IN THIS PROGRAM,
WE'LL GO TO NEW YORK CITY
AND MEET A DANCE
AND MOVEMENT INSTRUCTOR
WHO USED TO TEACH
PHYSICAL EDUCATION.

HE'LL INTRODUCE A DANCE
FROM WEST AFRICA
TO A CLASS
OF SECOND GRADERS.

BUT FIRST, WE'LL GO
TO NEW ORLEANS,
WHERE WE'LL MEET A TEACHER
WHO IS ALSO A DANCER
AND CHOREOGRAPHER.

SHE'LL GUIDE A CLASS
OF SECOND THROUGH FIFTH GRADERS
AS THEY CREATE ORIGINAL DANCES
THAT TELL A STORY.

I AM A DANCER,
AND I TEACH DANCE,
AND I LIVE DANCE,
AND I DANCE, DANCE,
DANCE, DANCE.

I WORK FOR LUSHER SCHOOL
IN THE ORLEANS
PUBLIC SCHOOL SYSTEM.

AND I INTEGRATE DANCE
INTO THE CURRICULUM
AS AN ART FORM.

I WEAR SEVERAL HATS
WITHIN THIS SYSTEM HERE.

I COORDINATE
SOME OF THE ARTS PROGRAMS.

I WORK WITH CLASSROOM TEACHERS.
I WORK OUT
IN THE COMMUNITY ALSO
BY PROMOTING
CHILDREN'S DANCE.

WE'RE GOING TO BEGIN
THIS MORNING
WITH A WARM-UP THAT CAN BE DONE
IN THE CLASSROOM

34 04:02:08:20 04:02:11:11 AS WELL AS OUTSIDE
OR ON THE STAGE.
35 04:02:11:13 04:02:12:28 IT'S A FULL-BODY WARM-UP,
36 04:02:13:00 04:02:15:05 BECAUSE THE BODY IS
THE INSTRUMENT THAT WE USE.
37 04:02:15:07 04:02:17:08 AND WE'LL BEGIN
WITH A LITTLE, SHORT WARM-UP,
38 04:02:17:10 04:02:19:15 AND THEN WE'LL MOVE
INTO A PROJECT WE'RE WORKING ON
39 04:02:19:17 04:02:22:07 CALLED A JOURNEY,
AND IT'S BASED ON THREE PARTS
40 04:02:22:09 04:02:25:09 WHERE WE HAVE A BEGINNING,
A MIDDLE, AND AN ENDING.
41 04:02:25:11 04:02:29:01 AND THEY'RE GOING TO BRAINSTORM
AND WORK IN SMALL GROUPS
42 04:02:29:03 04:02:32:26 ABOUT CREATING WHERE THEY'RE
ACTUALLY GOING TO TRAVEL TO
43 04:02:32:28 04:02:35:16 IN THIS JOURNEY
AND WHY THEY'RE TRAVELING THERE.
44 04:02:35:18 04:02:37:16 [drum beat]
45 04:02:37:18 04:02:39:18 CAN YOU FIND
A FREE SPACE?
46 04:02:39:20 04:02:40:22 AND STAND VERY TALL.
47 04:02:40:24 04:02:41:29 I'M GOING TO PUT
SOME MUSIC ON,
48 04:02:42:01 04:02:43:28 AND YOU
JUST FOLLOW ALONG.
49 04:02:44:00 04:02:45:03 ALL RIGHT?
50 04:02:48:08 04:02:49:26 [mellow electronic music]
51 04:02:49:28 04:02:51:20 READY?
52 04:02:51:22 04:02:54:24 HERE WE GO.
53 04:03:01:26 04:03:04:13 GOOD.
BIG STRETCH OVER.
54 04:03:04:15 04:03:09:07 WHEN I FIRST STARTED HERE,
I WAS HIRED AS A DANCE ARTIST,
55 04:03:09:09 04:03:11:24 WHERE I INTEGRATED CURRICULUM,
56 04:03:11:26 04:03:15:19 MEANING THAT I USED MOVEMENT
TO ACTUALLY TEACH CURRICULUM,
57 04:03:15:21 04:03:18:05 LIKE SCIENCE, MATH,
SOCIAL STUDIES.
58 04:03:18:07 04:03:19:16 THEN MY ROLE GRADUALLY CHANGED,
59 04:03:19:18 04:03:23:18 BECAUSE I ALSO FELT
IT WAS VERY NECESSARY,
60 04:03:23:20 04:03:25:10 AFTER SEVERAL DIALOGUES
AND MEETINGS
61 04:03:25:12 04:03:26:23 WITH THE ADMINISTRATION,
62 04:03:26:25 04:03:30:04 THAT DANCE NEEDED TO BE TAUGHT
AS AN ART FORM ALSO.
63 04:03:30:06 04:03:33:00 IT HELPS THEM TO, I THINK,
EXPLORE THEIR WORLD
64 04:03:33:02 04:03:34:13 AND APPRECIATE IT.
65 04:03:34:15 04:03:37:08 IT TUNES THEM
INTO THEIR FEELINGS TOO.
66 04:03:37:10 04:03:40:15 THE DANCE TROUPE IS
AN AUDITIONED GROUP OF CHILDREN.
They audition, no experience required. All they have to do is have a passion to want to move and create dances. You go opposite me. They promote dance around the school, dance in the community. We dance sometimes in different places across the state. The main function, though, is to have them explore dance as an art form. It's built over the years that it is something that anyone can do, boys and girls. Some years, I have just tons of boys wanting to dance. It kind of comes in waves. Good. Take a big, giant stretch anywhere, big stretch. Good, and hold that shape. Let's see if you can take a quick shape change. Now we're stationary, but this time, when you take your shape changes, can you travel? Can you locomote? I work with the arts standard statewide and nationally, and they are written into my curriculum, so that I make sure that the kids and the teachers and the administration are aware of what the kids should know and be able to do. Can you change levels of space? Keep going. Keep going. And freeze. Now locomoting—let's see. Let's change the timing. Fast timing, ready?
ALL RIGHT, FAST SPEED.
I STARTED DANCING VERY YOUNG, DECIDED AT A VERY YOUNG AGE THAT I REALLY HAD A PASSION FOR IT AND EXPLORED THE CLASSICAL FORM OF DANCE A LOT, BALLET, AND THEN WENT INTO THE OTHER AREAS I REALLY LIKED MUSICAL THEATER AND ALSO MODERN DANCE. READY, GO. WE'RE GOING TO BREAK UP INTO GROUPS IN A FEW MINUTES, AND WE'RE GOING TO GO ON A JOURNEY. WHAT'S A JOURNEY? THEN YOU WOULD HAVE TO GO-- YOU WOULD HAVE TO ALSO FIGURE OUT WHAT YOU WERE TAKING, AND YOU'D HAVE TO MAKE A JOURNEY AND GO THROUGH DIFFICULT THINGS. WHAT DO WE CALL THOSE THINGS? ANYBODY KNOW? AH, JENNA. CONFLICTS. THE WAY THAT I WORK IS BY QUESTIONING AND EXPLORING WHAT THEY ALREADY KNOW AND THEN TRYING TO EXPAND THEIR HORIZONS ON THAT. WHAT ELSE? ANTONIA. IT'S WHEN YOU--THERE'S A THING THAT IS STOPPING YOU, AND YOU HAVE TO FIND A WAY TO GET THROUGH IT. OH, I LIKE THAT. WHAT DO WE CALL THAT THING? OKAY, SO LET'S TRY IT.
YOU'RE ON A JOURNEY.

