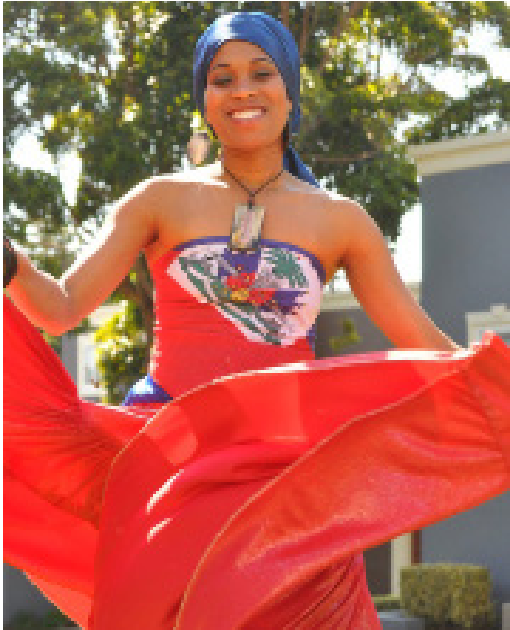


A BRIEF VIEW OF HAITIAN CULTURE & DANCE



YOUR TEACHING ARTIST: DJENANE SAINT JUSTE

Djenane Saint Juste, a native of Haiti, is the Artistic Director of Afoutayi Haitian Dance, Music, and Arts Company. She is a professional choreographer, dancer, actress and vocalist specializing in Haitian traditional dance and folklore. She received a BA in Physical Education in Cuba, a MAEd at the University of St. Thomas in Minnesota, and has a license in ELL. Djenane has also been trained in Ballet, Hip Hop, Modern, Jazz and Ballroom dancing at the Institut de Danse JAKA, Institut de Danse Vivianne Gauthier, and Artcho Dance Company in Haiti. She is the creator and instigator of the Annual Haitian Cultural Festival, and has brought exciting new themes and activities to engage participants in Haitian culture.

ARTISTIC MODELS/EXAMPLES THAT SUPPORT THIS LESSON:

1. [“Afoutayi”](#) by Djenane Saint Juste
2. [“Ibo Tutorial”](#) by Jeff Pierre
3. [“Ayiti Se”](#) by Mikaben
4. [“Zep Tima”](#) by Ayiti
5. [“Ayibobo”](#) by Mikaben and Paul Beaubrun
6. [“Carifesta”](#) by Rutshelle, Mikaben, J-Perry, and Renette
7. [“Veve Lokal”](#) by Niska & Lolo
8. [“Kalfou Danjere”](#) By Boukamn Eksperyans
9. [“Defile”](#) by RAM
10. [“Mesi Lavi”](#) by Emeline Michel
11. [“Incroyab”](#) by Harmonik
12. [“Mesi Bondye”](#) by James Germain & Malavoi
13. [“Se Kom Si”](#) by Tifane & Belo

LEARNING GOALS:

Students will be able to construct knowledge and understanding of Haitian Culture through interactive and experiential activities including Haitian dance, song, and language. Students will be able to promote self-awareness about identity and culture and develop an appreciation for cultural and social differences.

MEASURE STUDENT ACHIEVEMENT BASED ON:

- Using a KWL chart
- Participating in a short essay and reflection
- Participating in a Socratic Seminar during the lesson
- Completion of and engagement with the lesson activities

GRADE LEVEL(S):

This lesson plan is designed for grades 8-12.



COMPAS PRISM PROGRAM

Teaching Artist-designed lesson plans inspired by the work of local and national African American artists

LESSON ACTIVITIES

(COMPLETE THESE ACTIVITIES IN THE ORDER LISTED)

Activity #1: Creation of the Creole Language

Haiti is a bilingual country with two official languages: French and Haitian Creole. Haitian Creole is a language based largely on 18th century French with influences from Portuguese, Spanish, English, Taino, and West African languages. Creole is spoken by 9.6-12 million people worldwide, and is the most used language in Haiti. Haitian Creole emerged from contact between French settlers and African slaves during the Atlantic slave trade in the French colony of Saint-Domingue (now Haiti). Haitians are the largest Creole speaking community in the world.

For this activity, practice having a short Creole conversation with students. Examples:

- *Bonjou!* (good morning!)
- *Bonswa!* (good afternoon/good evening!)
- *Mwen rele* (my name is)
- *Koman ou rele?* (what's your name?)
- *Sa'k pase?* (What's up?)
- *N'ap boule!* (I'm on fire!) meaning to have the energy of the sun on oneself, being resilient

Activity #2: Haiti from 1492-1804

- Have students read the key dates in [Haiti's history](#) so they can have a better understanding of Haitian history. Have students take notes as they are reading.
- Haiti is the first black republic in the world. The first and only country in history whose independence is the result of a successful slave rebellion. Haiti was the second country in the world to issue a Declaration of Independence, only 33 years after the United States.
- Have students pick one of the key people from the Haitian revolution leader list, and take 10-15 minutes to read about them (they can also be assigned in small groups). Then have them use their computers to create a collage with important facts about their assigned leader (with photos) and share them with the class.
- Then show students a [short video](#) about Afouyati Haitian Dance, Music, and Arts Company to transition into the next activity.



