations (e.g., number sentences or formulas to represent real-world problems).

Dance Lesson Plans

Dances To Go

http://www.dancestogo.com

Dance notes for Teachers and Students - Children's Hip Hop, Tap, Ballet, Jazz, Activities and Drama Fun.
Suggested music included. Auto-mailed to your computer.

Lets Dance (Lesson Plan)

http://education.qld.gov.au/corporate/newbasics/pdfs/yr3rt3.pdf

Lets Dance (Lesson Plan)
With this teaching unit, students will memorize, rehearse and master dances of different forms.
Students will memorize, rehearse and master dances of different forms. They will prepare introductions for their performed dances by investigating the role of dance and the cultural context of their dances.
They will measure and monitor their fitness as they engage in a high level of physical activity.

Dancers Journal

http://artsedge.kennedy-center.org/marthagraham/index.htm

Dancers Journal
This interactive site has a collection of dance lessons about the life and work of Martha Graham.

Learn For Yourself in Dance : Grade Level: 3-5

http://www.pbs.org/wnet/dancin/resources/lesson_plan-d2.html

Learn For Yourself in Dance : Grade Level: 3-5
Elementary and Middle School students are learning many new basic elements in academic subjects such as: sequences and formulas in Math; patterns and cycles in Science; vocabulary and grammar in Language Arts; and personal and cultural histories in Social Studies. Did you know that these elements of learning are also the building blocks of dance?
Give your students an opportunity to experience these essential elements in a creative way through the art of Dance. It is uniquely through the arts that students can integrate and express what they know and learn.

Telling Stories through Dance : Grade Level: K-2

http://www.pbs.org/wnet/dancin/resources/lesson_plan-d1.html

Telling Stories through Dance : Grade Level: K-2
For young children, body language is their first language. Gestures, expressive movements and postures are well known to teachers as ways children communicate their feelings, thoughts, and ideas.
Whether sullenly slumped down in the desk chair, jumping for joy, or twirling madly on the playground, the child's movements can convey meaning and tell a story. Movement activities provide a natural pathway for young children to integrate, communicate, and express learning.

Arts Connected

http://artsconnected.org/classroom/
Arts Connected
More than 80 online lesson plans and curriculum units for K-12 teachers, reflecting the newly instituted Minnesota Graduation Standards and the National Content Standards in the Arts

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Dance Lesson Plans at P.E.Central

http://www.pecentral.org/lessonideas/dance/danceindex.asp
Dance Lesson Plans at P.E.Central .. large selection

Dance Lesson Ideas : Funkytown

http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=1991
Dance Lesson Ideas : Funkytown
A fun and exciting warmup activity to prelude your lesson.

World of Dance

http://library.thinkquest.org/J003057/
World of Dance
Welcome to Studio24, your online dance studio! Explore many froms of dance including ballet, jazz, tap, modern and hiphop and learn a folk favorite, the Chicken Dance!

Systems of the Body

http://artsedge.kennedy-center.org/teach/les.cfm?subjectId=DAN
Systems of the Body
Basic systems and organs of the body are explained through movement exercises. Students discover movement patterns that explain human body systems and organs. Students rework and record human physiology choreography through video and journaling.

Why Dance?

http://artsedge.kennedy-center.org/content/2319
Why Dance?
In this lesson, students identify reasons why people dance.

Dancing Winds

http://artsedge.kennedy-center.org/content/2178/
In this lesson, students are introduced to the heating and cooling, expanding and condensing properties of air masses. Students will use movement skills and dance to learn and communicate information about the patterns of wind cycles, and the attributes of the atmosphere.

Dancing Through Poetry

http://artsedge.kennedy-center.org/content/3534/

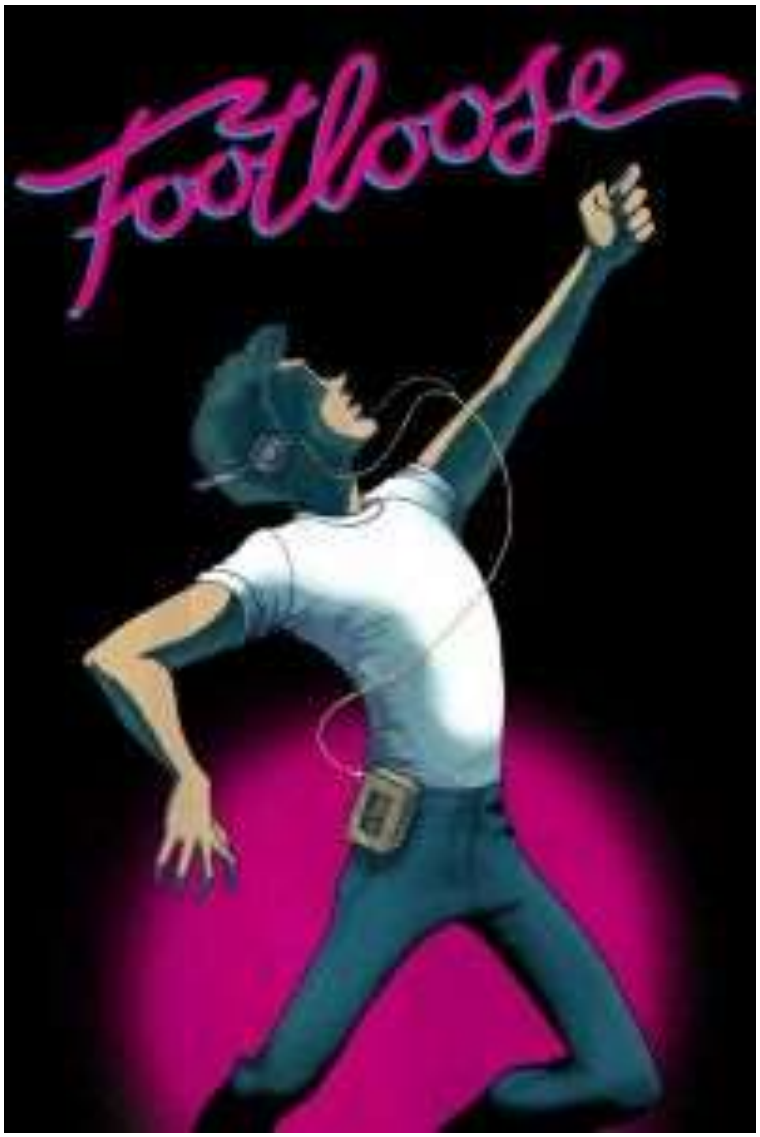
Dancing Through Poetry
In this lesson students will look at poetry as a way to express the art of dance metaphorically. Students will read two different poems about break dancing in which one will show dance visually in the way the words are placed on paper and the other using its content to represent dance.

Boys Can Dance

http://artsedge.kennedy-center.org/content/2328/

Boys Can Dance
In the musical Brothers of the Knight by Debbie Allen and James Ingram the sons of Reverend Knight sneak out of the house to dance. They dance so hard that they wear out their sneakers.
This lesson looks at the male dancer and reinforces the idea that dancing is a beneficial activity for men and women. Students compare the benefits of dance training and sports in both social and physical skills. Then students watch video clips of famous male dancers

LIST RETRIEVED FROM: http://www.shambles.net/pages/learning/performing/danceless/



Slaughterhouse-Five

Slaughterhouse-Five

Unstuck in time, the hero of Kurt Vonnegut's Slaughterhouse-Five — an unforgettable Everyman named Billy Pilgrim — is never sure what part of his life he is going to have to act in next.

Vonnegut's wildly imaginative, witty and affecting novel tells Billy Pilgrim's story in just that fashion. It spins back and forth through time, layering in the elements of Billy's life, which begins, chronologically, in 1922 in the upstate New York town of Ilium, and ends over 50 years later, when he is a successful middle-class optometrist with a wife and two grown children. Like Vonnegut himself, Billy was a World War II draftee and a prisoner of war in Dresden when the Allies firebombed the city early in 1945. All of these facts are significant, and the novel emerges as a powerful anti-war statement, dominated by the experience of surviving the Dresden nightmare.

But not in the expected ways — for these facts are splintered, rearranged and transformed by another element in Billy's peculiar tale. Late in his life, he is abducted by wise aliens, from the planet Tralfamadore, who teach him that they, unlike humans, can see time all at once, as a continuum, where the past, present and future exist together, each moment a permanent thing. Thus does Billy come to experience his life unstuck in time, zigzagging from his childhood to his death, from his abduction to Tralfamadore (where he mates with another captive, a starlet named Montana Wildhack) to the ever-present experience of Dresden. It is a fractured but transcendent journey toward understanding and acceptance amid the violent certainties of modern life.

Published in 1969, Slaughterhouse-Five (the title alludes to the makeshift prison where Billy and his fellow prisoners are kept in Dresden) became one of the most popular and enduring novels of its time. Its indelible ironic tone, its trippy plotting and its bold, even hilarious use of science fiction make it an utterly unique reading experience. "Slaughterhouse-Five" remains perhaps the signature work in Vonnegut's large and varied

catalogue of writings. In reviewing the novel for Life magazine, the critic Wilfrid Sheed called it splendid art … a funny book at which you are not permitted to laugh, a sad book without tears.

RETRIEVED FROM:
http://www.wowio.com/users/product.asp?BookId=60

Wednesday, 18 November 2009

Slaughterhouse Five

In December of 1944, whilst behind enemy lines during the Rhineland Campaign, Private Kurt Vonnegut was captured by Wehrmacht troops and subsequently became a prisoner of war. A month later, Vonnegut and his fellow POWs reached a Dresden work camp where they were imprisoned in an underground slaughterhouse known by German soldiers as Schlachthof Fünf (Slaughterhouse Five). The next month - February - the subterranean nature of the prison saved their lives during the highly controversial and devastating bombing of Dresden, the aftermath of which Vonnegut and the remaining survivors helped to clear up.

Vonnegut released the book **Slaughterhouse-Five** in 1969.

Below is a letter he wrote to his family that May from a repatriation camp, in which he informs them of his capture and survival. Transcript follows.

FROM:

Pfc. K. Vonnegut, Jr.,
12108964 U. S. Army.

TO:

Kurt Vonnegut,
Williams Creek,
Indianapolis, Indiana.

Dear people:

I'm told that you were probably never informed that I was anything other than "missing in action." Chances are that you also failed to receive any of the letters I wrote from Germany. That leaves me a lot of explaining to do -- in precis:

I've been a prisoner of war since December 19th, 1944, when our division was cut to ribbons by Hitler's last desperate thrust through Luxemburg and Belgium. Seven Fanatical Panzer Divisions hit us and cut us off from the rest of Hodges' First Army. The other American Divisions on our flanks managed to pull out: We were obliged to stay and fight. Bayonets aren't much good against tanks: Our ammunition, food and medical supplies gave out and our casualties out-numbered those who could still fight - so we gave up. The 106th got a Presidential Citation and some British Decoration from Montgomery for it, I'm told, but I'll be damned if it was worth it. I was one of the few who weren't wounded. For that much thank God.

Well, the supermen marched us, without food, water or sleep to Limberg, a distance of about sixty miles, I think, where we were loaded and locked up, sixty men to each small, unventilated, unheated box car. There were no sanitary accommodations -- the floors were covered with fresh cow dung. There wasn't room for all of us to lie down. Half slept while the other half stood. We spent several days, including Christmas, on that Limberg siding. On Christmas eve the Royal Air Force bombed and strafed our unmarked train. They killed about one-hundred-and-fifty of us. We got a

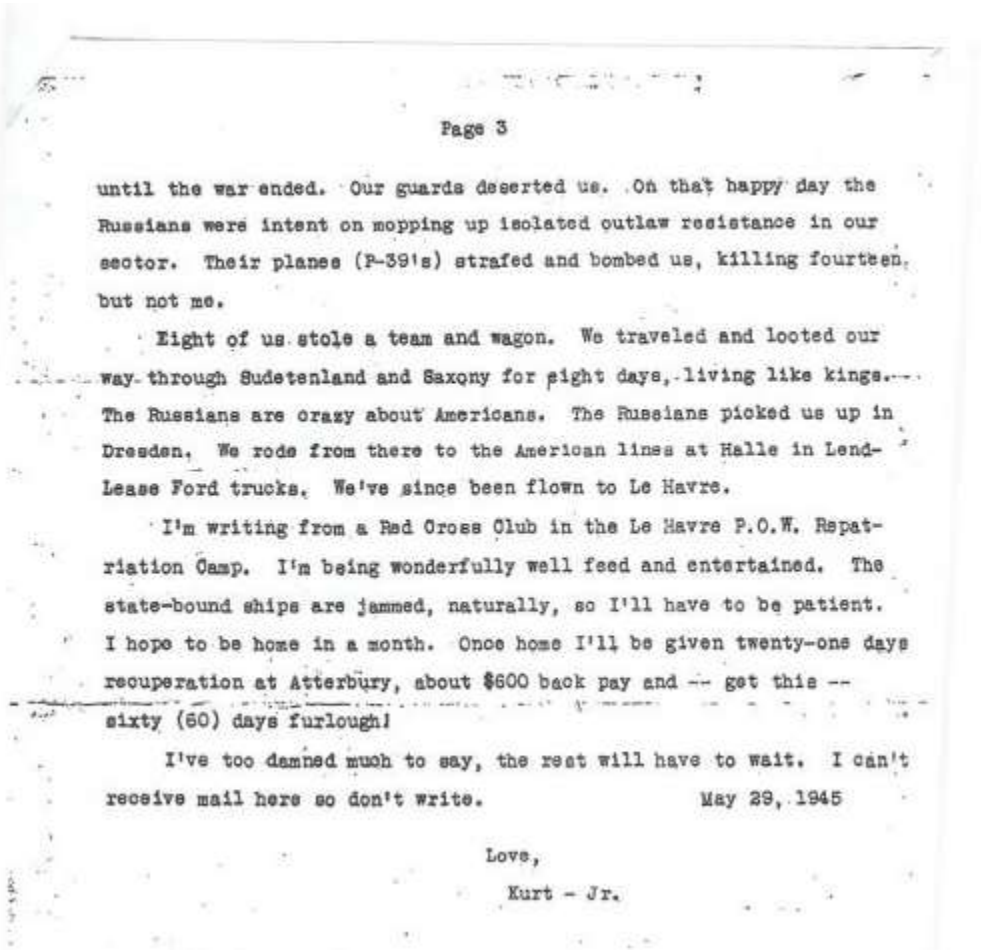
little water Christmas Day and moved slowly across Germany to a large P.O.W. Camp in Muhlburg, South of Berlin. We were released from the box cars on New Year's Day. The Germans herded us through scalding delousing showers. Many men died from shock in the showers after ten days of starvation, thirst and exposure. But I didn't.

Under the Geneva Convention, Officers and Non-commissioned Officers are not obliged to work when taken prisoner. I am, as you know, a Private. One-hundred-and-fifty such minor beings were shipped to a Dresden work camp on January 10th. I was their leader by virtue of the little German I spoke. It was our misfortune to have sadistic and fanatical guards. We were refused medical attention and clothing: We were given long hours at extremely hard labor. Our food ration was two-hundred-and-fifty grams of black bread and one pint of unseasoned potato soup each day. After desperately trying to improve our situation for two months and having been met with bland smiles I told the guards just what I was going to do to them when the Russians came. They beat me up a little. I was fired as group leader. Beatings were very small time: -- one boy starved to death and the SS Troops shot two for stealing food.

On about February 14th the Americans came over, followed by the R.A.F. their combined labors killed 250,000 people in twenty-four hours and destroyed all of Dresden -- possibly the world's most beautiful city. But not me.

After that we were put to work carrying corpses from Air-Raid shelters; women, children, old men; dead from concussion, fire or suffocation. Civilians cursed us and threw rocks as we carried bodies to huge funeral pyres in the city.

When General Patton took Leipzig we were evacuated on foot to [illegible] Czechoslovakian border. There we remained



Page 3

until the war ended. Our guards deserted us. On that happy day the Russians were intent on mopping up isolated outlaw resistance in our sector. Their planes (P-39's) strafed and bombed us, killing fourteen, but not me.

Eight of us stole a team and wagon. We traveled and looted our way through Sudetenland and Saxony for eight days, living like kings. The Russians are crazy about Americans. The Russians picked us up in Dresden. We rode from there to the American lines at Halle in Lend-Lease Ford trucks. We've since been flown to Le Havre.