YOU'RE TRAVELING SOMEWHERE.

FIND A BEGINNING SHAPE.

THINK FOR A MOMENT IN THIS SHAPE.

WHERE ARE YOU GOING?

I LIKE WHAT I SEE.

I MIGHT ASK A FEW OF YOU TO SHOW.

WHERE WAS YOUR JOURNEY GOING, MANUEL?

CANDYLAND.

HMMM.

HOW DID IT FEEL?

IT FELT LIKE I WAS STANDING IN A WORLD OF CANDY.

OH.

SO THINK ABOUT THIS?

YOU KNOW WHEN WE'RE DANCING--

YOU CAN PUT YOUR HANDS DOWN FOR A MINUTE.

WHEN WE'RE DANCING AND WE'RE WORKING ON OUR DANCE WORKS IN THE CLASSROOM OR IN HERE,

HOW DO YOU FEEL WHEN YOU MOVE?

'CAUSE WHEN YOU GO ON THIS JOURNEY,

YOU'VE GOT TO BE ABLE TO COMMUNICATE TO AN AUDIENCE OR TO YOUR CLASSMATES THAT ARE WATCHING HOW YOU'RE FEELING.

SO LET'S TRY THIS.

BIG WIDE-OPEN SPACE.

FIND YOUR OWN PLACE NOW, VERY SPECIAL PLACE.

YOUR FOCUS IS ENTIRELY OUT OF THIS WORLD.

READY?

AND BEGIN.

I DIDN'T GIVE YOU MUCH TIME,

BECAUSE YOU KNOW WHAT I WANT TO SEE RIGHT NOW?

EVERYBODY ELSE FREEZE EXCEPT FOR SECOND AND THIRD GRADE.

YOU CONTINUE.

NOW WE HAVE SOME OBSTACLES
IN PLACE HERE.

178 04:08:14:21 04:08:16:04 THEY HAPPEN TO BE OTHER BODIES.

179 04:08:16:06 04:08:19:04 SO IF YOU CAN GO AROUND OR BETWEEN

180 04:08:19:06 04:08:25:13 OR OVER AND UNDER AND THROUGH...

181 04:08:25:15 04:08:30:08 THE SPACES IN BETWEEN.

182 04:08:30:10 04:08:31:22 [music stops]

183 04:08:31:24 04:08:33:07 LET'S SEE WHAT FOURTH GRADE WILL DO.

184 04:08:33:09 04:08:34:22 I LOVE TO USE THIS IN THE CLASSROOM

185 04:08:34:24 04:08:38:10 BECAUSE WE SET UP OBSTACLES WITH DESKS OR CHAIRS

186 04:08:38:12 04:08:39:18 OR OTHER BODIES.