LESSON ACTIVITIES (CONTINUED)

Activity #3 Haitian Song and Dance

- Ibo is a revolutionary dance and song in honor of the Igbo tribe from Nigeria who fought with great courage for the freedom of the Haitian people during slavery in Haiti. This dance shows the breaking of the chains (physically and mentally) and success toward freedom.
- [Watch Ibo Lele](#), sung by Florencia Pierre. Password: Fofoz

- Singalong:

Lyrics to: IBO LELE

Ibo lele, lele

Ibo lele e mayanman

Ibo lele, Ibo lele

Ibo lele, lele

Ibo lele e mayanman

Ibo lele, Ibo lele

Ibo lele mayanman

Ibo lele mayanman

Ibo lele mayanman

Ibo le le mayanman

Mayanman Ibo lele,lele lele

Mayanman Ibo lele, ou pile pye'm ou pa di'm padon

Ou pile pye'm ou pa di'm padon, sa padon an ap fè pou ou?

Mayanman Ibo lele,lele lele

Mayanman Ibo lele, ou pile pye'm ou pa di'm padon

Ou pile pye'm ou pa di'm padon, sa padon an ap fè pou ou?



LESSON ACTIVITIES (COMPLETE THESE ACTIVITIES IN THE ORDER LISTED)

Activity #4 Dance

Dance: IBO position. Feet flat on the ground parallel - Toes facing forward and knees bent - Torso at a 45 degree inclination - straight spine arms in front of torso facing each other - elbow out - fingers closed. Head straight forward - Eyes forward

Step 1: Practice arm movements. Both arms open and close at the same time sharply. Don't let the arms pass the shoulder. They should form a nice straight line from right to left. Arms should be strong like breaking some physical chains. Practice a couple times and have students repeat open close - open close (opening arms and closing arms) for a count of 8 X 4.

Step 2: Practice leg movements. Have your feet parallel with your toes facing forward (both feet are flat on the ground). Bend your knees - hands close in a fist on your hips - elbows facing outside while each leg will tap the floor two times. Right leg goes out (open) - right leg comes back to the initial position (close) then, left leg goes out (open) - left leg comes back to the initial position (close), or we can say: right - right, left - left. Practice legs movements for 8 X 3.

Step 3: Practice leg and arm movements at the same time. Now that you know the arm and leg movements, we are going to combine them together. Remember that both arms open simultaneously sideways and also close simultaneously in front of the torso. While we start with the right leg out first for one count and back together for one count. Then left leg goes out for one count and back together for one count until we complete the sequence. Practice for about 8 x 6 counts.

Step 4: Be fancy!

Once you get comfortable with the arm and leg movements, try to be fancy by:

1. Adding the torso popping movement (for each time you open or close the arms push your torso front and back simultaneously). Practice for a count of 8 x 4.
2. Adding the low movement while doing your basic "Ibo" step (bend into a chair pose, bring your torso over your knees and keep it at a 90 degree angle). Practice for a count of 8 x 4.
3. Moving front and back (use your medium or low body position to practice your Ibo basic move while traveling forward for 8 counts and backward for 8 counts. Repeat the movement until it becomes natural and strong.



LESSON ACTIVITIES

(COMPLETE THESE ACTIVITIES IN THE ORDER LISTED)

Exit Activity: Vodou Religion

- Ask students if they know what Vodou is. Let students come up with their own definition, then tell students that the Creole spelling, “vodou” has become increasingly common over the past few years compared to the English spelling, voodoo.
- Many people consider it more appropriate because it is closer to vodun, a term of West African origin that refers to the invisible powers whose favor human beings try to win. Share with students that Haitian Vodou finds its roots in the religious culture of Africa. During the slave trade, French and Spanish traders imported African slaves from areas throughout the African continent, with the greatest numbers of slaves coming from the Congo, Benin, and Nigeria. These African nationals, brought to the island of Hispaniola, soon began to share their practices with the Taino Indians, the native peoples of the island.
- Ask your students to reflect on how Vodou affects Haitian history, culture, art, and society, using tangible examples from the materials read.



HOW TO PREPARE FOR THIS LESSON:

- Teachers are encouraged to expose students to Haiti by showing them the location on the map, some music, art forms, and books etc.

EQUIPMENT/SUPPLIES NEEDED:

- Printed [KWL chart](#)
- Chromebooks/Ipads/Paper
- Posted link in Schoology
- Haitian leaders list, playlist with music and videos
- Dembe/Conga or other percussion instrument
- Pencils/markers
- Map or globe and books or other objects related to Haiti and the Caribbean

EDUCATIONAL STANDARDS ADDRESSED IN THIS LESSON PLAN:

6.1.1.1.3 Describe Western and non-Western styles or genres of dance, such as African, ballet, Capoeira, classical, Indian, folk, improvisation, modern, social tap/percussive and West African.

6.1.2.1.1 Integrate control, coordination, balance, body alignment and musicality through movement replication and improvisation in more than one dance tradition.

6.1.3.1.1 Compare and contrast the connections among works in dance, their purposes and their cultural, historical and social contexts, including the contributions of Minnesota American Indian tribes and communities.

6.3.1.1.1 Rehearse and perform dance in a variety of contexts including solos and ensembles.

9.1.1.1.1 Analyze how the elements of dance including body, action, space, time and energy are combined to communicate meaning in the creation of, performance of, or response to dance.

9.1.1.1.3 Analyze how Western and non-Western styles or genres of dance such as African, ballet, Capoeira, classical, Indian, folk, improvisation, modern, social tap/percussive and West African, contribute to the creation of, performance of, or response to dance.

9.1.2.1.1 Synthesize control, coordination, balance, body alignment, musicality and expressive qualities through movement replication and improvisation in more than one dance tradition.

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