I'm writing from a Red Cross Club in the Le Havre P.O.W. Repatriation Camp. I'm being wonderfully well feed and entertained. The state-bound ships are jammed, naturally, so I'll have to be patient. I hope to be home in a month. Once home I'll be given twenty-one days recuperation at Atterbury, about $600 back pay and -- get this -- sixty (60) days furlough!

I've too damned much to say, the rest will have to wait. I can't receive mail here so don't write. May 29, 1945

Love,

Kurt - Jr.

Source

Transcript

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May 29, 1945

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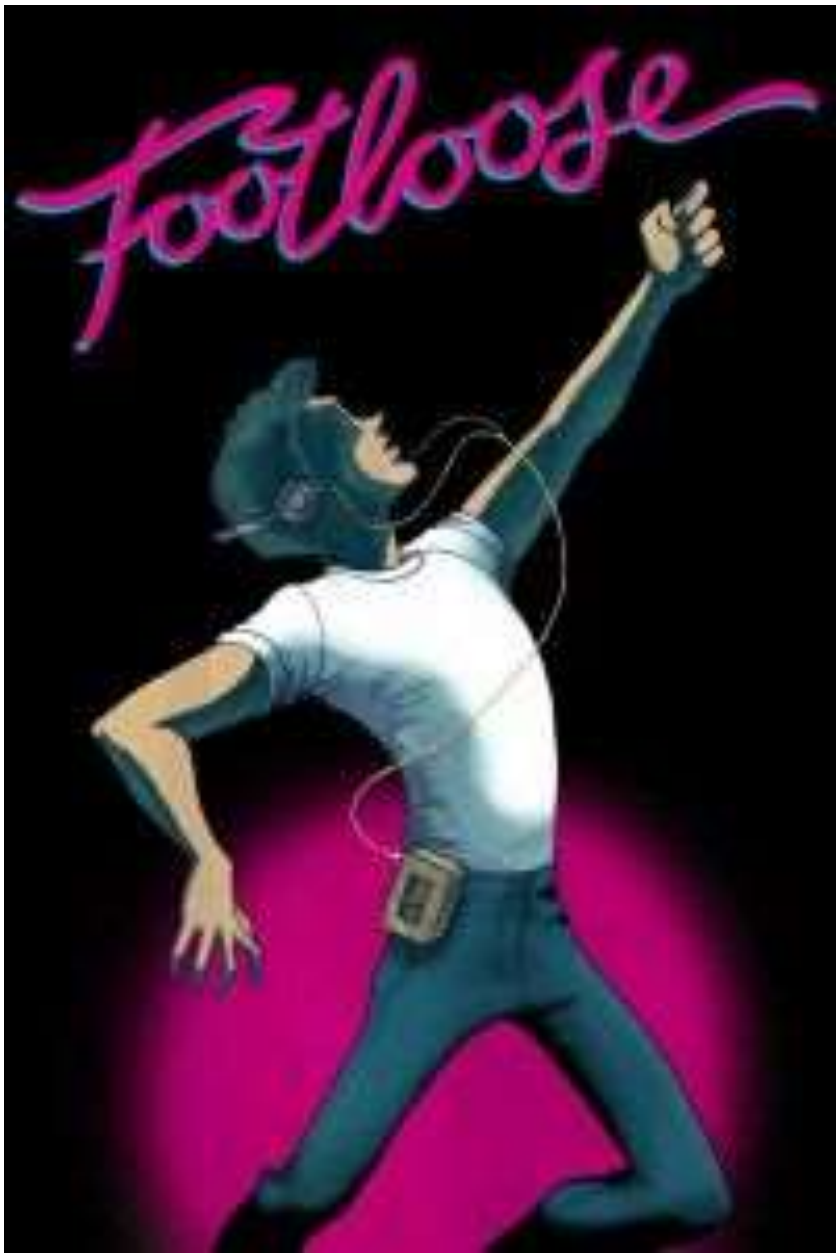
Kurt - Jr.

RETRIEVED FROM: http://www.lettersofnote.com/2009/11/slaughterhouse-five.html



The Bard of Democracy Walt Whitman:
"*I hear America Singing*"

WALT WHITMAN
(1819-1892)

"I sing...the body electric, a song of myself, a song of joys, a song of occupations, a song of prudence, a song of the answerer, a song of the broad-axe, a song of the rolling earth, a song of the universal..."

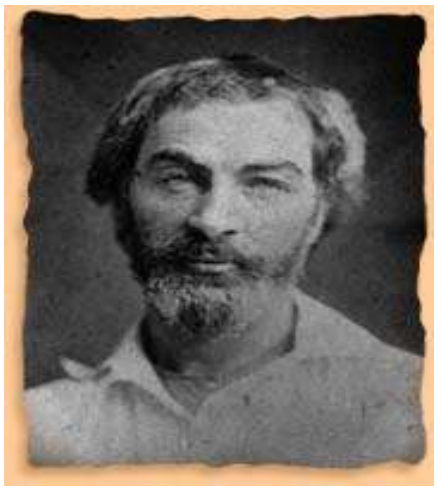
Walt Whitman caroled throughout his verse. For the Bard of Democracy, as America came to call our great poet, music was a central metaphor in his life and work, both as a metaphysical mindset and as a practical reality. Whitman was blessed with an extraordinary ear for inner rhythms which he then articulated in the radically free, rolling, thrusting verses which revitalized the entire world of poetic language. That same ear led him to the appreciation of classical music. For the poet this was a largely self-taught quest in which he relied on both his innate musicality and his experience as a music journalist to formulate aesthetic principles that would carry over into his poetry.

In the BROADWAY JOURNAL of November 29, 1845, Whitman wrote his now-famous essay, ART-SINGING AND HEART-SINGING in which he denounced as decadent the stale, second-hand foreign method with its flourishes, its ridiculous sentimentality, its anti-republican spirit and its sycophantic influence, tainting the young taste of the Republic. The poet claimed he prefered untutored voices and folk groups like the Hutchinsons and the Cheney sisters to trained songbirds like Jenny Lind, whom he found too showy. His initial objections stemmed from the same wary reserve he applied to all imported forms of culture, insisting America needed to create its own new frontier voice, vigorous and free.

Whitman from an 1840's daguerrotype.

"I say no land or people or circumstances ever existed so needing a race of singers and poems differing from all others," Whitman wrote in A BACKWARD GLANCE O'ER TRAVEL'D ROADS. Yet despite his Emersonian insistence on "ignoring the courtly Muses of Europe," it was only by exposure to European opera and art song that Whitman began to discover the essentiality and universality of classical music's language. That exposure came during the 1840's and 1850's when the poet served as a member of New York City's working press, reviewing musical performances at Castle Garden, Palmo's Opera House, the Astor Place Theatre, and the Academy of Music. After enjoying a year of press seats for the BROOKLYN EAGLE, Whitman admitted that foreign music was exercising an elevating influence on American taste. From the late 1840's onward his critical posture gradually shifted from a stance of tolerance to one of sophisticated pleasure and finally to one of total passion for classical music, especially for opera.

Whitman & Classical Music Whitman's conversion to Italian opera probably occurred in 1847 when he saw Don Francisco Marti's Italian company from Havana at Castle Garden. Years later in SPECIMEN DAYS the poet wrote: "I yet recall the splendid seasons..the fine cool breezes...the unsurpassed vocalism...No better playing or singing ever in New York." Among his favorite artists were Grisi, Mario, and baritone Cesare Baldiali, whom he called the finest in the world. He was also profoundly influenced by George Sand's novel, CONSUELO, with its emancipated contralto herione, and he imagined that the popular Marietta Albioni
was a real-life incarnation of Sand's heroine. He called Albioni the supreme singer of all time, recalling toward the end of his life the impact she made on his youthful soul: "I doubt if ever the senses and emotions of the future will be thrilled as were the auditors of a generation ago by the deep passion of Albioni's contralto."



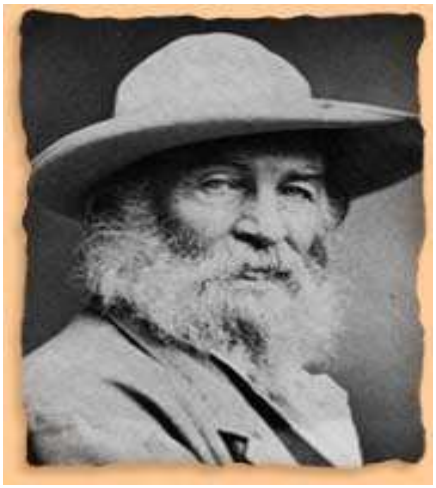
Whitman in a 1854 daguerrotype

Indeed, it was passion that became not only the key to Whitman's appreciation of and response to singing but also became the hallmark of his emerging style as a journalist and ultimately as a poet. His vocabulary had an unabashed enthusiasm that is woefully lacking in today's criticism. For example, in describing tenor Geremia Bettini in LA FAVORITA at Castle Garden on August 11, 1851, he rhapsodized:

"His voice has often affected me to tears. Its clear, firm, wonderfully exalting notes, filling and expanding away; dwelling like a poised lark up in heaven; have made my very soul tremble."
Though he never learned (nor perhaps never cared to learn) a formal musical vocabulary--he referred to orchestras as "bands," for example, throughout his writings--he replaced formula with freshness, as his language in describing music became increasingly metaphysical:
"...a sublime orchestra of myriad orchestras--a colossal volume of harmony, in which the thunder might roll in its proper place; and above it the vast, pure Tenor--identity of the Creative Power itself --rising through the universe, until the boundless and unspeakable capacities of that mystery, the human soul, should be filled to the uttermost, and the problem of human cravingness be satisfied and destroyed? Of this sort are the promptings of good music upon me."
"But for opera I would never have written LEAVES OF GRASS," Whitman acknowledged in his waning years. Indeed, the poet's experience as a music journalist was a significant prelude to discovering and shaping the themes and style that were to become his mature voice when the first edition of his life's work appeared in 1855.
Song & Singing in Whitman's Poetry Whitman's verse is crowded with allusions to song and the singer. The singer is poet, prophet, bard, mystic celebrator of the self--of the

poet in everyman, in the worker, in the individual, in America en masse. Whitman's references to music are all-pervading and eclectic; in his various poetic songs he chants hymns to a range of people and experiences from the plantation chorus of Negroes to the strong baritone of the big longshoremen of Mannahatta. While he, ironically, disliked the piano--calling it a parlour instrument--he loved the wide range of orchestral instruments & used them as images to people his poems: drums became the march of nations; birdsong the freedom of flight; bugles were calls to valor or funeral taps; trumpets suggested celebrations of joy and fanfares for ethereal bliss; the cello recalled a young man's heart complaint. Whitman's poems are, in fact, orchestrated with as full a range of color as any musical score--with voices which rise and fall in dialogue. Of these always emerges clearest and truest: that of the poet. For Whitman the human voice was the most poignant and powerful of all instruments. To sing was to articulate both the soul and the Self.

Given the musicality of the poetry itself, it is a small wonder that over 1200 settings--(in preparation for performances and a recording Thomas Hampson unearthed over 400 settings for voice and piano alone)-- of Whitman's texts exist. As Ned Rorem asserts, "Whitman is content... A poet's content in a musician's form." The earliest settings appeared in the last decade of the poet's life, though the first major surge of compositional activity coincided with the 1919 centennial of Whitman's birth. The range of styles, nationalities, and languages represented by these settings is as far-reaching as was Whitman's influence on world literature. While there are songs to be found in German, Italian, French, Dutch, Norwegian, Danish, and Russian, the greater number are English-language songs.



Whitman depicted in a photograph from the early 1870's.

In England, where Whitman already had a strong coterie of literary supporters (among them William Rossetti, Anne Gilchrist, Alfred Lord Tennyson, and John Addington Symonds), composer Charles Villiers Stanford, whose influence over several generations of famous pupils, made Whitman the poet of choice for the likes of Vaughan Williams, Boughton, Bridge, Dougherty, Holst, & Wood.

Among American composers of art songs, many were born while Whitman was still alive; most were nursed on his verse as one of the shaping forces of American thought; and all who moved in the small communal circles of American music inspired each other in choice of texts and style of setting. To cite but two examples of the interconnected chain of inspiration: William Neidlinger worked in choral societies where David Bispham sang, while Whitman was a familiar presence in Bispham's Philadelphia boyhood; Charles Naginski, Charles Ives, and Leonard Bernstein all studied and worked at Tanglewood, while contemporary composers like Gerald Busby and Michael Tilson

Thomas, and Craig Urquhart have been moved by Bernstein to create their own Whitman settings.

Whitman's Settings The early Whitman settings tended to fall into the big, Romantic genre of the late 19th century: songs whose musical idiom derived from European art song--Schumann, Brahms. They are songs which rely heavily on the piano (or on the piano as organ, for many of the composers had church affiliations) as a parlour instrument. This vein continued into the 20th century with songs such as Stanford's TO THE SOUL, Vaughan Williams' JOY, SHIPMATE, JOY! and A CLEAR MIDNIGHT, Bridge's THE LAST INVOCATION, Neidlinger's MEMORIES OF LINCOLN, Dalmas' I SAW THE PLOUGHMAN PLOUGHING, and Remick Warren's WE TWO.

Other composers like Ives, Burleigh, Strassburg (and again Vaughan Williams) were attracted to the folk idiom of Whitman's verse--the vox popoli with all its individuality and universality. Burleigh's ability to capture the voices of the downcast African-American in ETHIOPIA SALUTING THE COLORS, Ives' skill in replicating the poet's plain-spokenness in WALT WHITMAN, and Strassburg's cantorial rhythms and melodies in PRAYER OF COLUMBUS are but three examples of this genre.

Just as his literary descendants were drawn to the groundbreaking aspects of Whitman's language and his thematic innovations, mid-20th century composers enjoyed experimenting with musical forms in their settings of the poet. Naginski and Rorem both affect a haunting impressionism in their respective renderings of LOOK DOWN FAIR MOON; in DIRGE FOR TWO VETERANS Weill recapped his political/humanitarian message in a New World idiom; and Bacon (ONE THOUGHT EVER AT THE FORE) and Hindemith (SING ON THERE IN THE SWAMP), also transplanted Europeans, looked to Whitman's verse to infuse their musical language with the energetic essence of their adoptive country.

In a studio photograph taken by Phillips & Taylor in the early 1880's, Whitman poses with a prop butterfly.

Contemporary composers continue to return to the great Bard, finding relevant chords in both his thought and his form. Rorem (AS ADAM EARLY IN THE MORNING, THAT SHADOW MY LIKENESS, SOMETIMES WITH ONE I LOVE) Urquhart (AMONG THE MULTITUDE), Busby (BEHOLD THIS SWARTHY FACE), Tilson Thomas (WE TWO BOYS TOGETHER CLINGING) and Bernstein have all immersed themselves in the poet's liberated thought and in his passionate intellectual and emotional message. One of the most moving examples of this is found in TO WHAT YOU SAID, Bernstein's setting of an unpublished Whitman fragment--what may have been a private musing or unsent letter to his friend Anne Gilchrist. With its combination of delicacy and militantism the song is at once an

assertion of freedom and responsibility--a statement that the love of comrades is the highest human good and that such love may express itself in any infinite number of couplings--man to man, wife to husband, friend to friend, individual to society, and poet to democracy.

The message of the poem's bold new salute was not lost on Mrs. Gilchrist, who even after her return to England, remained Whitman's close friend and champion. Upon hearing her first musically setting of the words of the poet she loved, Stanford's 1884 ELEGIAC ODE, she wrote to Whitman: "Your words will be sent home to hundreds of thousands who have not before seen them. How lovely the words read as themes for great music!"

RETRIEVED FROM: http://www.pbs.org/wnet/ihas/poet/whitman.html

Whitman’s ‘I Hear America Singing’

An American Tribute

Apr 7, 2007 Linda Sue Grimes

Walt Whitman's tribute to America's ordinary laborers dramatizes the good cheer of the day laborers of 19th century America but also tips its hat to night time partiers.

Singing Their Day

The speaker of Walt Whitman’s “I Hear America Singing” metaphorically describes the laboring people he names with a music metaphor: he claims that he hears them singing, which merely means that he sees them cheerfully and skillfully working.