187 04:08:39:20 04:08:41:24 AND IT'S REALLY GREAT FOR THE KIDS

188 04:08:41:26 04:08:45:06 TO EXPLORE ALL THE POSSIBILITIES OF WHERE SPACE IS LOCATED.

189 04:08:45:08 04:08:46:29 AND FIFTH GRADE.

190 04:08:47:01 04:08:50:11 [drumming]

191 04:08:50:13 04:08:59:08 AND ARMS AND LEGS, SHOULDERS AND HIPS, FEET AND FACES

192 04:08:56:04 04:08:59:08 AND SHOULDERS AND HIPS.

193 04:08:59:10 04:09:02:24 DANCE.

194 04:09:02:26 04:09:04:16 [music stops]

195 04:09:04:18 04:09:06:07 GOOD JOB.

196 04:09:06:09 04:09:07:28 STAND UP WHERE YOU ARE VERY QUICKLY.

197 04:09:08:00 04:09:14:13 CAN YOU FIND, IN FIVE COUNTS, A GROUP TO WORK WITH

198 04:09:14:15 04:09:16:08 THAT MAYBE IS NOT YOUR BEST BUDDIES

199 04:09:16:10 04:09:18:10 BUT OF A MIXED GRADE.

200 04:09:18:12 04:09:20:24 SO IF IT'S ALL FIFTH GRADE, WOULD THAT WORK?

201 04:09:20:26 04:09:21:24 (all) NO.

202 04:09:21:26 04:09:23:06 IS IT ALL FOURTH GRADE?

203 04:09:23:08 04:09:24:19 (all) NO.

204 04:09:24:21 04:09:26:02 SO WHAT IF I HAVE TWO SECOND GRADERS,

205 04:09:26:04 04:09:27:21 A FOURTH GRADER, AND A FIFTH GRADER?


207 04:09:28:23 04:09:29:21 (all) YEAH.

208 04:09:29:23 04:09:30:21 OKAY, READY?

209 04:09:30:23 04:09:32:23 FIVE,

210 04:09:32:25 04:09:34:24 FOUR,

211 04:09:34:26 04:09:35:25 THREE.

212 04:09:35:27 04:09:37:16 OH, I LIKE WHAT I SEE.

213 04:09:37:18 04:09:39:12 TWO,

NOW, YOUR JOB IS TO BRAINSTORM FOR A FEW MINUTES.

You can talk. You can sit down.

WHERE IS YOUR JOURNEY GOING TO TAKE PLACE?

WHY ARE YOU GOING THERE?

HOW ARE YOU GOING TO BEGIN?

AND THEN SHOW ME WHERE THE OBSTACLE IS.

WHAT DO YOU DO TO GET AROUND THE OBSTACLE?

AND HOW DOES THAT OBSTACLE CHANGE YOU?

YOU READY?

DISCUSS.

WHAT ARE YOU DOING?

YOU CAN SIT DOWN IF YOU LIKE.

OKAY, WELL, WHAT'S THE OBSTACLE Y'ALL WANT TO OVERCOME?

WE RUN INTO A BIG SHOE.

I LIKE THE MAZE.

THE MENTORING THAT GOES ON BETWEEN THE SECOND GRADERS IS VERY INTERESTING,

BECAUSE THEIR IDEAS OF MATERIAL, ESPECIALLY BASED ON CREATING STORIES AND TELLING STORIES AND DIALOGUING BECOMES VERY DIFFERENT BASED ON THEIR VOCABULARY.

WELL, THERE'S PROBABLY A LITTLE DOOR.

SO Y'ALL ARE GOING TO OPEN A DOOR AND GO INTO A SHOE?

YEAH.

NO, NO, THE SHOE'S GOING TO WALK TO US.

I LIKE TO EXPRESS TO THE CHILDREN WHEN THEY'RE CREATING THAT THERE'S NO RIGHT OR WRONG WAY AS LONG AS THEY'RE ACTIVELY PARTICIPATING.

SO WE GET SEVERAL IDEAS AND VARIATIONS ON WHAT THE POSSIBILITIES ARE.

SO YOU'RE TRAVELING TO THIS LAND BECAUSE THERE'S A LOT
OF SHOES THERE,

TRAPPED US IN THAT.

OH, SO BIG SHOE TRAPS YOU IN THERE.

WHY?

BECAUSE IT DOESN'T WANT US TO GET PAST TO WHERE ALL THE GOOD SHOES ARE.

SO IF YOU HAD TO MAKE AN OPENING STATEMENT IN WORDS, A BEGINNING TOPIC SENTENCE FOR YOUR STORY,

HOW WOULD YOUR STORY BEGIN?

THERE ARE VISUAL LEARNERS.

THERE ARE ORAL LEARNERS.

THERE ARE TACTILE LEARNERS.

AND I THINK, AS AN EDUCATOR,

WHEN YOU CAN IDENTIFY YOUR LEARNERS IN THE CLASSROOM,

THEN YOU CAN PROGRESS TO THOSE TEACHABLE MOMENTS.

AROUND THE WORLD AND FIND A PLACE TO LIVE

AND WE FOUND SHOEY SHOE LAND.

I WANT TO SEE WHERE YOUR GROUP BEGINS,

AND I'LL START CUEING YOU WITH THE DRUM.

