



SCU•Presents Arts for Social Justice Program
Poesia en Movimiento Lesson Plan

PROJECT TITLE: *Poesia en Movimiento*

This project was made possible through a generous gift from the National Endowment for the Arts Grant

TEACHER: Kristin Kusanovich

Kristin Kusanovich has directed, choreographed and produced over one hundred solo and ensemble works in dance, drama, musical theatre, opera, film and video in the US and Canada. A graduate of NYU's Tisch School of the Arts, she directed both Kusanovich Dance Theatre and the Theatre of Happiness in Minneapolis. She leads modern/contemporary master classes at prestigious conservatories in the US and Canada and has recently choreographed *Cabaret* at Broadway by the Bay and *Aristocrats* at the Master Playwrights Festival in Winnipeg

PROFESSIONAL ARTIST: Mauricio Salgado

Mauricio Salgado, a graduate of Julliard School, presents and performs in the Dominican Republic, South Africa, Peru and India through Artists Striving to End Poverty (ASTEP) based in NYC. Recent appearances include Michael Kahn's production of *Love's Labours Lost* with the Shakespeare Theatre Company, *The Cenci* at Ohio Theatre, the title role in the Kaai Theatre [Brussels] production of *Philoctetes*, and the premiere of Marco Ramirez' *Mermaids, Monsters, and the World Painted Purple* at the Kennedy Center.

PROFESSIONAL ARTIST PERFORMANCE: Lineage Dance Company

PROJECT SUMMARY: In *Poesia en Movimiento*, dancer Kristin Kusanovich and actor Mauricio Salgado perform a variety of modern/contemporary movement theatre works that express ideas, feelings, relationships and stories in Spanish and English. The many English Language Learners at these community sites will gain confidence in movement and verbal expression by writing poetry in English and Spanish, and let among to alternately choreograph to poetry or write to dance.

GOAL: To develop personal identity and agency through telling stories of importance and beauty in Spanish and English and in movement. To be exposed to professional artists doing this and also to have scaffolded activities that let them achieve a semblance of this during the residency.

OBJECTIVE: With live performances from Lineage, Kusanovich and Salgado, and dance films as referents, students will be able to create their own sequence in movement and writing and perform them.

MATERIALS: Notebooks, poster board, props, artists paper for poems, frames

ATTACHMENTS: (1) *Poesia en Movimiento* Performance Program – including Cuadros y Ángulos by Alfonsina Storni, Piedra del Sol by Octavio Paz, and Pájaro by Pablo Neruda

KEY VOCABULARY: Balance, space, levels, time, dynamics, partnering, focus, strengthening, imagery

	Suggested Time	Procedures	Materials	Additional Notes
Day 1	1.5 hours	<ol style="list-style-type: none"> 1. Get to know the Artists/Mentors and Introductions 2. Introduce Mary Joyce Elements of Dance and Laban Effort Shape 3. Develop a group warm-up 		
Day 2	1.5 hours	<ol style="list-style-type: none"> 1. Work with space, levels, time and dynamics 2. Develop group warm up and teach some more technique (balances, shifts, changes in direction and partnering) 3. Prep students for Lineage Dance Concert *Lineage Dance Company is a dance company dedicated to raising support and awareness for other non-profit organizations and to making the arts accessible to audiences of all demographics and socioeconomic backgrounds 		
Day 3	1.5 hours	<ol style="list-style-type: none"> 1. Work with variations of space, levels, time and dynamics 2. Develop group warm up and teach some more technique (balances, shifts, changes of direction and partnering) 		
Day 4	1.5 hours	<ol style="list-style-type: none"> 1. Group warm up: Physical stretching, balances, strengthening, focus. 2. Introduce poem from Argentina 3. Work with imagery using elements of dance 4. Create beginning of Cuadros y Ángulos by Alfonsina Storni 	Poem: Cuadros y Ángulos by Alfonsina Storni	