The poem consists of ten lines that sprawl and spill into the next line without actually becoming a new line. The typist must break the sprawling lines and let them form what looks like a new line or else in some cases they would run off of the page. That is Whitman’s free verse style.

Unique Songs of Praise

The speaker begins by claiming that he hears America singing, and the songs are all different: “I hear America singing, the varied carols I hear.” He refers to the songs as carols, which suggests that these are not just ordinary songs, but that they are joyous and offer praise.

The speaker admires the many workers he encounters, and they all seem quite happy to him. His optimism, no doubt, spills over onto the people he observes.

Naming the Laborers

Then, the speaker begins to catalogue the various laborers he hears “singing”: he first hears the mechanic, and each mechanic is working in his own special way, a way which the speaker qualifies as “blithe and strong.”Next, he names the carpenter whose song includes the measuring of planks and beams. The mason sings as he gets ready for work and as he gets ready to leave work. The boatman sings about the things that he owns in his boat, and the deckhand sings on the deck of the steamboat. The shoemaker sings on his bench, and the hat maker sings as he stands.

Delicious Songs

Next, we hear the wood-cutter singing and the farmer plowing his field morning, noon, and as the sun goes down. Then the mother is singing a "delicious" song, as does the young wife as she works, and the girl, possible a maid, as she does the sewing and washing.

They all sing unique songs, that is, they all work in ways that only each on can perform individually. They are not interchangeable, but unique individuals deserving affection and respect, and the speaker demands that respect for each of them.

A Party of Young Fellows

As much as the speaker respects and shows abiding affection for all the glorious labors going through their day, performing their unique tasks as only each one individually can perform them, he becomes positively giddy at the thought of night time and the young revelers enjoying their time of fellowship: "At night, the party of young fellows, robust, friendly, / Singing, with open mouths, their strong melodious songs."

He says the day has what belongs to the day, but at night these songs become utterly literal, and the singing is hearty and the friendship harmonious, producing the same sweet melody as the most beautiful song.

Walt Whitman as a Model Poet: "I Hear My School Singing"

Author
Patsy Hamby
Dallas, Georgia

Grade Band
9-12

Estimated Lesson Time
Two 50-minute sessions

Overview

Students use Walt Whitman's list poem "I Hear America Singing" as the inspiration to critically reflect on key figures, memories, and events from their own educational community. They review their school Web site and use a graphic organizer to analyze various aspects of their school environment. Using "I Hear America Singing" as a model, they then create list poems that reflect a representation of that community. Finally, they reflect upon those individuals or groups who might have been omitted from their poems.

This lesson plan was developed as part of a collaborative professional writing initiative s ponsored by the Kennesaw Mountain Writing Project (KMWP) at Kennesaw State University.

From Theory to Practice

This teaching strategy focuses on reflection on the students' school as community and e: loration of that reflection in a model poem. The lesson ensures "that opportunities for the interpl / between action and reflection are available in a balanced way for students. Praxis means that curr :ula are not studied in some kind of artificial isolation, but that ideas, skills, and insights learned n a classroom are tested and experienced in real life. Essential to praxis is the opportunity tc :eflect on experience, so that formal study is informed by some appreciation of reality" (Brookfiel 50).

Further Reading

Brookfield, S. (1990). *The Skillful Teacher*. San Francisco: Jossey-Bass.

Student Objectives

Students will

- understand the meaning of list poem.
- analyze figures, memories, and events in their educational community.
- create list poems about their school.

- reflect upon people omitted from their list poems.

Resources

- "I, Too, Sing America"
- "I Hear My School Singing" Planning Sheet (online or in print)
- "I Hear America Singing"
- "I Hear My School Singing" model poem
- "I Hear _____ Singing" Extension Poem
- Access to school Web site

Instructional Plan

Resources

- "I Hear America Singing" by Walt Whitman
- Access to the school's Web site
- "I Hear My School Singing" model poem
- "I Hear My School Singing" Planning Sheet (online or in print)
- "I, Too, Sing America" by Langston Hughes
- "I Hear _____ Singing" Extension Poem

Preparation

- Students each need a copy of "I Hear America Singing" by Walt Whitman and "I, Too, Sing America" by Langston Hughes. To familiarize yourself with the format and content, read these poems yourself before teaching the lesson.
- Review definition of *list poem* (or *catalog verse*). If this is a new concept to students, take time to teach the lesson plan Put That on the List: Collaboratively Writing a Catalog Poem.
- Preview your school Web site and have Web address readily available for students.
- Review parts of speech with students, if necessary, to help them choose words in the appropriate parts of speech for their own poems.
- Make copies of the "I Hear My School Singing" model poem.
- Test the "I Hear My School Singing" Planning Sheet on your computers to familiarize yourself with the tool and ensure that you have the Flash plug-in installed. You can download the plug-in from the technical support page. If computers are not available, use the print version of the planning sheet instead.

Instruction and Activities

Session One

1. Pass out or display "I Hear America Singing" by Walt Whitman.
2. Define *list poem* (or *catalog verse*) as "a poem comprised of a list of persons, places, things,

or abstract ideas which share a common denominator." See also the ReadWriteT ink lesson plan Put That on the List: Collaboratively Writing a Catalog Poem for more info nation on list poems.
3. Read Whitman's "I Hear America Singing" aloud to the class.
4. Invite students to discuss responses and aspects of the poem which coincide with he two-part definition: the list and the common denominator. Note student responses on oard or on chart paper.
5. Explain that students will be writing a similar poem, using their school as the sub ect.
6. Give students a copy of "I Hear My School Singing" model poem and point out t e blank spaces, which they will fill in with people and their roles in the school environme nt.
7. Note that Whitman in his poem does not use individual names but roles or occup tions, and students should do likewise.
8. Show the students the "I Hear My School Singing" Planning Sheet, either online or in print.
9. Review parts of speech if necessary, telling students they will fill each major poi t of the organizer with the different roles of people associated with their school (nouns). econdary slots will contain a verb—an action for the person and two objects (nouns) relate to that person's role. They may also refer to the model poem to determine whether other parts of speech are needed for a particular person's role.
10. Point out the pronoun choices included in parenthesis on the model poem handou . Explain that students should circle the correct pronoun choices for the names that they us in the blanks on the handout.
11. Ask students to explore the school's Web site to locate various people who are st keholders in their school. These people might include PTSA officers, cafeteria personnel, a d school board members.

Session Two

1. Once the students have completed the "I Hear My School Singing" Planning She t, either online or in print, they should refer to it to choose meaningful terms as they fill i the blanks on the "I Hear My School Singing" model poem.
2. Circulate among students, providing feedback and support, as they work on their oems.
3. After students have completed their model poems, ask them to read their work to he class. As they read, list the various roles mentioned in their poems on the board or on c art paper.
4. After reading and sharing their poems, explain to the students that Whitman was riticized for the absence of particular ethnic groups in "I Hear America Singing."
5. Read the poem "I, Too, Sing America" by Langston Hughes aloud to the class.
6. Ask students to reflect upon their poems, focusing on groups within the school e vironment that might have been omitted from their poems.
7. Invite students to write a half-page reflection about why this group (or groups) m ght have been omitted and discuss their contribution, whether positive or negative, to the s hool.
8. Provide time for students to share their reflections.

Extensions

- Have students select another location, such as their community, an athletic event or another

extra-curricular activity, and create an "I Hear _____ Singing" Poem.

Web Resources

Poet at Work: Recovered Notebooks of Walt Whitman
http://memory.loc.gov/ammem/collections/whitman/index.html

Students interested in learning more about Whitman's composing process can ex lore the manuscripts preserved in this Library of Congress collection.

The Walt Whitman Archive
http://www.whitmanarchive.org/

This site offers electronic research and teaching tools that make Whitman's poen s and other related information available at the click of a mouse.

ReadWriteThink Calendar Connections
For more classroom resources on this author, see this calendar entry:

May 31
Today is Walt Whitman's birthday.

Student Assessment/Reflections

Focus on observation as students create their model poems. Watch for evidence of engag ement, and provide feedback and support as necessary to help students complete the assigned task.

Check copies of students' "I Hear My School Singing" model poem for completion. Loc in particular for evidence that students understand the range of ideas that Whitman include in his poem by representing a similar range in their own poems. If students show evidence of s uggling with parts of speech in their versions of the poem, provide appropriate feedback and sup ort to help students revise.

Check students' reflection for indications that students understand the criticisms of Whi nan's poem that are suggested in Hughes' response poem. Encourage responses that show dee er thinking.

NCTE/IRA Standards

1 - Students read a wide range of print and nonprint texts to build an under tanding of texts, of themselves, and of the cultures of the United States and the world; t acquire new information; to respond to the needs and demands of society and the w rkplace; and for personal fulfillment. Among these texts are fiction and nonfiction, cl ssic and contemporary works.

2 - Students read a wide range of literature from many periods in many gen es to build an understanding of the many dimensions (e.g., philosophical, ethical, aesth ic) of human experience.

3 - Students apply a wide range of strategies to comprehend, interpret, evalu appreciate texts. They draw on their prior experience, their interactions wit readers and writers, their knowledge of word meaning and of other texts, th identification strategies, and their understanding of textual features (e.g., so correspondence, sentence structure, context, graphics).

5 - Students employ a wide range of strategies as they write and use differen process elements appropriately to communicate with different audiences for of purposes.

11 - Students participate as knowledgeable, reflective, creative, and critical a variety of literacy communities.

RETRIEVED FROM: http://www.readwritethink.org/lessons/lesson_view.asp?id=989

Walt Whitman (1819–1892). Leaves of Grass. 1900.

91. I Hear America Singing

I HEAR America singing, the varied carols I hear;
Those of mechanics—each one singing his, as it should be, blithe and strong;
The carpenter singing his, as he measures his plank or beam,
The mason singing his, as he makes ready for work, or leaves off work;
The boatman singing what belongs to him in his boat—the deckhand singing on the steamboat deck;
The shoemaker singing as he sits on his bench—the hatter singing as he stands;
The wood-cutter's song—the ploughboy's, on his way in the morning, or at the noon intermission, or at sundown;
The delicious singing of the mother—or of the young wife at work—or of the girl sewing or washing—Each singing what belongs to her, and to none else;
The day what belongs to the day—At night, the party of young fellows, robust, friendly,
Singing, with open mouths, their strong melodious songs.

RETRIEVED FROM: http://www.bartleby.com/142/91.html

I, Too, Sing America by Langston Hughes

I, too, sing America.

I am the darker brother.
They send me to eat in the kitchen
When company comes,
But I laugh,
And eat well,
And grow strong.

Tomorrow,
I'll be at the table
When company comes.
Nobody'll dare
Say to me,
"Eat in the kitchen,"
Then.

Besides,
They'll see how beautiful I am
And be ashamed--

I, too, am America.

RETRIEVED FROM: http://www.poets.org/viewmedia.php/prmMID/15615

Name: Date:

Model Poem for "I Hear My School Singing"

In the poem "I Hear America Singing," Whitman celebrates the diversity of American life, focusing on individuality. This poem is a list poem—Whitman lists or catalogues the people he hears "singing." Fill in the blanks of the model poem below to create your own version of this poem, using our school as your inspiration. Where appropriate, indicate the pronoun by circling your choice.

"I Hear My School Singing"

I hear _____singing, the varied carols I hear.
Those of _____, each one singing _____as it should be _____and _____.
The _____singing (his/hers/theirs) as (he/she/they) _____(his/her/their) _____or _____.
The _____singing (his/hers/theirs) as (he/she/they) makes ready for _____, or leaves off _____.
The _____singing what belongs to (him/her/them) in (his/her/their) _____, the _____singing on the_____.
The _____singing as (he/she/they) sits on (his/her/their) _____, the _____singing (his/hers/theirs) as (he/she/they) _____
The _____song, the _____'s on (his/her/their) way in the _____, or at _____or at _____.
The _____singing of the_____, or of the young _____at _____, or of the _____or _____.
Each singing what belongs to him or her and to none else.
The _____what belongs to the _____—at _____the _____of _____.
Singing with open mouths their strong melodious songs.

"I Hear My School Singing" Planning Sheet

	PERSON	**VERB: an action word for your person**	**NOUN 1: an object related to that person's life**	**NOUN 2: an object related to that person's life**
1				
2				
3				
4				
5				
6				

7				
8				
9				
10				

ADDITIONAL NOTES:

Varying Views of America

Author
Sharon Webster
Narragansett, Rhode Island

Grade Band
9-12

Estimated Lesson Time
Two 50-minute sessions

Overview

Using poetry to examine a particular issue provides students an accessible way to have several experiences in a short period of time. This lesson provides students the opportunity working in a collaborative se ing to examine the ways that perspective influences how individuals v ry in their tone and toward the same or a similar experience based on thei point of view. Here this will be done through analysis of Walt Whitman s "I Hear America Singing," Langston Hughes' "I, Too, Sing America," a d Maya Angelou's "On the Pulse of the Morning."

From Theory to Practice

Students strengthen their reading skills and their ability to analyze literature when they m ake connections between their prior knowledge and the pieces they are about to encounter. T is lesson makes connections to a prereading activity incorporated into this lesson to encourage stu lents to gain a wider understanding between point of view and tone. The following resources inf enced the development of this lesson.

Buehl, Doug. 2001. *Classroom Strategies for Interactive Learning*. 2e. Newark, Delawa e: International Reading Association.

Burke, Jim, Ron Klemp, and Wendell Schwartz. 2002. *Reader's Handbook: A Student G uide for Reading and Learning*. Wilmington, Massachusetts: Great Source Education Group.

Fisher, Douglas, Nancy Frey, and Douglas Williams. 2002. "Seven Literacy Strategies T at Work." *Educational Leadership* 60.3 (November): 70-3.

Student Objectives

Students will

- demonstrate an understanding of tone.
- demonstrate an understanding of the role of cultural experiences on a writer's ton .

- support their observations with support from the text both in oral and written for .

Resources

- Varying Views of America Rubric
- Varying Views of America Graphic Organizer
- Analysis and Response Assignment
- On the Pulse of the Morning
- Varying Views of America Venn Diagram Student Interactive
- I Hear America Singing
- Born in Slavery Web Site
- I, Too, Sing America

Instructional Plan

Resources

- Copies of the poems
- Internet access
- Copies of the Analysis and Response Assignment
- Varying Views of America Venn Diagram Student Interactive, or copies of the V rying Views of America Graphic Organizer
- Copies of Varying Views of America Rubric

Preparation

1. Make copies of the Analysis and Response Assignment, the Varying Views of A erica Rubric, and, if desired, the Varying Views of America Graphic Organizer.
2. Arrange for access to the three poems. All are available online. The poems are al o anthologized in some literature texts. If students do not have Internet access, arra ge for copies of the poems.
3. Test the Varying Views of America Venn Diagram Student Interactive on your c mputers to familiarize yourself with the tool and ensure that you have the Flash plug-in insta led. You can download the plug-in from the technical support page.

Instruction and Activities

1. Begin the first session with a mini-lesson reviewing the elements of "tone" and " oint of view." This Checklist on the Elements of Literary Style could supplement the rev ew.
2. Then break the class into small groups and review the assignment handout, the V rying Views of America Venn Diagram Student Interactive or the graphic organizer, a l the rubric with the students.
3. Each group will first read each of the poems and write a brief, succinct, summary of each poet's message, and identify the tone and point of view about his or her subject p oviding

specific text for support.

4. Next, the students should indicate on the Varying Views of America Venn Diagr m Student Interactive the similarities all poems share, the similarities that exist between tw at a time, and the qualities unique to each poem. Each member of the group will record the group's response using the graphic organizer provided.
5. Proceed based on the resources that are available in your classroom for this lesso plan:

   If students are working with computers
   Once students have entered the details on the three poems on the Venn Diagram tudent Interactive, the interactive will ask them two synthesis quesitons. Remind studen s to print and/or save their work, following the instructions on-screen.

   If students are working without computers
   Students will gather details on the poems on their copies of the Varying Views o America Graphic Organizer. After the group has finished discussing the poem, ask each st dent to write on the back of the graphic organizer what he or she has inferred is the poet view of America and how life experience affects each writer's tone and point of view.

6. Bring the class back together to share their findings. Project the Venn Diagram S udent Interactive or draw a three-circle Venn Diagram on the board. Have each group c ntribute their responses to a section of the graphic organizer .
7. Discuss the differences or additions other groups or individuals contribute. Share he inferences students have made and draw conclusions about the influences, especi lly as they related to point of view, that shaped the tone of each selection.