WHEN YOU GET TO THE OBSTACLE, IF YOU HAVE--

I'LL WAIT FOR YOU.

IF YOU HAVE GOTTEN PAST THE OBSTACLE

OR IF YOU HAVE NOT YET EXPLORED THE POSSIBILITIES

OF GOING AROUND OR OVER OR UNDER OR BETWEEN THE OBSTACLE,

FREEZE THERE.

EVERYBODY'S GOING TO DO IT TOGETHER,

AND THEN WE'LL SEE A FEW GROUPS AT A TIME.

I THINK DANCE FOR CHILDREN IS much NEEDED

IN A SCHOOL CURRICULUM ALONG WITH P.E.

BECAUSE IT EXPLORES THEIR POTENTIAL IN MOVEMENT,
MOVEMENT POSSIBILITIES

ON ANY SIZE, SHAPE, COLOR
OF BODY, BACKGROUND, WHATEVER.
IF THAT'S AS FAR AS YOU'VE GOTTEN, FREEZE.
AND WHAT IS THIS?
SHE'S CAUGHT IN A BUBBLE.
SHE'S CAUGHT IN A BUBBLE.
WELL, NOW, THAT'S AN INTERESTING LITTLE STORY.
YOU WANT TO WATCH THEIRS?
SIT DOWN FOR A MINUTE,
AND LET'S SEE WHERE IT STARTS.
YOU READY?
DANCE ADDS A DIFFERENT PERSPECTIVE TO WHAT THEIR PHYSICALITY IS ABOUT,
WHO THEY ARE AS A PERSON,
HOW DO THEY FEEL,
HOW DO THEY THINK,
HOW DO THEY WANT SOMEONE TO SEE THEM,
OR HOW DO THEY WANT TO REACT TO SOMEONE ELSE.
[drumming]
OOH.
[applause]
THAT WAS INTERESTING.
I SAW SOME GESTURES IN THERE.
WOULD YOU CALL THAT DANCE,
OR WOULD YOU CALL THAT THEATER?
(THERE ARE SOME GESTURES)
IN THERE THAT JUST LOOK LIKE THEATER.
AND THEN THERE WAS SOME IN THERE THAT JUST LOOK LIKE DANCE.
I GET A LOT OF FEEDBACK FROM CLASSROOM TEACHERS WHO COME TO ME AND SAY,
"I CAN TELL THIS CHILD HAS BEEN WITH YOU AND HAS HAD SOME DANCE"
BECAUSE THEY'RE MORE ASSERTIVE, NOT AGGRESSIVE,
BUT MORE ASSERTIVE IN ANSWERING AND THINKING
AND NOT WORRYING ABOUT WHETHER
THEY'RE RIGHT OR WRONG

BUT BEING ABLE TO SHARE THEIR THOUGHTS.

YOU HAVE TO, LIKE,

MOVE YOUR BODY WITH IT.

YOU HAVE TO USE YOUR BODY, WHAT YOU KNOW

TO MOVE AROUND IN SPACE.

AND WHERE DO YOU GET WHAT YOU KNOW FROM?

YOUR BRAIN.

SO DO YOU THINK WHILE YOU DANCE?

I HOPE SO.

I HOPE YOU'RE THINKING.

I WANT TO SEE THAT GROUP BACK THERE.

I ALSO GET FEEDBACK THAT IT IS A GOOD EXPERIENCE

FOR SOME OF THE CHILDREN SITTING DOWN A LOT.

THAT ONCE THEY COME TO MOVEMENT AND THEY BURN OFF SOME OF THAT ENERGY

THAT THEY CAN GO BACK AND FOCUS ON MORE SEQUENTIAL, FACTUAL INFORMATION THAT IS A NECESSITY.

BOYS DO LIKE TO DANCE.

I START THEM OFF, IF THEY HAVEN'T HAD BACKGROUND IN DANCE,

WITH USING THE WORD "MOVEMENT,"

BECAUSE IT SEEMS TO BE LESS OBTRUSIVE,

AND SOME BOYS ARE JUST SUCH BEAUTIFUL MOVERS.

THEM'RE VERY ATHLETIC,

AND THEY GET TO EXPLORE THAT AREA OF WHO THEY ARE.

I THINK GIRLS WIDEN THEIR PERSPECTIVE

TO SEE THAT IT'S NOT
JUST ONE STYLE.

DANCE IS NOT JUST BALLET OR WHAT THEY SEE ON TV,

THAT DANCE IS ABOUT WHAT YOU THINK,

WHAT YOU FEEL, WHAT YOU SEE.

[drum beat stops]

OOH.

[applause]

WHERE DID YOUR JOURNEY BEGIN?

SHOEY SHOE LAND.

SO THEY CREATED A WHOLE ENVIRONMENT FOR YOU.

LET'S END TODAY.

I'M GOING TO ASK YOU TO DO THIS.

SO EVERYBODY STAND.

FIND YOUR FREE SPACE.

BEGIN IN A SHAPE TO BEGIN THIS JOURNEY WHERE THERE ARE GIANT SHOES.

MAYBE THEY'RE PINK SHOES, PURPLE SHOES, GREEN SHOES.