Day 5	1.5 hours	<ol style="list-style-type: none"> 1. Group warm up: Physical stretching, balances, strengthening, focus. 2. Introduce poem from Mexico 3. Work with imagery using elements of dance 4. Create end of Cuadros y Ángulos 5. Begin choreographing Piedra del Sol by Octavio Paz, Mexico 	Poem: Piedra del Sol by Octavio Paz	
Day 6	1.5 hours	<ol style="list-style-type: none"> 1. Group warm up: Physical stretching, balances, strengthening, focus. 2. Introduce poem from Chile 3. Work with imagery using elements of dance 4. Review Cuadros y Ángulos and Piedra del Sol 5. Begin work as a group on Pájaro by Pablo Neruda, Chile 	Poem: Pájaro by Pablo Neruda	
Day 7		<ol style="list-style-type: none"> 1. Group warm up: Physical stretching, balances, strengthening, focus. 2. Develop Cuadros y Angulos, Piedra del Sol, and Pájaro working with side by side translations, experiment with line by line translation or whole poem followed by whole poem. 3. Work on meanings and images from the poetry. 4. Connections to daily life, home life, school learning, the world, etc. 		
Day 8	1.5 hours	<ol style="list-style-type: none"> 1. Group warm up: Physical stretching, balances, strengthening, focus. 2. Finish Cuadros y Angulos, Piedra del Sol, and Pájaro and confirm how translations will happen with live readers, set musical choices. 3. Prepare for Mauricio Salgado's visit. 4. Work on meanings and images from the poetry. 5. Connections to daily life, home life, school learning, the world, etc. 		
Day 9	3 hours	<p>1. Class is joined by Professional Teaching Artist Mauricio Salgado</p> <p>Mauricio Salgado is a graduate of the Juilliard School, presents and performs in the Dominican Republic, South Africa, Peru and</p>		Mauricio (guest artist) led the class this day – this would be an opportunity for an outside

		India through Artists Striving to end Poverty (ASTEP) based in NYC. Recent appearances include Michael Kahn's production of Love's Labours Lost with the Shakespeare Theatre Company, The Cenci at Ohio Theatre, the title role in the Kaai Theatre [Brussels] production of Philoctetes, and the premiere of Marco Ramirez' Mermaids, Monsters and the World Painted Purple at the Kennedy Center.		"professional" to come in and show the students how to use the skills they have already been learning in new and different ways
Day 10	3 hours	1. Final Performance and Presentation for school community family and friends The students presented a creative performance workshop and movement interpretation of Poems by Alfonsina Storni de Argentina, Octavio Paz de Mexico and Pablo Neruda de Chile. In this creative performance workshop, Mauricio Salgado told stories from his life and linked them in to the students' dances and the themes explored throughout.		3 hours: includes the preparation and performance

SOCIAL JUSTICE ISSUES ADDRESSED THROUGHOUT PROJECT:

1. Lack of identity/opportunities to express one's personal history. *Response:* Mauricio's monologue gave a testimony of the immigrant or first gen. experience which is connected to many of the participant's experiences of coming to the U.S. and allowed participants to witness the possibility of building of identity, honoring memory, and processing new environments and contexts through storytelling, performance, music, movement.
2. Privileging of English in academic and artistic artifacts. *Response:* The honoring of native/family culture through exposure to masterpieces of Spanish language poetry learned in both Spanish and English.
3. Lack of higher order thinking opportunities for children from families of low-socio economic status or at traditionally underserved schools, *Response:* Meta cognitive, analogy, simile and metaphor driven creative movement training pushing affective, psycho-motor and cognitive domains simultaneously. Development of long-term focused attention, productive intuitive contributions to dynamic context of performance, ability to represent, present, interpret and accomplish longer sequences of movement and exposure to vocabulary that is higher than 5th grade in both Spanish and English.
4. Parenting difficulties that children witness but feel powerless or alone in. *Response:* The role-playing tasks that stage challenging family dynamics and develop solidarity through humor and option finding.
5. Socialization of boys away from dance in general let alone creativity in movement/dance. *Response:* The development and support of the imagination through non-verbal embodied

expression, leading to expressive and creative choice-making in movement (for both boys and girls).

6. Awards based curricular culture that teaches children to go for grades and external rewards.
Response: Providing the language to describe and experiences to inscribe intrinsic motivation to explore new learning opportunities that are safe and to stretch one's sense of capacity, accomplish new things, and understand the enduring and intra-personal dimension of the rewards/fruits of that experience.

The overall issue that is the umbrella context for all of those listed, is the lack of high quality arts education available to every child. The participants witnessed the accessibility of these issues through art, and the power art can have in changing what they are faced with every day.

Response: Hopefully, this project is one of those counterbalances, making a ripple effect and becoming the instigator of more activity.

FOR MORE INFORMATION, CONTACT THE ARTS FOR SOCIAL JUSTICE PROGRAM COORDINATOR,
Samantha Pistoresi, AT spistoresi@scu.edu

ATTACHMENTS:

1. *Poesia En Movimiento* Final Performance Program

-The program also includes copies of the poems used during the project (translated in both English and Spanish)