Extension

Have students write poems in response to one of the three poets as Hughes did to Whitm n. Students should focus on tone (anger, sarcasm, humor, sadness, etc.) and emphasize thei own backgrounds and life experiences through point of view.

Web Resources

Checklist: Elements of Literary Style
http://www.lakesideschool.org/upperschool/departments/english
/ErikChristensen/WRITING%20STRATEGIES/LiteraryStyles.htm

This fifteen-question checklist includes questions that help students analyze liter y works for such stylistic choices as pace, tone, and figures of speech. Using this checklis , you can extend this lesson by asking students to consider the checklist and draw conclusi ns about the style of the author whom they have examined.

I Hear America Singing
http://www.poets.org/viewmedia.php/prmMID/15752

Walt Whitman "I Hear America Singing"

I, Too, Sing America
http://www.poets.org/viewmedia.php/prmMID/15615

Langston Hughes "I, Too, Sing America"

On the Pulse of the Morning
http://etext.lib.virginia.edu/toc/modeng/public/AngPuls.html
Maya Angelou "On the Pulse of the Morning"

Born in Slavery
http://memory.loc.gov/ammem/snhtml/snhome.html
Born in Slavery: The Federal Writers Project

Student Assessment/Reflections

Assess both the graphic organizers and the reflective responses using the Varying Views Rubric.

NCTE/IRA Standards

1 - Students read a wide range of print and nonprint texts to build an under texts, of themselves, and of the cultures of the United States and the world; t new information; to respond to the needs and demands of society and the wo and for personal fulfillment. Among these texts are fiction and nonfiction, cl contemporary works.

2 - Students read a wide range of literature from many periods in many gen an understanding of the many dimensions (e.g., philosophical, ethical, aesth human experience.

3 - Students apply a wide range of strategies to comprehend, interpret, evalu appreciate texts. They draw on their prior experience, their interactions wit readers and writers, their knowledge of word meaning and of other texts, th identification strategies, and their understanding of textual features (e.g., so correspondence, sentence structure, context, graphics).

12 - Students use spoken, written, and visual language to accomplish their o purposes (e.g., for learning, enjoyment, persuasion, and the exchange of info

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Walt Whitman (1819–1892). Leaves of Grass. 1900.

91. I Hear America Singing

I HEAR America singing, the varied carols I hear;
Those of mechanics—each one singing his, as it should be, blithe and strong;
The carpenter singing his, as he measures his plank or beam,
The mason singing his, as he makes ready for work, or leaves off work;
The boatman singing what belongs to him in his boat—the deckhand singing on the steamboat deck;
The shoemaker singing as he sits on his bench—the hatter singing as he stands;
The wood-cutter's song—the ploughboy's, on his way in the morning, or at the noon intermission, or at sundown;
The delicious singing of the mother—or of the young wife at work—or of the girl sewing or washing—Each singing what belongs to her, and to none else;
The day what belongs to the day—At night, the party of young fellows, robust, friendly,
Singing, with open mouths, their strong melodious songs.

RETRIEVED FROM: http://www.bartleby.com/142/91.html

I, Too, Sing America by Langston Hughes

I, too, sing America.

I am the darker brother.
They send me to eat in the kitchen
When company comes,
But I laugh,
And eat well,
And grow strong.

Tomorrow,
I'll be at the table
When company comes.
Nobody'll dare
Say to me,
"Eat in the kitchen,"
Then.

Besides,
They'll see how beautiful I am
And be ashamed--

I, too, am America.

RETRIEVED FROM: http://www.poets.org/viewmedia.php/prmMID/15615

Maya Angelou's On the Pulse of Morning
Angelou, Maya

Conversion to TEI.2-conformant markup: University of Virginia Library Electronic Text Center.
This version available from the University of Virginia Library.
Charlottesville, Va.

http://etext.lib.virginia.edu/modeng/modeng0.browse.html
1993
Note: Text has been taken from newspaper sources and oral performance of text at the Inauguration, so formal structure may still be somewhat suspect.

About the print version

On the Pulse of Morning
Maya Angelou Prepared for the University of Virginia Library Electronic Text Center.

Published: 1993 English fiction ; poetry African AmericanWomen Writers LCSH

Revisions to the electronic version
date of changes corrector Peter-john Byrnes, Electronic Text Center
SGML tagging, pagination is nominal

-1-

1

A Rock, A River, A Tree
Hosts to species long since departed,
Marked the mastodon,
The dinosaur, who left dried tokens
Of their sojourn here
On our planet floor,

Any broad alarm of their hastening doom
Is lost in the gloom of dust and ages.

2

But today, the Rock cries out to us, clearly, forcefully,
Come, you may stand upon my
Back and face your distant destiny,
But seek no haven in my shadow.
I will give you no hiding place down here.

3

You, created only a little lower than
The angels, have crouched too long in
The bruising darkness
Have lain too long
Face down in ignorance.
Your mouths spilling words

4

Armed for slaughter.
The Rock cries out to us today, you may stand upon me,
But do not hide your face.

5

Across the wall of the world,
A River sings a beautiful song. It says,
Come, rest here by my side.

6

Each of you, a bordered country,
Delicate and strangely made proud,
Yet thrusting perpetually under siege.
Your armed struggles for profit
Have left collars of waste upon
My shore, currents of debris upon my breast.
Yet today I call you to my riverside,
If you will study war no more. Come,
Clad in peace, and I will sing the songs
The Creator gave to me when I and the
Tree and the rock were one.
Before cynicism was a bloody sear across your

Brow and when you yet knew you still
Knew nothing.
The River sang and sings on.

-2-

7

There is a true yearning to respond to
The singing River and the wise Rock.
So say the Asian, the Hispanic, the Jew
The African, the Native American, the Sioux,
The Catholic, the Muslim, the French, the Greek
The Irish, the Rabbi, the Priest, the Sheik,
The Gay, the Straight, the Preacher,
The privileged, the homeless, the Teacher.
They hear. They all hear
The speaking of the Tree.

8

They hear the first and last of every Tree
Speak to humankind today. Come to me, here beside the River.
Plant yourself beside the River.

9

Each of you, descendant of some passed
On traveller, has been paid for.
You, who gave me my first name, you,
Pawnee, Apache, Seneca, you
Cherokee Nation, who rested with me, then
Forced on bloody feet,
Left me to the employment of
Other seekers -- desperate for gain,
Starving for gold.
You, the Turk, the Arab, the Swede, the German, the Eskimo, the Scot,
You the Ashanti, the Yoruba, the Kru, bought,
Sold, stolen, arriving on the nightmare
Praying for a dream.
Here, root yourselves beside me.

I am that Tree planted by the River,
Which will not be moved.
I, the Rock, I the River, I the Tree
I am yours -- your passages have been paid.
Lift up your faces, you have a piercing need
For this bright morning dawning for you.
History, despite its wrenching pain
Cannot be unlived, but if faced
With courage, need not be lived again.

-3-

10

Lift up your eyes upon
This day breaking for you.
Give birth again
To the dream.

11

Women, children, men,
Take it into the palms of your hands,
Mold it into the shape of your most
Private need. Sculpt it into
The image of your most public self.
Lift up your hearts
Each new hour holds new chances
For a new beginning.
Do not be wedded forever
To fear, yoked eternally
To brutishness.

12

The horizon leans forward,
Offering you space to place new steps of change.
Here, on the pulse of this fine day
You may have the courage
To look up and out and upon me, the
Rock, the River, the Tree, your country.

No less to Midas than the mendicant.
No less to you now than the mastodon then.

13

Here, on the pulse of this new day
You may have the grace to look up and out
And into your sister's eyes, and into
Your brother's face, your country
And say simply
Very simply
With hope --
Good morning.

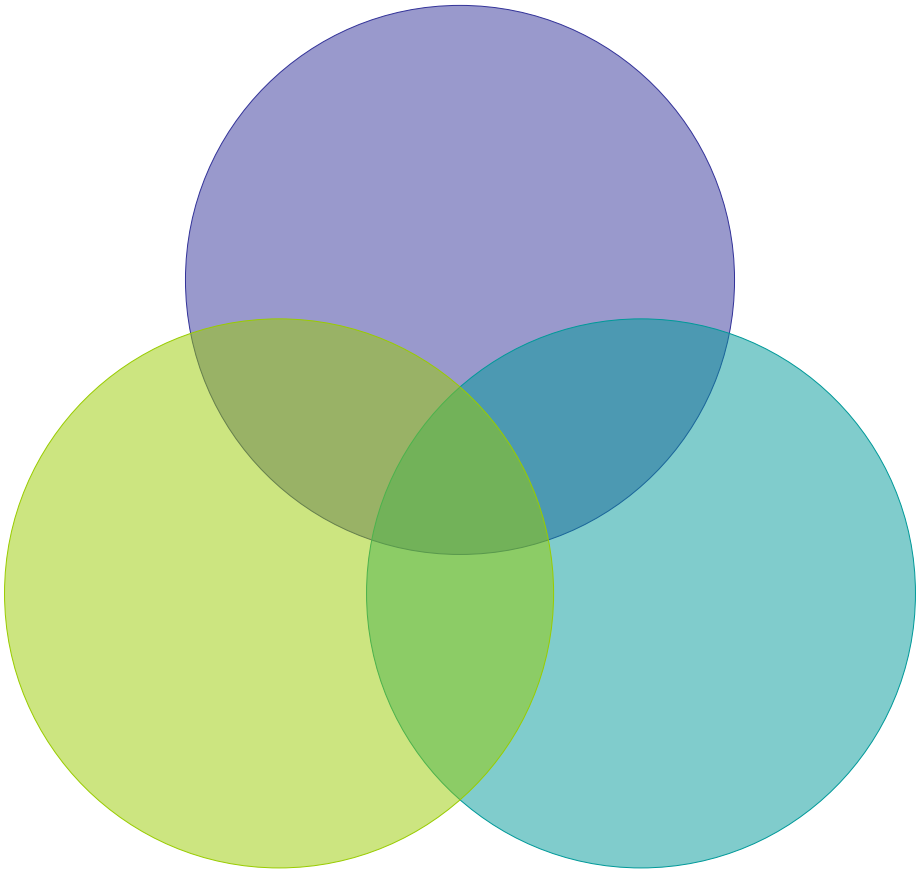
RETRIEVED FROM: http://etext.lib.virginia.edu/etcbin/toccer-new2?id=AngPuls.sgm&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=all

Varying Views of America Ruberic

4	3	2	1	
Response and summary demonstrates thoughtful and insightful consideration of the poem.	Response and summary demonstrate thoughtful consideration of the prompt.	Response and summary demonstrate some consideration of the prompt.	Response and summary demonstrate little consideration of the prompt.	
Connections are always made to the literature or other relevant text connected to the prompt. Ample evidence from the poem is provided.	Some connections are made to the literature or other relevant text connected to the prompt. Sufficient evidence from the poem is provided.	A few connections are made to the literature or other relevant text connected to the prompt. Some evidence from the poem is provided.	Connections to the literature or other relevant text connected to the prompt are missing or inaccurate. Little evidence from the poem is provided.	
Response and summary are well written and free of distracting errors.	Response and summary are clearly written and essentially free of distracting errors.	Response and summary are somewhat clearly written but contains distracting errors.	Response and summary are poorly written and contains many distracting errors.	
Summary is complete and accurate, and response is a page or more in length.	Summary is essentially complete and accurate, and response is at least a page in length.	Summary is missing a few points, but indicates comprehension of the major points of the poems.	Summary is missing points and suggests a lack of understanding of the poems. Response is considerably	

		Response is at least a page in length.	less than a page in length.	

"I Hear America Singing"



"I, Too, Sing America"

"On the Pulse of the Morning"

Varying Views of America: Analysis and Response Assignment

"I Hear America Singing"
"I, Too, Sing America"
"On the Pulse of the Morning"

How do different poets during different time periods view America?

1. Read each of the poems.
2. In each circle briefly summarize the main points of the poem and the speaker's tone.
3. Then in the area where the three circles intersect list what all three poems have in common.
4. In the areas where two poems intersect list what the two poems have in common.

On the back of the graphic organizer:

5. What overall inference can you make about the perspectives (views) of America expressed in these poems? Support your answer with direct references to the poems.

LESSON RETRIEVED FROM:
http://www.readwritethink.org/lessons/lesson_view.asp?id=194

Walt Whitman to Langston Hughes: Poems for a Democracy

"I will… go with drivers and boatmen and men that catch fish or work in fields. I know they are sublime."
—From Walt Whitman's Notebook Page 65, LOC #80, available on the EDSITEment resource American Memory

"Hughes refused to differentiate between his personal experience and the common experience of black America. He wanted to tell the stories of his people in ways that reflected their actual culture, including both their suffering and their love of music, laughter, and language itself."
—From the Biography of Langston Hughes, available on the EDSITEment-reviewed website The Academy of American Poets

Introduction

Walt Whitman sought to create a new and distinctly American form of poetry. As he declared in Democratic Vistas, available on the EDSITEment resource American Studies at the University of Virginia: "America has yet morally and artistically originated nothing. She seems singularly unaware that the models of persons, books, manners, etc., appropriate for former conditions and for European lands, are but exiles and exotics here…." In the same document, he attacks the poets of his day as "genteel little creatures" who do not speak for the great democratic mass of Americans--the drivers, boatmen, and field-workers whom Whitman, in the first quotation above, calls "sublime." It is from this great democratic mass, he suggests, that new forms of art and poetry--a new conception of the sublime--will arise.

Did Whitman in his own poetry succeed in creating a revolutionary, original, and truly American form of verse? However we answer the question, it is certain that the example of the "Good Grey Poet" has had a profound influence on subsequent generations of American poets. In this lesson, students will explore the idea of "democratic poetry" by reading Whitman's words in a variety of media, examining daguerreotypes taken circa 1850, and comparing the poetic concepts and techniques behind Whitman's I Hear America Singing and Langston Hughes' Let America Be America Again. Finally, using similar poetic concepts and techniques, students will have an opportunity create a poem from material in their own experience.

Note: This lesson may be taught either as a stand-alone lesson or as a companion to the complementary EDSITEment lesson Walt Whitman's Notebooks and Poetry: the Sweep of the Universe. To make this lesson plan more compelling and fascinating for students, teachers should screen the brilliant Whitman episode from the NEH-funded series Visions and Voices (scroll down to "**12. Walt Whitman**") at the EDSITEment-reviewed site Learner.org. There is a log-in process required to access the actual movie, but the registration is free and provides entree to a wealth of educator resources.

Guiding Question:

How does Whitman's poetry and the poems of others influenced by him reflect Whitman's notion of a democratic poem?

Learning Objectives

After completing the lessons in this unit, students will be able to:

- Describe one aspect of Whitman's poetics in relation to I Hear America Singing.
- Make a comparison between Langston Hughes' goal in Let America Be America Again and Whitman's in I Hear America Singing.
- Discuss the democratizing effect of early photography and relate that to Whitman's poetry.

Preparing to Teach this Lesson

- Review the lesson plan. Locate and bookmark suggested materials and other useful websites. Download and print out documents you will use and duplicate copies as necessary for student viewing.
- Download the worksheet, Comparing Two American Poems, available here as a PDF file. Print out and make an appropriate number of copies of any handouts you plan to use in class.
- For background information on the life and poetry of Walt Whitman, consult the following EDSITEment resources:
    - The Academy of American Poets offers Walt Whitman, a concise biography with links to selected poems.
    - Bartelby.com, a link from Internet Public Library, features an extended treatment of Whitman by Emory Holloway from The Cambridge History of English and American Literature. Click in the lower right-hand corner of each page to access the next chapter. From its Walt Whitman page, Bartelby.com also provides links to much of Whitman's writing as well as quotations.
    - A hypertext version of Leaves of Grass (1891), searchable by line, is available via a link from American Studies at the University of Virginia.
- The EDSITEment-reviewed website American Memory provides information About Whitman's Notebooks, including the following excerpts:

  In these typical writer's notebooks, Whitman jotted down thoughts in prose and expressions in poetry. The earliest examples include journalistic entries with ideas for articles he might write. His first trial lines for what would soon become part of the 1855 edition of *Leaves of Grass* appear in an early notebook (LC #80) which bears an internal date of 1847; it was his habit, however, to use these notebooks over a number of years, filling in blank pages at will, and the remarkable trial flights of verse for "Song of Myself" in it are likely to date closer to 1854.