WHERE THERE ARE GIANT SHOES.

MAYBE THEY'RE PINK SHOES, PURPLE SHOES, GREEN SHOES.

ALL RIGHT?

SO EVERYBODY STAND.

FIND YOUR FREE SPACE.

BEGIN IN A SHAPE TO BEGIN THIS JOURNEY WHERE THERE ARE GIANT SHOES.

MAYBE THEY'RE PINK SHOES, PURPLE SHOES, GREEN SHOES.

WHERE THERE ARE GIANT SHOES.

MAYBE THEY'RE PINK SHOES, PURPLE SHOES, GREEN SHOES.

BEGIN IN A SHAPE TO BEGIN THIS JOURNEY WHERE THERE ARE GIANT SHOES.

MAYBE THEY'RE PINK SHOES, PURPLE SHOES, GREEN SHOES.

BEGIN IN A SHAPE TO BEGIN THIS JOURNEY WHERE THERE ARE GIANT SHOES.

MAYBE THEY'RE PINK SHOES, PURPLE SHOES, GREEN SHOES.

BEGIN IN A SHAPE TO BEGIN THIS JOURNEY WHERE THERE ARE GIANT SHOES.

MAYBE THEY'RE PINK SHOES, PURPLE SHOES, GREEN SHOES.

BEGIN IN A SHAPE TO BEGIN THIS JOURNEY WHERE THERE ARE GIANT SHOES.

MAYBE THEY'RE PINK SHOES, PURPLE SHOES, GREEN SHOES.

BEGIN IN A SHAPE TO BEGIN THIS JOURNEY WHERE THERE ARE GIANT SHOES.

MAYBE THEY'RE PINK SHOES, PURPLE SHOES, GREEN SHOES.

BEGIN IN A SHAPE TO BEGIN THIS JOURNEY WHERE THERE ARE GIANT SHOES.

MAYBE THEY'RE PINK SHOES, PURPLE SHOES, GREEN SHOES.

BEGIN IN A SHAPE TO BEGIN THIS JOURNEY WHERE THERE ARE GIANT SHOES.

MAYBE THEY'RE PINK SHOES, PURPLE SHOES, GREEN SHOES.

BEGIN IN A SHAPE TO BEGIN THIS JOURNEY WHERE THERE ARE GIANT SHOES.

MAYBE THEY'RE PINK SHOES, PURPLE SHOES, GREEN SHOES.

BEGIN IN A SHAPE TO BEGIN THIS JOURNEY WHERE THERE ARE GIANT SHOES.

MAYBE THEY'RE PINK SHOES, PURPLE SHOES, GREEN SHOES.

BEGIN IN A SHAPE TO BEGIN THIS JOURNEY WHERE THERE ARE GIANT SHOES.

MAYBE THEY'RE PINK SHOES, PURPLE SHOES, GREEN SHOES.

BEGIN IN A SHAPE TO BEGIN THIS JOURNEY WHERE THERE ARE GIANT SHOES.

MAYBE THEY'RE PINK SHOES, PURPLE SHOES, GREEN SHOES.

BEGIN IN A SHAPE TO BEGIN THIS JOURNEY WHERE THERE ARE GIANT SHOES.

MAYBE THEY'RE PINK SHOES, PURPLE SHOES, GREEN SHOES.

BEGIN IN A SHAPE TO BEGIN THIS JOURNEY WHERE THERE ARE GIANT SHOES.

MAYBE THEY'RE PINK SHOES, PURPLE SHOES, GREEN SHOES.
TO WHAT IT IS NOW, WHICH IS VERY, VERY MULTICULTURAL.

WE PUT ON SHOWS EVERY YEAR.

WE CALL THEM STRAND PERFORMANCES.

RIGHT NOW, FIRST GRADE IS DOING THE AFRICAN STRAND.

AND THEY'RE REHEARSING WITH ME WHAT'S GOING TO BE IN THE SHOW.

AND WHEN I STOP AND THINK BACK TO THE FIRST YEAR THAT WE DID THIS AND WHAT WE'RE DOING NOW, YOU WOULDN'T BELIEVE THE IMPROVEMENT IN THE CHILDREN AND THE QUALITY OF THE SHOWS.

IT'S A LEARNING PROCESS FOR EVERYBODY.

YEAH, IT'S A DANCE.

DOES ANYBODY REMEMBER WHAT THAT'S FOR, THE TRADITIONAL MEANING OF KUKU?

THE OTHER GRADES ARE GETTING A-- SORT OF A COMPOSITE OF WHAT GOES ON IN THE STRAND.

I GIVE THE OTHER CLASSES MORE CULTURAL CONTEXT.

THEM GET A LITTLE BIT OF WHAT THE DANCES MEAN, WHERE THEY COME FROM.

WHO REMEMBERS THE NAME OF THE DANCE?

§ DA-DA DA-DA-DA-DA-DA-DA §

WHAT WAS IT CALLED?

YEAH, WHAT'S THE NAME OF IT?

FANGA LA.

FANGA, RIGHT, FANGA.

RIGHT, IT'S CALLED FANGA, RIGHT.

NOW, WE'RE GOING TO DO A WELCOME--ANOTHER WELCOME DANCE.

