



## FAD Collections *Three Worlds One Stage*

**Grade Level(s):** 9-12

**Film(s):** Three Worlds One Stage

**Discipline(s):** Dance, Social Studies

### **Core Arts Anchor Standard**

4: Connecting - Relating artistic ideas and work with personal meaning and external context.

### **Dance Standard(s)**

- HS, Proficient #11: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
- HS, Proficient #11: Analyze and discuss dances from selected genres or styles and/or historical time periods, and formulate reasons for the similarities and differences between them in relation to the ideas and perspectives of the peoples from which the dances originate

### **Learning Objective(s)**

- Apply knowledge of rhythm to the analysis of the movement seen in the film to identify the cultural expressions shown in the three worlds represented.
- Apply knowledge of dance styles, other than those seen in the film, to identify similarities and differences between the film dance styles and other dance styles.

### **Introduction**

This lesson plan involves the following activities: watching the film, writing (note-taking), small-group discussion with peers, verbal sharing with other members of the larger class.

**Materials needed:** Pen/pencil, note sheets, discussion questions (see below), space to move, space for small-group discussion or online breakout rooms, applicable to virtual classrooms.

**Total time/length of activity:** Film 55 minutes; Small-group discussion 25 minutes; Class presentations 25 minutes. This is a multi-day/class meeting lesson plan.

### **Lesson Overview and Steps**

Steps 1 & 2 are likely one class meeting; Steps 3 & 4 should be the meeting immediately following. The entire lesson is framed to take approximately two hours.

**1. Introduce the film**

- a. Describe the film style to the students - include that they will be seeing three cultures represented and that all of these artists immigrated to the US and are pursuing their art in the US. Emphasize that the students should listen to the personal perspective and stories of each artist regarding their culture and their movement.
- b. Encourage students to take notes on any/all of the following (depending upon the level of your students, you could print these questions in a worksheet style form for them to notate during the film): What parts of the body are emphasized in each of the artists and their movement? Are there specific parts of the body that create rhythm and sound? What do each of the artists say about rhythm in their culture or how is rhythm expressed in each of these styles? What do these artists say about the role and presence of dance, music and rhythm in their culture?

**2. Show the film**

3. **Break the class into groups** of four students and facilitate as much space between groups as possible. Ideally they would have room to move as well as sit/discuss/notate. *If you are presenting this lesson virtually*, pre-arrange “breakout rooms” or assign this section as a group “outside of class” assignment for the same length of time. Students can meet in breakout rooms (Zoom) during class time then you can ‘end’ the breakout sessions and they will return to the full class virtual session.
4. **Provide students with a prompt question** to begin discussion. This can be a short (i.e. 2-3 min total) opportunity for each student in the group to share with the others what they most liked about the film. Or, if they’re ready for something deeper, pose the question “What did this film leave you wondering?”
5. **Provide students with the questions on the attached sheet** and ask them to proceed through the questions in order. Some questions require discussion and note-taking to write an answer to share. Other questions require discussion and physical movement.
6. **Students should work for at least 25 minutes** in small-groups. Again, this may also be accomplished in virtual breakout “rooms” during online learning.
7. **Bring all groups back to the full class** and facilitate sharing of each small-group’s work.
8. If there are questions that can be best solved or discussions more fleshed out by repeat viewing of a portion of the film, show that section again.

**Supplemental materials**

This can be copied and a single copy given to each group or can be displayed(virtual or in-class) for all to follow. Groups should select a scribe to note their responses so they are prepared to share later.

1. Thinking back to Fara's comment that as a member of a higher class/family in his culture, he was not supposed to be drumming. He says, "...my family...is not supposed to drum...people are supposed to drum for us...". Is there an example you can think of in your own family where you are not allowed to do something or it is "frowned upon" for you to participate in a specific activity? Describe this to the group. (\*\*If groups struggle to find an example in their own family/culture, you may want to allow them to choose an example from another culture they've studied and discuss/present this.)
2. Discuss/notate the rhythmic movements you saw in each of the three artists. What parts of the body does each one of them use to make sound and various rhythms. Be very specific. Each style whether danced or drummed, emphasizes certain body parts. Discuss and list them.
3. Does your culture have a dance or other movement based in physical rhythm? Is there a focus on sound made with body parts? Do you use other instruments for rhythm? At family celebrations or cultural events, is there dance or sound-making that is rhythmic? Take a few minutes separately to think about your cultural experience in response to this question. Taking turns, at first explain to the others and then, if possible, demonstrate these to each other. Choose one from your group to demonstrate to the full class later.