In the Civil War years, he was more apt to carry tiny notebooks in his shirt pocket in which he took notes about the needs and wants of wounded soldiers whom he visited and comforted in the hospitals in and near Washington, D.C. In these he noted what treats a soldier might like on the next visit--raspberry syrup, rice-pudding, notepaper and pencil--or notes and addresses of family to whom Whitman would then write in place of the gravely wounded or dead young man. Occasionally he would also describe scenes on the battlefield, probably from reports from others in the camps.

American Memory also provides information about Daguerreotypes, including the following excerpts:

[Daguerreotypes] occasionally document American laborers in the mid-nineteenth century. The subjects of occupational daguerreotypes pose with the tools of their trade or goods that they have made. Most occupational daguerreotypes depict tradesmen, such as cobblers, carpenters, and blacksmiths…

Nineteenth-century paintings, prints, and illustrations of the American working class often presented idealized and heroicized images. In contrast, this daguerreotype of a locksmith with his scrawny arms, grave demeanor, and stained apron provides a different perspective on the nineteenth-century American tradesman.

American Memory provides information about Civil War photography as well in Taking Photographs at the Time of the Civil War.

- Further information on Langston Hughes, including commentary on "Let America Be America Again", is available on the EDSITEment resource Modern American Poetry and in the Biography of Langston Hughes on the EDSITEment-reviewed website The Academy of American Poets. EDSITEment also offers a related lesson plan for grades 6-8, The Poet's Voice: Langston Hughes and You, which you may wish to adapt for your classroom.
- For further reading, consult the Recommended Reading List provided below as a PDF file.

Suggested Activities

1. Democratic Vistas

2. Drivers and Boatmen and Farmers… Oh My!

3. From Whitman to Hughes

1. Democratic Vistas

What has filled, and fills today our intellect, our fancy, furnishing the standards therein, is yet foreign. The great poems, Shakespeare included, are poisonous to the idea of the pride and dignity of the common people, the life-blood of democracy. The models of our literature, as we get it from other lands, ultra-marine, have had their birth in courts, and basked and grown in a castle sunshine; all smells of princes' favors.—Walt Whitman, from Democratic Vistas, available on the EDSITEment-reviewed website American Studies at the University of Virginia

As an anticipatory exercise, discuss with your students the different values that we give to paintings versus photographs. Ask students how many of them have a painted portrait of themselves at home. Ask students how many of them have a photograph of themselves at home. Why do so many more people have photographs? How many people have photographs of themselves doing something (playing a sport for example)? Why is it so rare to see a portrait of someone doing something such as playing a sport? How many people have photographs of themselves at different ages? Why is it so rare to see a series of portraits of someone at different ages?

Share with the class the following commentary about Whitman and the democratizing art of photography from the Walt Whitman Archive, a link from the EDSITEment resource American Studies at the University of Virginia:

He would often comment about how photography was part of an emerging democratic art, how its commonness, cheapness, and ease was displacing the refined image of art implicit in portrait painting: "I think the painter has much to do to go ahead of the best photographs." … Painted portraits were for the privileged classes, and even the wealthy did not have their portraits painted regularly; the one or two they had done over a lifetime had to distill their character in an approximation that transcended time. But photographs were the property of all classes.

…The camera, like Whitman's poetry, democratized imagery, suggesting that anything was worth a photograph.

—Ed Folsom, Introduction to the Whitman Image Gallery from the Walt Whitman Archive, a link from the EDSITEment resource American Studies at the University of Virginia

Working in small groups, students should use the Photo Analysis Worksheet available on the EDSITEment-reviewed website Digital Classroom to study one of the following images from the EDSITEment resource American Memory (NOTE: The links provided will take you to a bibliography page with a thumbnail photo. Click on the photo for access to larger images.):

- Blacksmith 1850-1860
- Carpenter 1840-1860
- Clock and Watch Making
- Seamstress 1853
- Shoemakers between 1840-1860

- Unidentified woman, probably a member of the Urias McGill family, three-quarter length portrait, facing front, holding daguerreotype case 1855

In all of these photos, the subject faces the camera directly; we do not, for example, see the seamstress working at her sewing. Some of the subjects seem as if they are about to speak.

Have each group imagine what the subjects might be saying, in the form of a monologue or a dialogue with the photographer. If desired, create a multimedia presentation for live performance or a computer slide show, using the images accompanied by readings of the students' work.

2. Drivers and Boatmen and Farmers… Oh My!

Whitman anticipated the significance of photography for the development of American democracy; his poetry moved with the invention, and he learned valuable lessons from the photographers he knew.

—Ed Folsom, Introduction to the Whitman Image Gallery from the Walt Whitman Archive, a link from the EDSITEment resource American Studies at the University of Virginia

Whitman was fascinated by the new medium of photography, sat for many photographs throughout his life, even—according to Ed Folsom in his Introduction to the Whitman Image Gallery on the Walt Whitman Archive, a link from the EDSITEment resource American Studies at the University of Virginia—"after wandering through a daguerreotype gallery in 1846, struck by the 'great legion of human faces—human eyes gazing silently but fixedly upon you,' (he) mused: 'We love to dwell long upon them—to infer many things, from the text they preach—to pursue the current of thoughts running riot about them.'"

A photographic portrait made one wonder about the person portrayed. Photography suggested "that *anything* was worth a photograph." Whitman believed that virtually anything could serve as a subject in poetry. He regarded the working class, for example, an especially worthy subject (see the quote from Whitman's notebook below); images of real individuals, like those in the daguerreotype gallery, are central to many of Whitman's poems.

Share with students as much information as you deem appropriate to help them see the connection between Whitman's poetics and photography.

Before you read aloud Whitman's I Hear America Singing, available on the EDSITEment-reviewed website of The Academy of American Poets, ask students to imagine the poem were written to accompany some photographs. What would those photographs have been? After the reading, ask students to recall images from the poem

that could have been photographs such as the daguerreotypes students viewed in Part 1, above.

Discuss with the class basic information about Whitman's notebooks as noted in the fourth bulleted section in Preparing to Teach This Lesson, above. Then share the following quote from Page 65 of Notebook LOC #80, available on the EDSITEment resource American Memory. (If desired, share the actual page image with the students either on the computer or through a handout of the downloaded image.)

I will not discuss any professors and capitalists—I will turn up the ends of my trousers around my boots, and my cuffs back from my wrists and go with drivers and boatmen and men that catch fish or work in fields. I know they are sublime.

Re-read, or have student volunteers read aloud, I Hear America Singing. How does Whitman fulfill his goal to "go with drivers and boatmen and men that catch fish"? In what way does the "democracy" of such a poem compare to the "democracy" of photography discussed in Part 1, above?

Were "drivers and boatmen and men that catch fish" something new as poetic subjects? Perhaps not--some of Whitman contemporaries were including working-class subjects, and earlier in the nineteenth century the English poet Wordsworth and his followers had explored the lives of ordinary English people. While not without precedent, then, Whitman's radicalism in form and subject went beyond the Romantic models. By way of example, share the poem Poetry by L.H. Sigourney (1791-1865), available on the EDSITEment resource The American Verse Project. The subject is poetry. Abstractions such as "Death" and "Morn" perform some of the action in the poem. The two human characters (a young girl and a pilgrim) are given no individual characteristics, serving instead as metaphors (for romantics, for seekers). It's also worthwhile to note that the poem is written in a strict form with eight-line stanzas and a repeated rhyme scheme. Whitman rarely used forms after he developed his poetic philosophy. Other common subjects in 19th-century poetry were characters from the Bible, literature, and mythology; heroes; and nobles. (Some examples you could share with the students, if desired, include Judith by Thomas Bailey Aldrich (1836-1907) and Death of the Prince Imperial by Abram Joseph Ryan (1836-1886), both available on the EDSITEment resource The American Verse Project.)

3. From Whitman to Hughes

Now, share this quote from the Biography of Langston Hughes, available on the EDSITEment resource The Academy of American Poets:

Hughes refused to differentiate between his personal experience and the common experience of black America. He wanted to tell the stories of his people in ways that reflected their actual culture, including both their suffering and their love of music, laughter, and language itself.

How does Hughes' approach reflect Whitman's notion of what should be the proper subject for poetry? How is it different?

Share with the class Hughes' poem Let America Be America Again from the EDSITEment-reviewed website of The Academy of American Poets. Is the poem closer to a discussion of "professors" or of "boatmen?"

In what ways are Hughes' and Whitman's poems similar? In what ways are they different? Have students address these questions by filling in the chart "Comparing Two American Poems: 'I Hear America Singing' and 'Let America Be America Again'" on page 1 of the PDF file (see Preparing to Teach This Lesson, above, for download instructions).

(**NOTE:** If you want to extend the comparison with Whitman to some contemporary poems, consult the first bulleted item in Extending the Lesson, below. If you want your students to write poems modeled after Whitman, consult the second bulleted item.)

Extending the Lesson

- Whitman's example has had a profound influence on subsequent generations of American poets. If desired, share with the class the following poems from the EDSITEment-reviewed website of The Academy of American Poets or other contemporary portrait poems of people at work:
    - miss rosie by Lucille Clifton (Concise biographical information on Lucille Clifton and links to poems, including two read by the author, are available on the EDSITEment resource The Academy of American Poets; a more comprehensive treatment of Lucille Clifton and her work is available on the EDSITEment-reviewed website Modern American Poetry.)
    - The Women Who Clean Fish by Erika Funkhouser (Click "Hear It" to hear the poem read by the author.)
    - Shirt by Robert Pinsky, United States Poet Laureate from 1997-2000, the first to serve three consecutive terms in the office.
- Students can write their own "democratic" poems about a particular group of people from their own experience, using their own form or one borrowed from Whitman (for example, "I hear the athletes practicing / the relay anchor with his wind sprints / the soccer midfielder…) or even using the famous opening words ("I have seen the best minds of my generation… who") from Allen Ginsberg's "Howl" ("I have seen the best NASCAR drivers of my generation killed in public accidents / who-Edward Glenn "Fireball" Roberts, the greatest driver never to win a NASCAR Winston Cup title-had accumulated 32 wins before an untimely death from injuries at Charlotte Motor Speedway / who-Dale Earnhardt…), an assignment originally conceived by Kenneth Koch.

  A good culminating activity would be a poetry reading combining student work with published poems, such as I Hear America Singing, that inspired or connect strongly with student poems. The poetry reading can take place immediately after

this lesson-and feature poems from it-or later in the year and feature poems from various assignments. You may also consider publishing a class literary magazine.

- Students can search for and identify other images and words of interest from Whitman's notebooks using Princeton University's Searchable Leaves of Grass (1891), a link from the EDSITEment resource American Studies at the University of Virginia.
- Students can view a reading from Whitman's Song of Myself at the Favorite Poems Project, a link from the EDSITEment-reviewed website The Academy of American Poets. They can also peruse the list of poems submitted to the project for which video readings presently exist. Consider Whitman's test of a poem from Notebook 80, page 110:

  Test of a poem: How far it can elevate, enlarge, purify, deepen, and make happy the attribute of the body and soul of a man.

  Why do students think any one of these poems was chosen by someone as a personal favorite? In times of stress, people often turn to poetry for comfort. Why? Students can conduct their own favorite poem project.

- For another look at the poet's process, students can view Whitman's own correction of and comments about a published version of "O Captain, My Captain" through the exhibit Letter and corrected reprint of Walt Whitman's "O Captain, My Captain" with comments by author, 9 February 1888 on the EDSITEment resource American Memory. Consideration of Whitman's famous dirge could also lead to discussion of the Civil War, Lincoln, and his place in the hearts of the American people.
- Find out about the recovery and preservation process of Whitman's notebooks on the EDSITEment-reviewed website American Memory:
  - The Story of the Recovery of the Notebooks
  - Preserving the Notebooks
  - Conserving the Notebooks (Includes photos of the notebooks and of the preservation process.)
- Learn more about the process of Taking Photographs at the Time of the Civil War from the Selected Civil War Photographs Collection on the EDSITEment resource American Memory.
- Students can explore the special presentation Does the Camera Ever Lie?, part of the Selected Civil War Photographs Collection on the EDSITEment-reviewed website American Memory. It presents photographs with Alexander Gardner's 1865 narrative. Readers can scrutinize the photos to determine if Gardner was accurate, and read a professional analysis. Things are not always what they seem!

Selected EDSITEment Websites

- The Academy of American Poets
  [http://www.poets.org/index.cfm]

    - Lucille Clifton [http://www.poets.org/poets/poets.cfm?prmID=80]
    - Erika Funkhouser [http://www.poets.org/poets/poets.cfm?prmID=22]
    - Allen Ginsberg [http://www.poets.org/poets/poets.cfm?prmID=8]
    - Langston Hughes [http://www.poets.org/poets/poets.cfm?prmID=84]
    - Kenneth Koch [http://www.poets.org/poets/poets.cfm?prmID=76]
    - Robert Pinsky [http://www.poets.org/poets/poets.cfm?prmID=204]
    - David Wagoner [http://www.poets.org/poets/poets.cfm?prmID=152]
    - Walt Whitman [http://www.poets.org/poets/poets.cfm?prmID=127&CFID=4250614&CFTOKEN=9085074]
    - William Carlos Williams [http://www.poets.org/poet.php/prmPID/119]
    - Favorite Poems Project [http://www.favoritepoem.org]
- American Memory [http://memory.loc.gov/ammem/ammemhome.html]
    - Poet at Work: Recovered Notebooks from the Thomas Biggs Harned Walt Whitman Collection [http://memory.loc.gov/ammem/wwhtml/wwhome.html]
    - Selected Civil War Photographs Collection [http://lcweb2.loc.gov/ammem/cwphtml/cwphome.html]
    - Does the Camera Ever Lie? [http://memory.loc.gov/ammem/cwphtml/cwpcam/cwcam1.html]
    - Taking Photographs at the Time of the Civil War [http://memory.loc.gov/ammem/cwphtml/cwtake.html]
- American Studies at the University of Virginia [http://xroads.virginia.edu/]
    - Electronic Text Center, University of Virginia Library [http://etext.lib.virginia.edu/]
    - Complete Prose Works [http://etext.lib.virginia.edu/toc/modeng/public/WhiPros.html]
    - Specimen Days [http://etext.lib.virginia.edu/toc/modeng/public/WhiPro1.html]
    - Leaves of Grass (1891) [http://www.princeton.edu/~batke/logr/index.html] (A hypertext, searchable by line.)
    - The Institute for Advanced Technology in the Humanities [http://jefferson.village.virginia.edu/home.html]
    - The Walt Whitman Archive [http://jefferson.village.virginia.edu/whitman/] (Contains an array of material, including contemporary reviews of Whitman's work, photographs, and criticism.)
- The American Verse Project [http://www.hti.umich.edu/a/amverse/]
    - Adolphus Busch: Ave Atque Vale by George Sylvester Viereck [http://www.hti.umich.edu/cgi/t/text/text-

idx?sid=76435d9f8d79e3501e62e9bf3ca3b847;idno=BAC5725.0001.001;c
=amverse;rgn=div2;view=text;cc=amverse;node=BAC5725.0001.001%3A4.3]
    - Death of the Prince Imperial by Abram Joseph Ryan [http://www.hti.umich.edu/cgi/t/text/text-idx?sid=e7ae47eb48a9ea22fcf9c80002ecfda2;idno=BAD9548.0001.001;c=amverse;rgn=div1;view=text;cc=amverse;node=BAD9548.0001.001%3A112]
    - Judith by Thomas Bailey Aldrich [http://www.hti.umich.edu/cgi/t/text/text-idx?sid=e7ae47eb48a9ea22fcf9c80002ecfda2;idno=BAD9188.0001.001;c=amverse;rgn=div2;view=text;cc=amverse;node=BAD9188.0001.001%3A9.11]
    - On A Late Loss by John G. C. Brainard [http://www.hti.umich.edu/cgi/t/text/text-idx?sid=76435d9f8d79e3501e62e9bf3ca3b847;idno=BAD1889.0001.001;c=amverse;rgn=div1;view=text;cc=amverse;node=BAD1889.0001.001%3A21]
    - Poetry by L.H. Sigourney [http://www.hti.umich.edu/cgi/t/text/text-idx?sid=5e17a7e128263bb328d5687a17b4f4a4;idno=BAR7163.0001.001;c=amverse;rgn=div1;view=text;cc=amverse;node=BAR7163.0001.001%3A93]
- Digital Classroom [http://www.archives.gov/digital_classroom/index.html]
    - Photo Analysis Worksheet [http://www.archives.gov/digital_classroom/lessons/analysis_worksheets/photo.html]
- Internet Public Library [http://www.ipl.org/]
    - Bartelby.com [http://www.bartleby.com/]
    - Walt Whitman [http://www.bartleby.com/people/WhitmnW.html]
    - PBS [http://www.pbs.org/]
- Modern American Poetry [http://www.english.uiuc.edu/maps/index.htm]
    - Langston Hughes [http://www.english.uiuc.edu/maps/poets/g_l/hughes/hughes.htm]
    - Hughes' Life and Career [http://www.english.uiuc.edu/maps/poets/g_l/hughes/life.htm]
    - Let America Be America Again [http://www.english.uiuc.edu/maps/poets/g_l/hughes/america.htm]
    - William Carlos Williams [http://www.english.uiuc.edu/maps/poets/s_z/williams/williams.htm]
    - Williams' Life and Career [http://www.english.uiuc.edu/maps/poets/s_z/williams/bio.htm]

Other Information

Standards Alignment

1. NAES-VisArts- 9-12-4

   Understanding the visual arts in relation to history and cultures

2. NAES-VisArts- 9-12-6

   Making connections between visual arts and other disciplines

3. NCSS-1

   Culture and cultural diversity.