THIS ONE IS CALLED SUNU.

SUNU, THIS IS A DIFFERENT WELCOME DANCE.

THE MUSIC IS DIFFERENT.

THE DANCE IS DIFFERENT.

AND WE'RE GOING TO LEARN--WE'RE GOING TO WORK ON THIS TODAY.
ALL RIGHT, SO I'M GOING TO GIVE YOU SOME NOTES ON WHAT IT IS AND WHAT IT'S FOR AND WHERE IT'S FROM. AFTER WE DO THAT, WE'LL COME OVER TO THE MAPS. WE'LL TAKE A LOOK AT THE AREA WHERE IT'S DONE. AND THEN WE'LL START DOING SOME OF THE MOVES FROM THE DANCE.

"WELCOMING RHYTHM AND DANCE."

OKAY, KEEP GOING. "IT WAS USED"...

THERE ARE READING AND WRITING STANDARDS THAT HAVE TO BE FULFILLED IN EVERY SCHOOL.

ABOUT THIS PROGRAM IS THAT I CAN GIVE THEM SOME WRITING, AND THE MOTIVATION FOR THEM TO DO IT IS BUILT-IN, BECAUSE THEN THEY GET TO ACTUALLY PARTICIPATE IN AND DO WHAT THEY'RE WRITING ABOUT.

THIS IS THE WORLD MAP WHERE I ALWAYS POINT OUT TO YOU WHERE A LOT OF THESE RHYTHMS AND DANCES COME FROM.!

HERE'S AFRICA, AND HERE'S WEST AFRICA, WHERE I ALWAYS POINT OUT TO YOU WHERE A LOT OF THESE RHYTHMS AND DANCES COME FROM.

NOW, RIGHT IN THIS AREA RIGHT HERE IS ANOTHER MAP WHERE YOU CAN SEE AFRICA A LITTLE MORE CLEARLY.

AND OVER HERE IS WESTERN AFRICA, HERE'S MALI, HERE'S GUINEA.

THE BLUE LINE IS THE BORDER BETWEEN THE TWO COUNTRIES.

AND THIS PARTICULAR DANCE IS DONE BY PEOPLES THAT LIVE ALONG THIS BORDER.

IT'S A WELCOME WHEN OTHER GROUPS OF PEOPLE COME VISIT.

HOW DO YOU KNOW THE DANCES FROM EACH THING
LIKE WEST AFRICA?

442 04:19:04:04 HOW DO I KNOW THE DANCES?

443 04:19:05:06 YEAH.

444 04:19:06:19 WELL, MISS PLUMMER TEACHES ME SOME OF THE DANCES,

445 04:19:08:21 AS SHE TEACHES--AS YEARS AGO, WHEN YOU GUYS DID FANGA,

446 04:19:11:04 WHEN YOU GUYS WERE IN KINDERGARTEN,

447 04:19:12:22 I LEARNED THE DANCES FROM MISS PLUMMER.

448 04:19:15:05 AND THEN THERE'S-- THERE'S OTHER SOURCES.

449 04:19:17:04 THERE'S VIDEOTAPES.

450 04:19:18:24 THERE'S OTHER PEOPLE THAT I CAN GO SEE THAT I CAN GO SEE THE INTERNET.

451 04:19:20:15 AND TAKE LESSONS FROM, THE INTERNET.

452 04:19:21:15 THERE'S LOTS OF WAYS TO LEARN THESE DANCES.

453 04:19:23:21 AH, THIS MATERIAL CAME FROM CAREN PLUMMER.

454 04:19:26:16 SHE'S BEEN THE RESIDENT ARTIST THAT'S BEEN HERE,

455 04:19:30:05 AND KOJO PLUMMER IS HER HUSBAND WHO PLAYS THE DJEMBE.

456 04:19:32:20 HE INTRODUCED ME TO THE INSTRUMENT,

457 04:19:36:26 AND THEY INTRODUCED ME TO THIS WHOLE CONCEPT WHEN THEY WERE HERE-- I GUESS IT'S FOUR YEARS AGO NOW.

458 04:19:40:21 AND SINCE THEN, I'VE TAKEN UP THE INSTRUMENT,

459 04:19:44:00 I'VE TAKEN UP THE INSTRUMENT,

460 04:19:46:05 AND I'VE LEARNED THE DANCES, AND I'M KIND OF STUDYING ON MY OWN.

461 04:19:50:16 IT'S REALLY VERY, VERY INTERESTING.

462 04:19:52:03 I ENJOY IT QUITE A BIT.

463 04:19:53:10 ALL RIGHT, ARMS DOWN PLEASE.

464 04:19:55:01 ARMS DOWN.

465 04:19:57:08 OKAY, FIRST THING I WANT TO DO

466 04:19:58:15 IS WHAT I ALWAYS DO.

467 04:19:59:24 I WANT TO PLAY PART OF THE RHYTHM FOR YOU

468 04:20:01:08 SO YOU KNOW WHAT YOU'RE GOING TO BE DANCING TO.

469 04:20:03:10 OKAY?

470 04:20:04:10 LISTEN. DON'T GO ANYWHERE.

471 04:20:07:11 OKAY, HERE'S THE BREAK.