4. NCSS-2

   Time, continuity, and change. The ways human beings view themselves in and over time.

5. NCTE/IRA-1

   Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

6. NCTE/IRA-11

   Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

7. NCTE/IRA-3

   Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

8. NCTE/IRA-4

   Students adjust their use of spoken, written, and visual language (e.g.,

conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

9. NCTE/IRA-5

   Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

10. NCTE/IRA-6

    Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

11. NCTE/IRA-7

    Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

12. NCTE/IRA-8

    Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

RETRIEVED FROM: http://edsitement.neh.gov/view_lesson_plan.asp?id=428

Gallery of Images

Date: Between February and May, 1848

Place: New Orleans

Photographer: Unknown

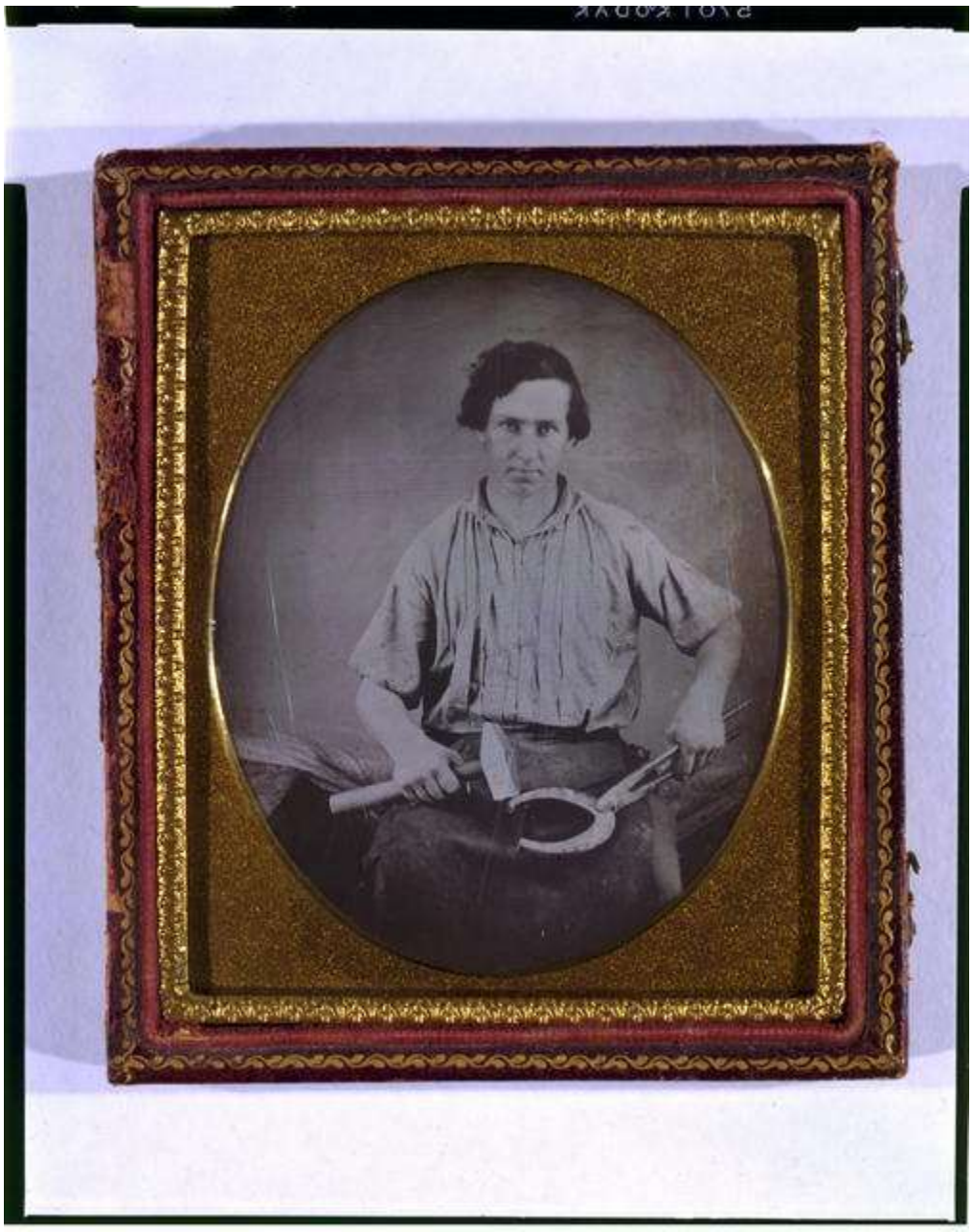
Note: This daguerreotype was made in New Orleans, during Whitman's residence there between February and May 1848, while he worked on the New Orleans Crescent. For more information on this daguerreotype, see Denise B. Bethel, "Notes on an Early Daguerreotype of Walt Whitman," Walt Whitman Quarterly Review 9 (Winter 1992), 148-153.

Type: Daguerreotype (half plate 5-1/2 x 4-1/4 inches, housed in a mahogany-colored passe-partout mount and gilt wall frame)

Credit: Walt Whitman House, Camden, New Jersey

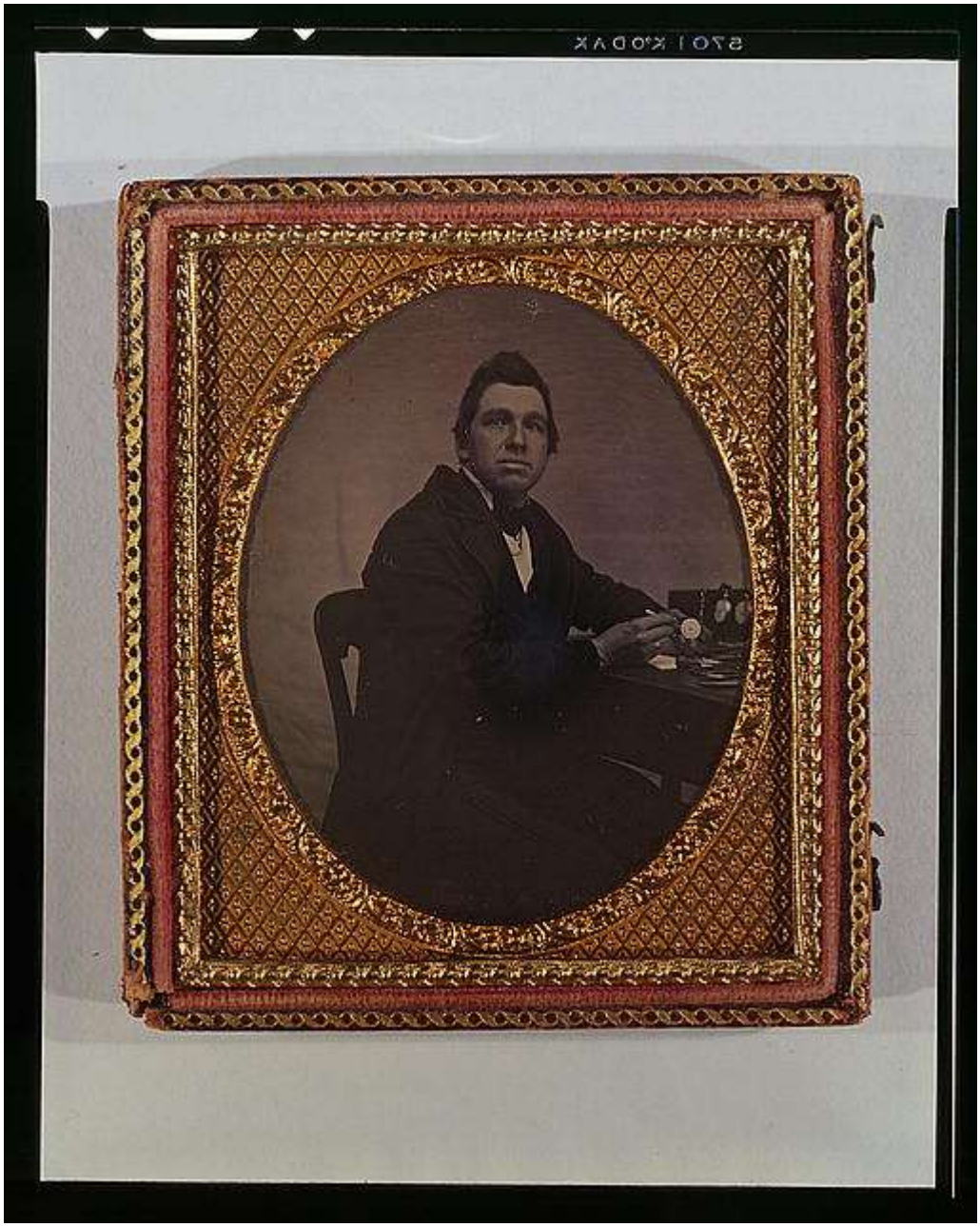
ID: 001

Digital Blacksmith 1850-1860

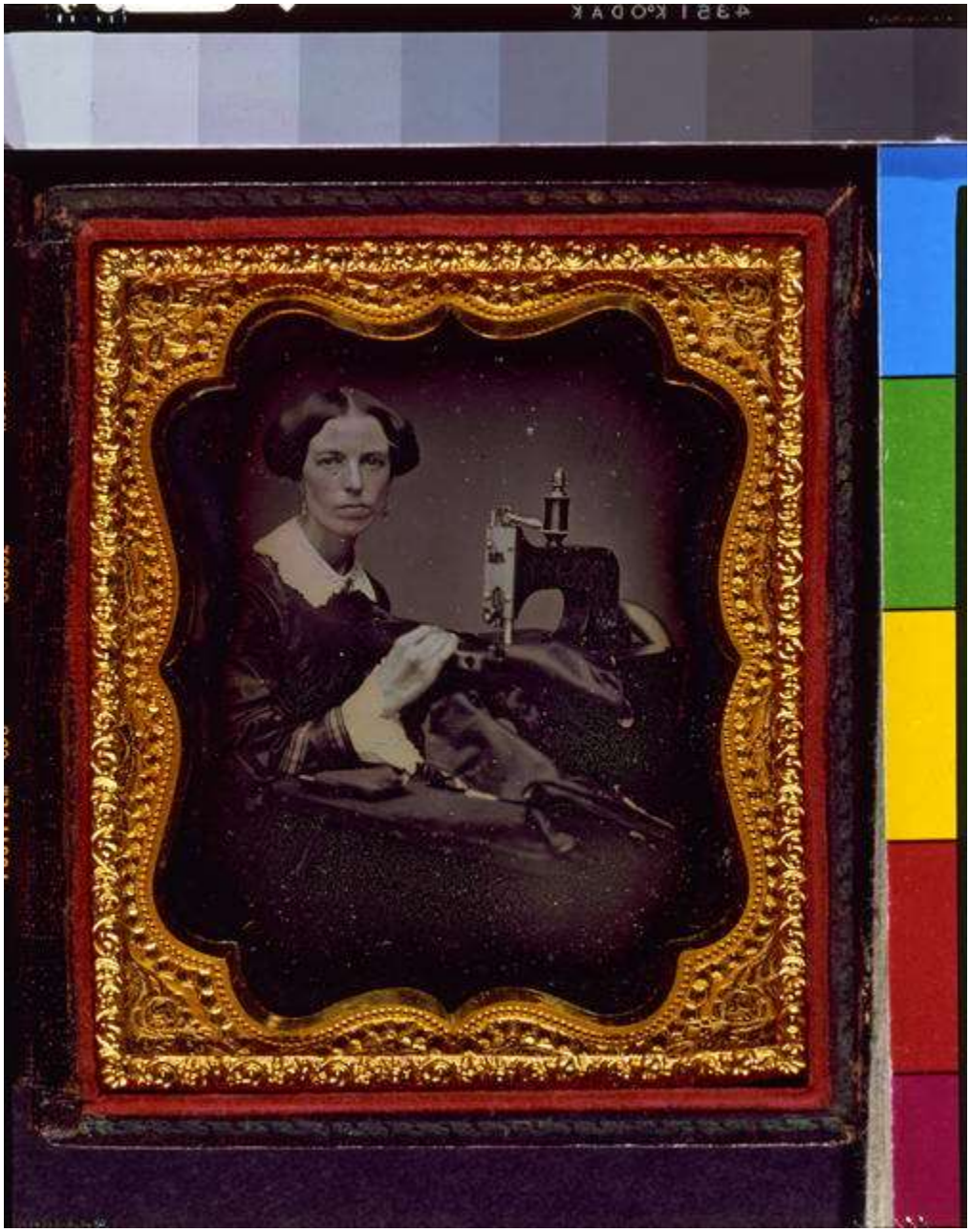


Carpenter 1840-1860

Clock and Watch Making

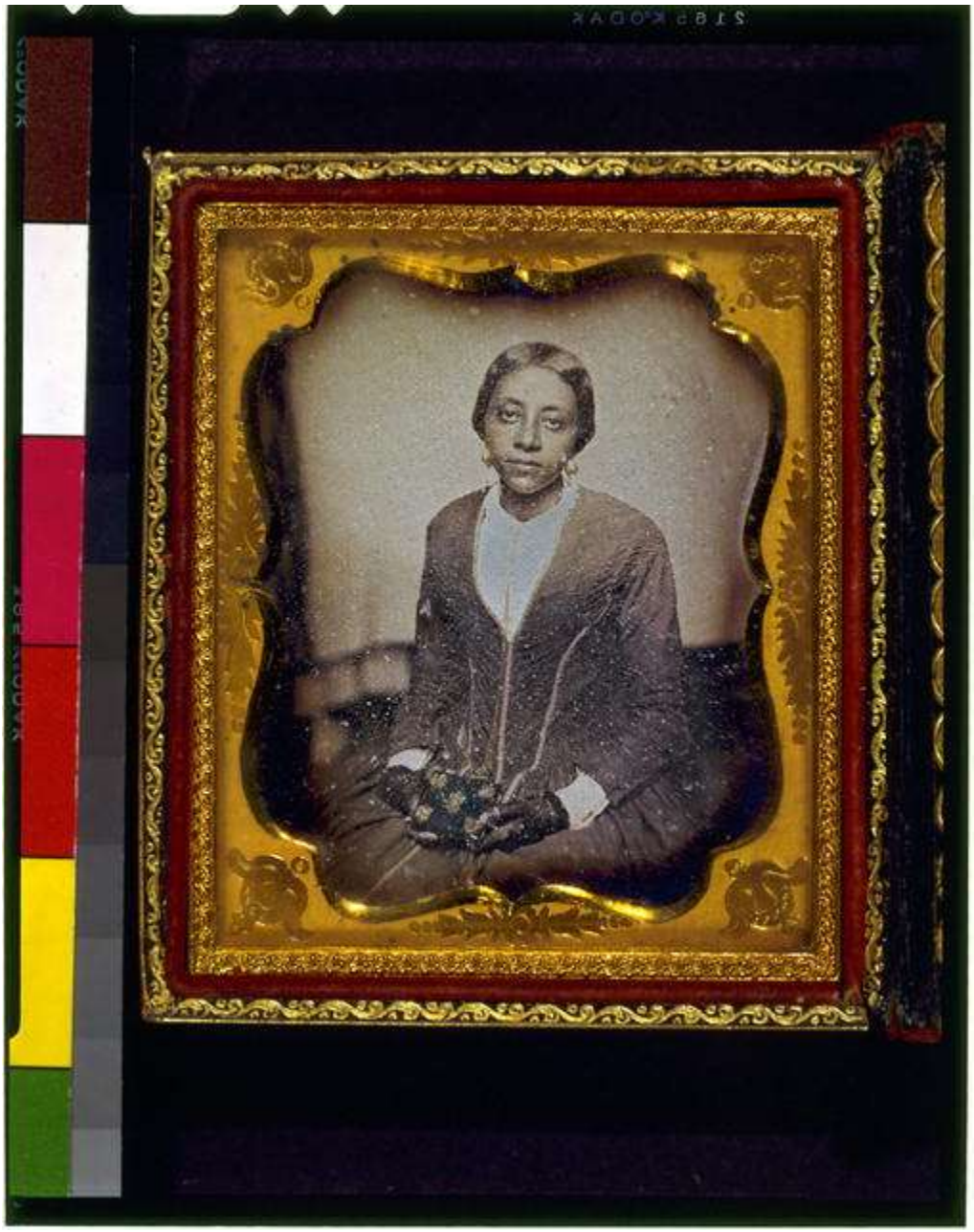


Seamstress 1853



Shoemakers between 1840-1860

Unidentified woman, probably a member of the Urias McGill family, three-quarter length portrait, facing front, holding daguerreotype case 1855



African Symbols in American Wrought Iron, by Karel Sloane-Boekbinder

Full speed of fire forges ahead with an insistence that there must be something more to a lump of metal than meets the eye—this is what connects all workers of iron. I am an aficionado. I live where iron carefully wraps around window sills, doorways, and balustrades; here the forge's bright orange belly and the hammer have given birth to all manner of curves, angles, lines and spirals. These lines and curves too, carry more than meets the eye. From fire into iron is where those who wrought lines and curves have folded their messages.

The messages forged into iron shapes have crossed centuries, cultures and continents. As a person's expertise with metal and fire can travel with that person, so can cultural patterns particular to the places they come from. I have just finished a large (three parish) education project that explored cultural retentions and symbolism woven in to the architecture of the Mississippi Delta. A cultural retention is something that remains from a culture, and can be identified as having come from that particular culture. Many are aware of European cultural retentions. Sometimes the elements of African cultures that have been retained are not so obvious. Since the 1800's, Adinkra symbols from West Africa have been woven into wrought-iron designs found up and down the Mississippi Delta. These Adinkra symbols communicate complex messages and complicated concepts that relate to individuals and to society as a whole.

In Africa, between savannah and forest, since the 1200's, smiths have forged metal by hand from clay furnaces fueled with charcoal. One of the main professions of West Africans, it seems, is that of metalworking. Further, according to a paper "*African Ironmaking Culture Among African American Ironworkers in Western Maryland 1760-1850*," Louisiana and the Mississippi Delta are not unique, "*Technological diffusion occurred and occupational identity increased when workers made iron with methods based on African traditions*," Libby, 1991. The contributions of African ironworking to the culture and development of American wrought iron design is further detailed in two books: ***Negro Iron Workers in New Orleans, 1718-1900***, by Marcus Christian: Louisiana: Pelican Publishing Co., 2002, and, **Forging from sun-up to sun-down: African symbols in the works of Black ironworkers in New Orleans (1800-1863)**, by Eva Regina Martin: Temple Univ., 1995 (9600046.)

In the West African country of Ghana, by the mid-1800's, Adinkra symbols originally created out of reverence for ancestors and incorporated into clothing began to be incorporated into metal. Adinkra means 'farewell." The myth is that the first Adinkra symbol, a series of three concentric circles fitting one inside another like ripples, was created in honor of a deceased Ghana king.

Like hieroglyphics, single, individual Adinkras often symbolize complex messages. Just as in the hand of the ironworker from the unformed will come something finished, the twists and turns of iron that decorate homes and businesses all along the Mississippi Delta contain more than pretty curves and lines; they contain the complex symbols and proverbs workers from many different cultures carried with them. The messages of those

who traversed continents and traveled across oceans, either because travel was forced upon them, or because they traveled of their own free will, are retained in the structure and shape of American wrought iron. What has been retained from these cultures, and the messages contained in the complex relationship of fire, hammer and anvil, decorates our modern way of life and this amazing melting pot that is America.

 One of the oldest Adinkra symbols, "*Asase ye duru*," is also one of the most commonly found wrought iron designs. "*Asase ye duru*" translates as "*the earth has weight*." This image is from a doorway located at 710 Royal Street in New Orleans. As with most Adinkra symbols, "*Asase ye duru*" is accompanied by a proverb: "*All power emanates from the earth*," or "*Tumi nyina ne asase*." The implications of this proverb are that wealth arises from the conscientious care-taking and conservation of the earth.

 "*Dwannimmen*," translated as "*ram's horns*," is another commonly found design. This image is from the Xiques House located at 521 Dauphine Street in New Orleans. This symbol is accompanied by the proverb "*Dwannini ye asisie a, ode n'akorana na*": "*It is the heart and not the horns that lead a ram to bully*." Ironically, in the case of ironwork created by enslaved artisans, this symbol is also equated with concealment of learning. Other meanings for "*dwannimmen*" include strength, wisdom and humility.

 "*Nyame biribi wo soro*" signifies that "*God is in the heavens*." This image is from a balcony located at 2408 Chartres Street in New Orleans. In 2001, this building received the "*New Orleans Historic District Landmarks Commission Honor Award*." The idea behind this Adinkra symbol is that residing in the heavens gives God the ability to hear all prayers. This symbol is also equated with hope.

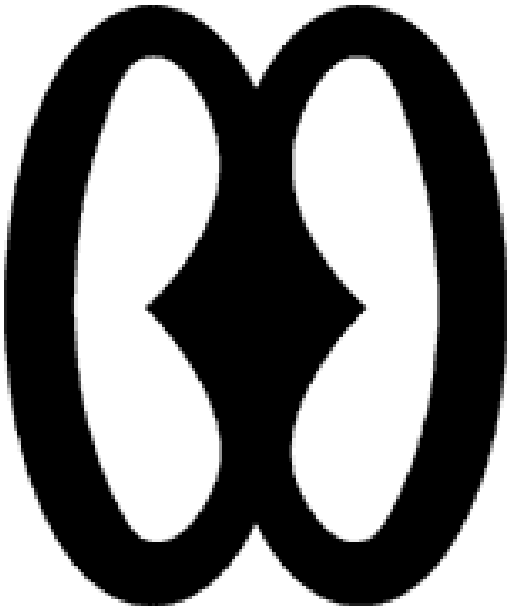
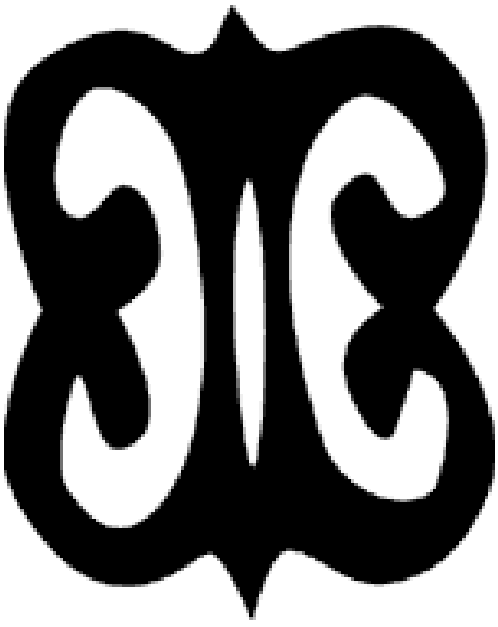
 "*Nyame dua*" literally means "*tree of God*" and is associated with blessings. This image is from a balcony located at 713 Camp Street in New Orleans. According to W. Bruce Willis, author of The Adinkra Dictionary, "*The Nyame Dua is a sacred spot where rituals are performed. Erected in front of the house or compound, it is crafted from a tree that has been cut where three or more branches come together. This stake holds an earthenware vessel filled with water and herbs or other symbolic materials for purification and blessing rituals*."

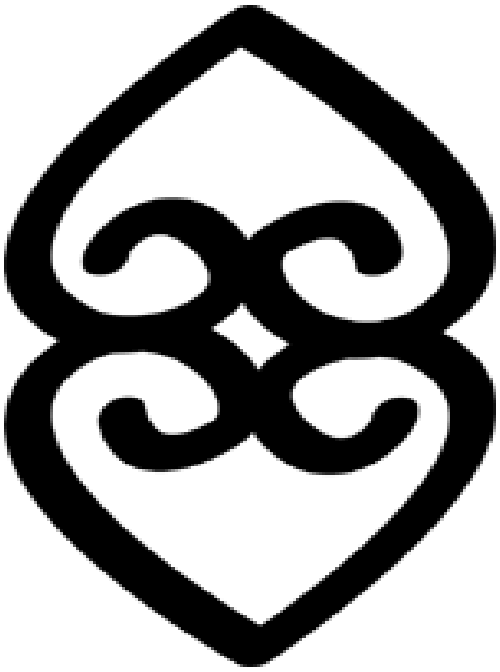
"*Hye won hye*," translated as "*that which cannot be burned*," is equated with toughness, imperishability, overcoming adversity and endless endurance. In an ironic twist, this symbol is featured prominently in all of the balconies that wrap around the Pontalba buildings in New Orleans. The Pontalba buildings, along with St. Louis Cathedral and the Cabildo, were reconstructed following a devastating fire five blocks wide and nine blocks long that, in 1794, decimated these buildings along with 207 others. Additionally, "*Hye won hye*" was a powerful testament to tenacity; in 1788 in New Orleans, 856 buildings previously been obliterated by fire.

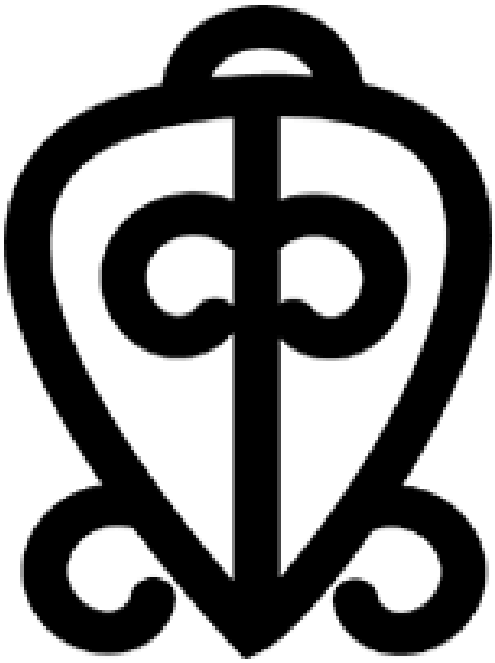
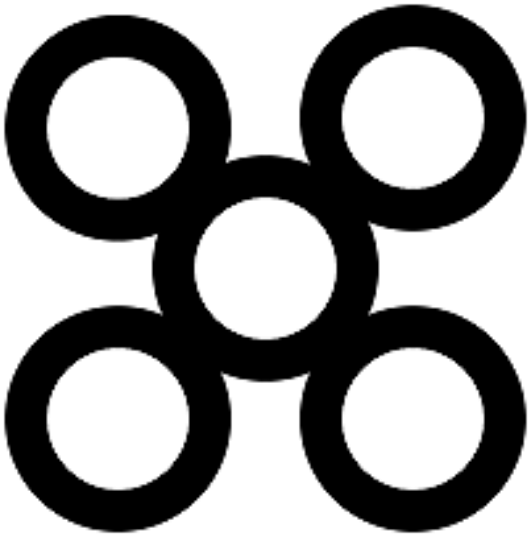
"*Sankofa*," translated as "*return and get it*," another prominently featured Adinkra symbol, is also accompanied by a proverb: "*Se wo were fin a wo Sankofa a yennkyi*." This proverb translates "*It is not a taboo to return to fetch something you forgot earlier on*." This image depicts the two "*Sankofa*" symbols found at the tops of the spires of the St. Louis Cathedral, located on Jackson Square in New Orleans (the symbol "*Asase ye duru*" can also be seen on the spire between the two "*Sankofa*" symbols.) Among other things, "*Sankofa*" is equated with the phrase "*better late than never*," and, the belief that, by carrying the ancient into the present and then on into the future, it is possible to correct mistakes made in the past.

Adinkra Symbol Matching Game

Sankofa: Learning from the Past 	Sankofa: Learning from the Past  St. Louis Cathedral, New Orleans (also Contains Asase Ye Duru)
Ram's Horns: Dwennimmen 	**Ram's Horns: Dwennimmen**  Xiques House, 521 Dauphine Street, New Orleans

God is in the Heavens 	God is in the Heavens  2408 Chartres Street, New Orleans
Unburnable: Hye Won Hye 	Unburnable: Hye Won Hye  The Pontalba buildings, New Orleans

Conservation: Asase Ye Duru 	Conservation: Asase Ye Duru  710 Royal Street, New Orleans
Slavery/Handcuffs: Epa 	Slavery/Handcuffs: Epa  2408 Chartres Street, New Orleans
The Power of Love: Odo Nnyew Fie Kwan	**The Power of Love: Odo Nnyew Fie Kwan**

	 St. Charles Avenue Balcony, New Orleans
Devotion: Mpuannum 	Devotion: Mpuannum  Latter Library, St. Charles Avenue New Orleans
Tree of God: Nyame Dua	Tree of God: Nyame Dua

	 713 Camp Street, New Orleans

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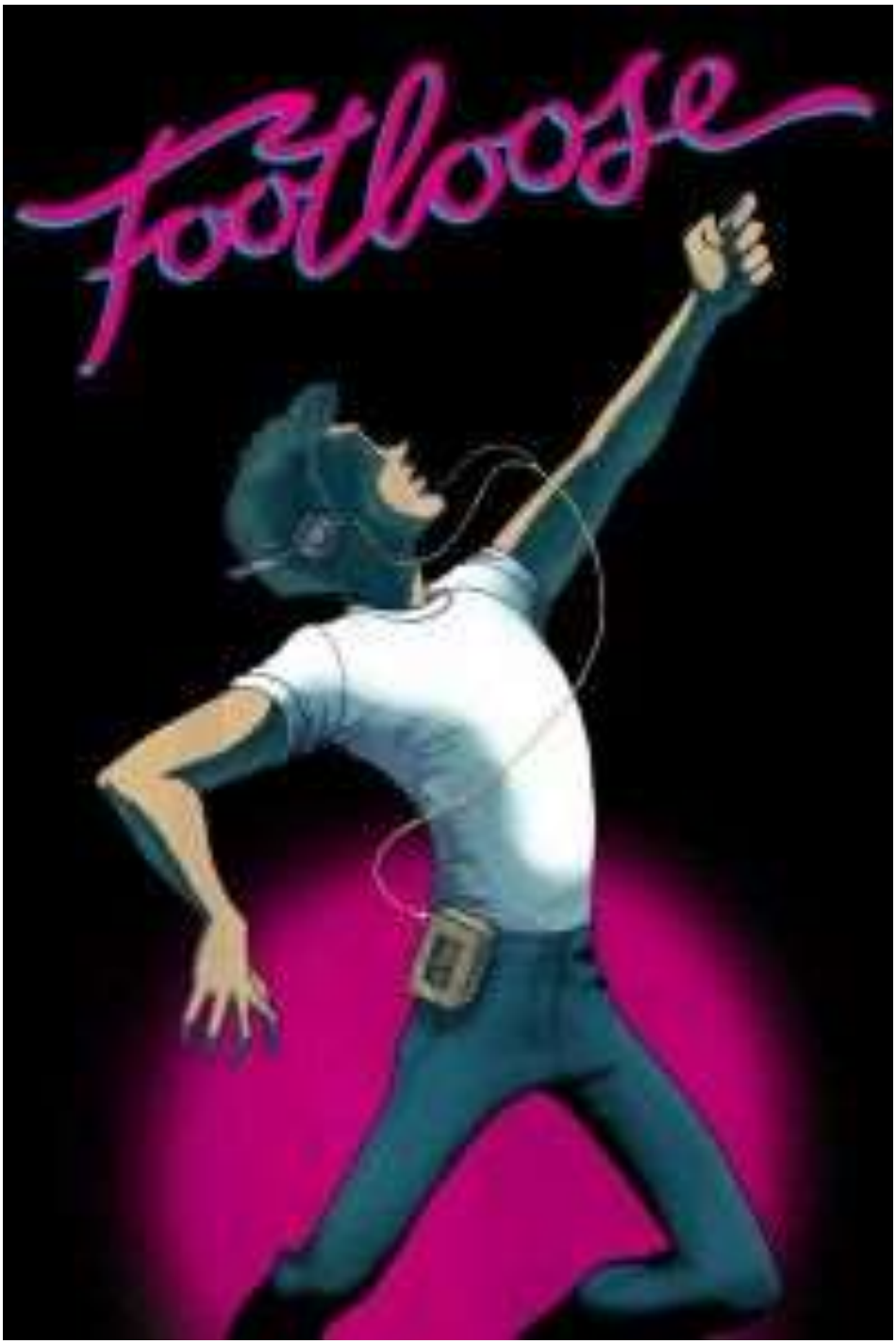

Dance and Activism

Dance and Activism

~dance as a powerful tool for social change~

Dance contributes to social change, civic engagement, and activism in multiple ways. Dance can be the antithesis of the values of modern-day capitalism, providing a vehicle for building community and understanding across social boundaries, resisting oppression by contributing to the cultural continuity of oppressed peoples, asking questions and reflecting on sociopolitical discourse through choreography, and embodying social change, simultaneously creating and reflecting social movements toward equality.