472 04:20:08:24 YOU'VE HEARD THIS BEFORE.

473 04:20:10:00 [drumming]
NOW I'M GOING TO PLAY THE BREAK WITH THE ONE.

LISTEN.

THE LAST NOTE I PLAY WILL BE THE ONE.

BA-DA-BA.

THERE'S TWO NOTES BEFORE THE ONE.

AND THE RHYTHM IS THIS.

I JUST THREW THE BREAK IN SO YOU KNOW WHERE THE CHANGES ARE.

GOT IT?

YEAH.

OKAY, NOW, FIRST MOVE.

FIRST MOVE OF SUNU.

PRETEND NOW-- PUT YOUR ARMS OUT AT YOUR SIDE.

SHOULD WE DO THE ARMS OR THE LEGS FIRST?

LEGS.

OKAY, LET'S DO THE LEGS FIRST.

THE LEGS ARE EASIER.

WATCH.

STEP, RIGHT FOOT.

STEP, STEP, STEP, LEFT FOOT.

SO ESSENTIALLY, IT'S ONE, TWO, THREE.

WITH A PAUSE.

WATCH.

WHEN YOU HAVE IT.

STEP, ONE, TWO, STEP, AND WAIT.

ONE, TWO, STEP, AND WAIT.

ONE, TWO, STEP, AND WAIT.

DON'T STOP.

ONE, TWO, STEP, AND WAIT.

OKAY, GOOD.

OKAY, ARMS.

ARMS OUT TO YOUR SIDE.

NOW WHAT I'D LIKE
YOU DO DO IS,

I'D LIKE YOU TO PRETEND LIKE YOU HAVE A VERY BIG SPRING UNDER EACH HAND.

THAT GOES FROM YOUR HAND TO THE FLOOR.

ALL RIGHT?

SO WHAT YOU'RE GOING TO DO IS, WITH YOUR RIGHT HAND,

PUSH THE SPRING DOWN.

MAKE BELIEVE--DON'T JUST LEAN OVER.

MAKE BELIEVE THERE'S SOMETHING YOU'RE PUSHING DOWN ON.

PUSH THE THING DOWN--PUSH THE SPRING DOWN.

AND THEN GO WAVE, WAVE.

PUSH THE OTHER SPRING DOWN.

AND WAVE, WAVE, PUSH THE SPRING DOWN.

AND WAVE, WAVE, LEFT SPRING DOWN.

AND WAVE, WAVE, RIGHT SPRING DOWN.

NOW PUT A LITTLE WRIST INTO IT.

SO YOU START TO MAKE IT LOOK FANCY, ALL RIGHT?

MOST OF THE TIME, CHILDREN DON'T REALLY THINK ABOUT WHAT THEY'RE DOING.

AND THROUGH MOVEMENT, WHICH IS WHAT THEY DO REALLY WELL--I MEAN, YOU LOOK AT CHILDREN, THEY'RE JUST ALL OVER THE PLACE, RIGHT?

AND SO I TRY TO TAKE THE MOVEMENT ASPECT AND COMBINE IT WITH SOME THOUGHT SO THAT THEY CAN LEARN WHAT THEY'RE DOING.

REMEMBER I WENT BA-BA-BUM?

WATCH.

YOU PUSH DOWN ON THAT ONE, THAT THIRD TONE.

GODO GO PATA.

GODO TO DO-DO.

GODO GO PATA.
DONE, TWO, GO GO PATA.

GODO GO PATA.

THERE YOU GO.

DANCING IS NOT SAYING, "OKAY, HERE'S THIS MOVE."

LET'S DO IT."

IT TAKES A LOT OF PRACTICE.

THERE HAS TO BE SOME FLUENCY.

SOME FEEL TO IT.

WE DO SOME OF THE SAME THINGS OVER AND OVER AGAIN

SO THAT THEY BECOME SMOOTH AND COMFORTABLE WITH IT,

LOOKS LIKE DANCING.

GODO GO PATA.

ALL I WANT TO SEE IS THAT EVERYBODY GOES

WITH THE RIGHT HAND PUSHING DOWN AT THE RIGHT TIME.

THAT'S ALL I'M GOING TO BE LOOKING AT.

I'M GOING TO PLAY THE BREAK,

AND I'M GOING TO PLAY GODO GO,

AND I WANT TO SEE EVERYBODY LIKE THAT ON THAT GODO GO.

OKAY?

OKAY, THAT'S WHAT WAS GONNA-- I KNEW THAT WAS GONNA HAPPEN.

YOU KNOW WHAT--YOU KNOW WHAT THE PROBLEM WITH THIS IS?

THE PROBLEM WITH THIS IS

IS IN THE MIDDLE OF THE PHRASE.

YOU'RE USED TO HAVING ONE AS BEING THE FIRST NOTE.

RIGHT?

IN KUKU IT'S--RIGHT?

GOONGADO PA GOON.

THAT FIRST NOTE IS EASY TO IDENTIFY.

IT'S THE BASS NOTE.

THIS ONE, THE ONE IS RIGHT IN THE MIDDLE.

THAT'S WHAT MAKES THIS DIFFICULT.

NOW LET'S TRY IT.