The history of dance is somewhat difficult to document, given the ephemeral nature of the form. Dance leaves traces only in pictures, in written and oral descriptions, and by being passed on from dancer to dancer through generations. It can be hypothesized that dance has existed in every culture throughout history, and has served social, religious/spiritual, and artistic functions. In many ways, dance maintains the status quo. In social dances, gender roles and rules of acceptable social behavior are defined. In court dances of all cultures, the aristocracy or monarchy is heralded and praised. Religious/spiritual dances pass on traditional modes of worship. The presentation of dance on proscenium stage, and the development of dance as an entertainment, divided spectator and performer and developed a particular elitism in the art form, connected to the development of physical virtuosity and highly selective skills that segregate dancers from the general public.

However, dance is used in many ways to challenge and change the status quo. Dancing is rooted in physical activity of the body and therefore produces physical awareness. This body consciousness is a counterpoint to the body/mind separation of Western culture. The body/mind separation subordinates kinesthetic knowledge in a hierarchy of knowledge that privileges logical reasoning and concrete evidence instead of the **knowledge that is located in the body: emotions, intuition, and physical skill**. Dancing subverts this hierarchy by affirming the body's knowledge and its importance, with the potential to develop a morality that is based on emotional responsiveness. Furthermore, dancing inherently resists the lexicon of capitalism. There is no product to buy or sell. Once a dance is over, it is gone. It cannot be effectively captured or purchased. The act of producing dance defies capitalism's emphasis on efficiency, using time and resources for an end result that is transitory and impermanent. **Dancing creates community** and cross-cultural understanding, unifying participants and offering a transformation that is viscerally experienced.

From head-banging to ballroom dancing, movement produces a physical release that counteracts the weight of oppression and cultivates joy. Through dancing, people connect with each other. Additionally, learning the steps of another culture's dance contributes to cross-cultural understanding. Although movement is not a universal language—different cultures have different symbolic systems—**the body is a universal instrument** that every human can relate to. In this way, physicality is a uniting force, a common ground for creating community. When harnessed to form solidarity and inclusiveness, dance can be a powerful tool for ending social isolation and segregation.

Dancing contributes to cultural continuity, playing an important role in resisting colonialism, imperialism, and cultural obliteration. Only one of many examples, African slaves used dance to maintain their cultural traditions and identity, during (and after) slavery in the Americas. This continuity can be seen in contemporary settings in hip-hop and reggae dances, which carry the same emphasis on polyrhythms and body part isolations. People of the African diaspora also use dance to continue their religious traditions, which use **dance and music as a means of worship**. The continuation of African-based religious practices in the Western Hemisphere demonstrates the power of **dance as a means of resistance to cultural obliteration**.

In addition to the inherent ways dance contributes to activism, in the 20th and 21st century, choreographers have used dance as a vehicle for making political statements and asking questions about the world. There is a long tradition of anti-war choreography, beginning with Kurt Joos's ballet *The Green Table*, *War Lyrics* by Jose Limon, *Docudance: Nine Short Dances About the Defense Budget* and *Other Military Matters* by Liz Lerman, *Oh Beautiful* by Deborah Hay, and *one: an anti-war dance* by Juliette Mapp. Choreographers have created work about a wide breadth of sociopolitical issues: race and racism, the HIV/AIDS epidemic, poverty, gay/lesbian/bisexual/transgender identities, and feminism and the experience of women. Because dance begins with the body, dance often relies on an element of personal history, a unique lens on sociopolitical issues. Of many choreographers, Ralph Lemon and Maura Nguyen Donahue use personal history as a portal to reflecting on larger sociopolitical uses of race and identity, incorporating performance traditions from around the world.

Choreographers also address sociopolitical issues through working in communities. Jawole Willa Jo Zollar and her company, Urban Bush Women, are committed to using dance theater as a catalyst for social change through telling the stories of disenfranchised people, focused especially on the traditions of women in the

African diaspora. To that end, Urban Bush Women also engages in community work, through programs like their Summer Institute, which connects professionals and community artists to further the use of dance for social change. Zollar also includes community members in the creation and refinement of her choreography. For *Hair Stories* of 2001, Zollar held "hair parties," gatherings at various community and homes through which Zollar invited participants to discuss hair, view sections of the performance, and build relationships between themselves and the company.

The Liz Lerman Dance Exchange is renowned for its community-based work, pursuing the expansion of the definition of dance and dance with an intergenerational group of dancers, and working on projects to involve communities in the process of making dance. Liz Lerman began working with performers of diverse backgrounds in 1975 in her piece *Woman of the Clear Vision*, which included professional dancers and adults from a senior center. Since then, Liz Lerman has been celebrated for developing innovative ways to make community-based art.

In addition to community-based work, choreographers have developed ways to involve the audience in their performances, challenging the passive role of spectator. Based on the recognition of the audience as integral in creating meaning through their individual interpretations of choreography, interactive dance performances emphasizes the agency and power of the audience member. In Pulling the Wool: An American Landscape of Truth and Deception from 2004, Jill Sigman transformed a two-story gymnasium into a multimedia performance carnival for audience members to navigate, making choices about how they interacted and reacted to the performance. Sigman views this ability to shape their experience as an expression of civic agency. Instead of expressing a single political statement, the performance revealed ambiguity and was open for multiple interpretations. In this way, questioning is activism as it cultivates an engagement with the world.

Similarly, site-specific choreography offers the potential to involve the audience by offering the passerby an unexpected experience. If placed in a prominent and public space, the performance disrupts the flow of everyday life and shifts the viewer's consciousness, developing an interface between performer and the public. In Salvage/Salvation from 2001, Clarinda Mac Low created environments on a site, using only the discarded materials found there. The piece always generated conversation with pedestrians who asked about what they are doing. Through dialogue and shifted awareness, choreography has the potential to transform the individual.

Developments in dance—such as the birth of modern dance, contact improvisation, and dance accessibility—embody, create, and reflect social change. The beginning of modern dance in the early 20th century demonstrated (and somewhat preceded) changing social values. Discarding the formality of ballet and the perceived superficiality of vaudeville, modern dance reveled in more natural, organic movement that cherished individual expression, dance for dance's sake, and the human condition. In the 1960s the growth of contact improvisation reflected changing roles between genders, eradicating the status quo in dance where only men lift and support women, and creating instead fluid partnerships between all genders, where everyone could play a physically supporting role. Contact improvisation was part of dance investigations happening at Judson Church in Greenwich Village, where many choreographers were questioning what dance is, stripping dance down to movement essentials and rejecting ideals of virtuosity and special technique. These developments can be seen as a demonstration of the social changes happening in America during civil rights and anti-war movements, where many social norms were questioned and equality demanded. Similarly, the dance accessibility movement in England reflects the growth of the disability rights movement. Several professional dance companies in England are dedicated to the inclusion of differently abled dancers and challenge ideas of who can be a dancer.

When used intentionally, dance is a powerful tool for asking questions about the world, connecting people, reflecting and discussing political viewpoints, and awakening personal change. Dance is literally the movement of social movements, the embodiment of change and transformation.

By Jesse Phillips-Fein in the Encyclopedia of Activism and Social Justice edited by Gary L. Anderson and Kathryn G. Herr

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Hip Hop Activism

From Wikipedia, the free encyclopedia

Hip hop activism is a term coined by the hip hop intellectual and journalist Harry Allen. It is meant to describe an activist movement of the post- baby boomer generation.

The hip hop generation was defined in *The Hip- Hop Generation: Young Blacks and the Crisis in African American Culture* as African Americans born between 1965 and 1984. This group is situated between the passage of the Civil Rights Act and the assassination of Malcolm X on one end and hip hop's explosion during the 1970s and 1980s. But the hip-hop generation can be more loosely defined to include minorities born between 1965 and 1984 who have grown up within a culture of hip hop music, dance, fashion and art. [1]

Some of the issues of social justice the movement addresses are minority and immigration rights, educational access, prison reform and transportation policy. In recent years California's Proposition 187 and Proposition 21 have also been a focus of hip hop activism. The movement also addresses a broad range of social change practices like youth organizing and development, cultural work, and intercultural exchanges.

Evolution and Context

The mid-1990s were a particularly active period for the hip-hop agenda. In 1994, C. Delores Tucker told a Senate panel that the hip-hop generation, "coaxed by gangster rap,' would "trigger a crime wave of epidemic proportions that we have never seen the likes of." And then added, "Regardless of the number of jails built, it will not be enough."

In his book *Can't Stop Won't Stop*[2] author Jeff Chang traces the evolution of the hip hop activist movement noting that it was initially mostly grass roots and locally focused. But as movements against the prison-industrial complex and police brutality emerged simultaneous to movements against corporate globalization, many young hip hop activists began to organize nationally.

As hip hop has become a globalized art form, hip hop's progressive, activist agenda has traveled with it around the world. Organizers in Paris, Cape Town, Sweden, New Zealand Chile and in countless other countries have employed the tools of hip hop to work for change in communities, empower youth and give voice to unchecked issues. While gangster rap has been blamed by cultural critics for triggering crime waves, hip hop activism has stood up against the prison industrial complex, addressed environmental racism (many went on to encompass green politics) and corrupt systems that cause poverty around the world. It should be noted that global hip hop activism does not only employ rap music, but also works within the other pillars of hip hop, such as creating youth empowerment projects by teaching graffiti art or break dancing.[1] In the favelas of Rio De Janero, a movement called Afro-Reggae was started by former drug dealers to

help keep favela children out of the drug trade by teaching them to be emcees and break dancers. The movement gained international fame in the documentary "Favela Rising"[2]

California Propositions 187 and 21

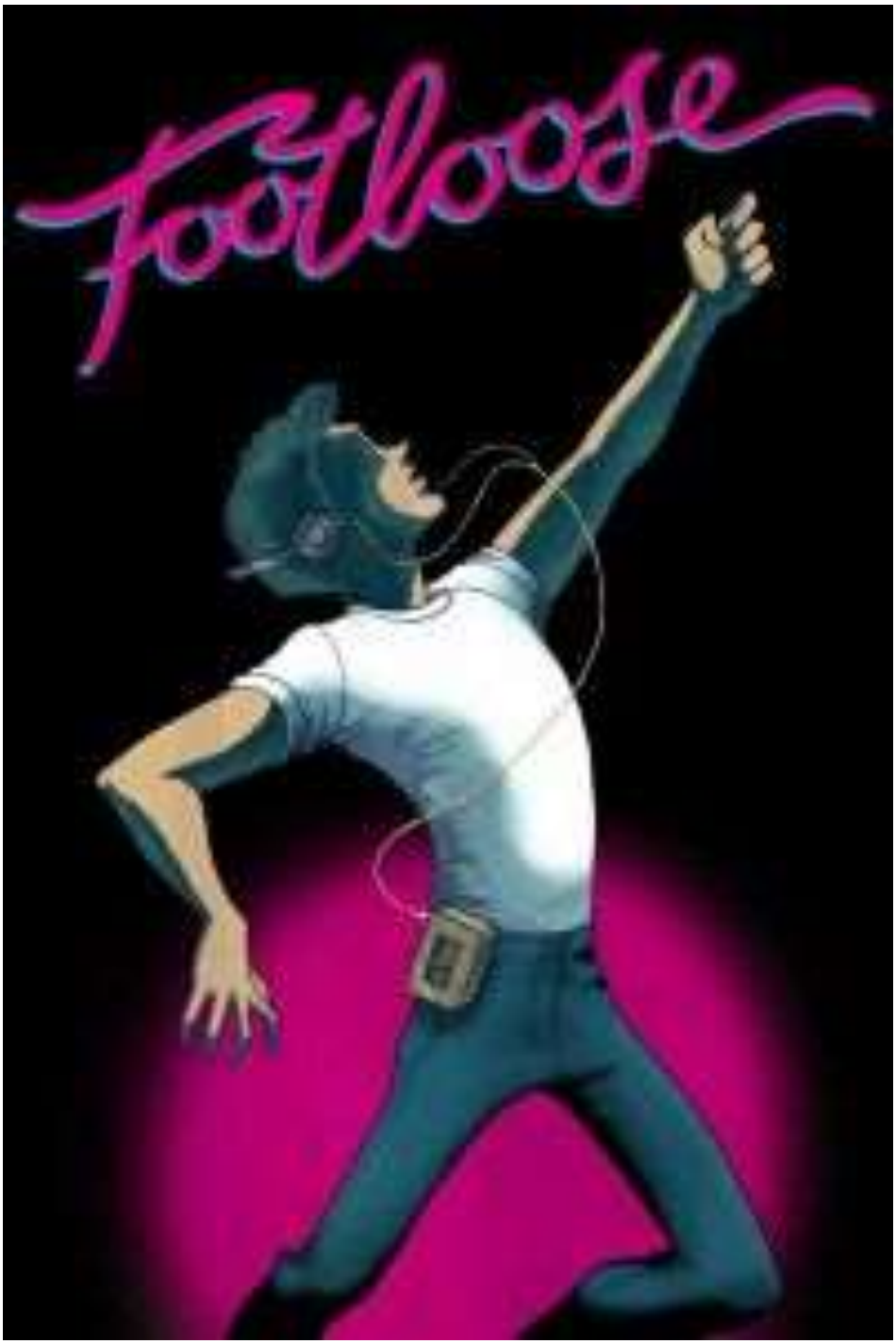
A significant factor in the national organizing of hip-hop activist in recent years can be attributed to legislation passed in response to waves of migration and immigration from Central and South America. This legislation included Proposition 187, which ended affirmative action and bilingual education in California, and Proposition 21, which demanded tougher sentencing and longer incarceration for juvenile offenders. Opponents like Paul Johnston claim that Proposition 187 has only served to increase political, cultural and class factions while marginalizing specific minority populations. In his essay *The Emergence of Transnational Citizenship Among Mexican Immigrants in California* Johnston notes the cultural tensions created by the new legislation. He explains,

> "These measures failed to halt the flow of undocumented workers to the United States, from Mexico as well as the traumatized Central American communities to the south. Instead, they quickly consolidated a deep divide in the social structure of the state, based on differences in citizenship status. The growth of this population, its increasingly criminalized and vulnerable status, and its impoverished, furtive, marginalized way of life under the new anti-immigrant policy regime has created circumstances that might fairly be described as a new apartheid in California."

Despite criticism the measures were passed and are supported by many Californians and their politicians. The discontent the legislation spurred, however, continues to be a focus of hip hop activists throughout the United States.

References

1. ^ Jeff Chang. "Its a Hip Hop World" Nov/Dec 2007
2. ^ Favela Rising, favelarising.com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