I'LL DO IT WITH YOU UP FRONT HERE.

HERE WE GO.

ALL RIGHT.

BA-DAP DA-DAP-DA
I REMEMBER PHYSICAL EDUCATION WHEN I WAS IN SCHOOL.

AND IT WAS SO SPORTS-ORIENTED THAT I WASN'T COMFORTABLE WITH IT,

'CAUSE I'M NOT TERRIBLY COMPETITIVE.

I'M MORE OF A COOPERATIVE LEARNER.

OKAY, LET'S DO THE-- LET'S MOVE TO THE SECOND MOVE.

REMEMBER, WE TRY TO DO TWO MOVES PER DAY, RIGHT?

THE NICE THING ABOUT DANCE IS THAT IT'S NONCONFRONTATIONAL.

IT'S COMPLETELY COOPERATIVE, AND YOU LEARN HOW TO--

TO WORK TOGETHER AS A GROUP TO MAKE A FINAL PRODUCT,

AND EVERYBODY HAS TO PARTICIPATE IN ORDER FOR IT TO LOOK GOOD.

'LIKE TO END OFF WITH SOMETHING YOU KNOW.

YOU GUYS REMEMBER THE MOVES FOR KUKU?

YES.

OKAY, WHO CAN SHOW ME--WHO CAN SHOW ME THE FIRST MOVE?

SOMEBODY, SHOW ME THE FIRST MOVE.

LET ME SEE IT.

ONE, TWO, THREE, FOUR, OKAY, STOP.

WHEN WE STARTED THIS, YOU COULDN'T GET--

YOU COULDN'T GET THE BOYS TO-- MY GOOD--

THEY WOULDN'T EVEN COME OUT HERE.

BUT, YOU KNOW, THE BOYS NOW,

THE FOURTH, FIFTH, AND SIXTH GRADERS,

THE TOUGHEST ONES AROUND,

THEM, AND THEY'LL DANCE.

PART OF THE REASON IS 'CAUSE THEY KNOW THEY'LL DRUM LATER.

THERE'S A LITTLE MOTIVATION BUILT IN FOR THEM.

BUT THE FACT IS, A FEW YEARS AGO, THEY WOULD NEV--

DANCE?

WHAT, ARE YOU KIDDING ME?
[drums beating] WITH THE DANCING AND THE DRUMMING,
I DO SEE CERTAIN CHILDREN THAT HAD NO CLUE THAT THEY HAD A CERTAIN KIND OF TALENT FOR SOMETHING. CAN I DEVELOP THAT? TO SOME EXTENT, I CAN DEVELOP IT ENOUGH TO GIVE THEM SOME CONFIDENCE THAT THEY CAN STAND UP AND DO IT.
AND REALIZE AFTER THEY'VE DONE IT THAT IT WASN'T A BIG, HORRIBLE THING. THREE, TWO, ONE. THREE, TWO, ONE. DON'T SPEED UP, OKAY, 'CAUSE YOU'RE ALREADY KIND OF IN FRONT OF ME.
 LET'S GO REAL SLOW. I'M GOING TO BRING IT DOWN REALLY, REALLY SLOW, LIKE [slowly] SLOW, REALLY SLOW.
OKAY?
I WANT EVERYBODY-- I DON'T WANT ANYBODY RACING AHEAD.
I THINK THAT SOME PEOPLE ARE GOING TO LOOK AT THIS WHOLE THING AND SAY, "HOW DO WE KNOW THIS IS WORKING?"
YOU JUST HAVE TO COME IN AND LOOK AT IT. AND CAN I GO BACK AND TAKE A DIFFERENT ROUTE ON THE TIMELINE AND SEE WHAT WOULD HAPPEN TO THESE CHILDREN IF WE DIDN'T HAVE A DANCE PROGRAM? NO, I CAN'T DO THAT. BUT I KNOW BY LOOKING AT SOME OF THEM AND WHAT THEY'RE CAPABLE OF AND WHAT THEY'RE DOING AND HOW COMFORTABLE THEY ARE WITH--WITH WHAT'S GOING ON, I KNOW IT'S WORKING. THERE'S A LEVEL OF SELF-CONFIDENCE THAT DEVELOPS.
 THERE'S A LEVEL OF POISE THAT COMES FROM THIS.
AND IF YOU HAVE
MORE CONFIDENCE IN YOURSELF
AND CAN STAND UP
IN FRONT OF A GROUP OF PEOPLE
AND PRESENT YOUR BODY
AND NOT BE ASHAMED,
IT’S GOT TO HELP
IN ALL KINDS OF THINGS.
WHEREAS BEFORE YOU MIGHT HAVE GONE, "OH, I CAN’T DO THIS,"
JUST DEEP DOWN INSIDE NOW IT’S, "WELL, I CAN DO THIS."
KEEP IN MIND, FOR THOSE OF YOU WHO FEEL THAT YOU DIDN’T GET IT,
TODAY WAS ONLY THE--WHAT?--THE FIRST TIME, RIGHT?
THIS WILL COME
AND GET MUCH EASIER AS WE DO IT.
ALL RIGHT?
ANY QUESTIONS?
NO.
NO QUESTIONS.
OKAY.