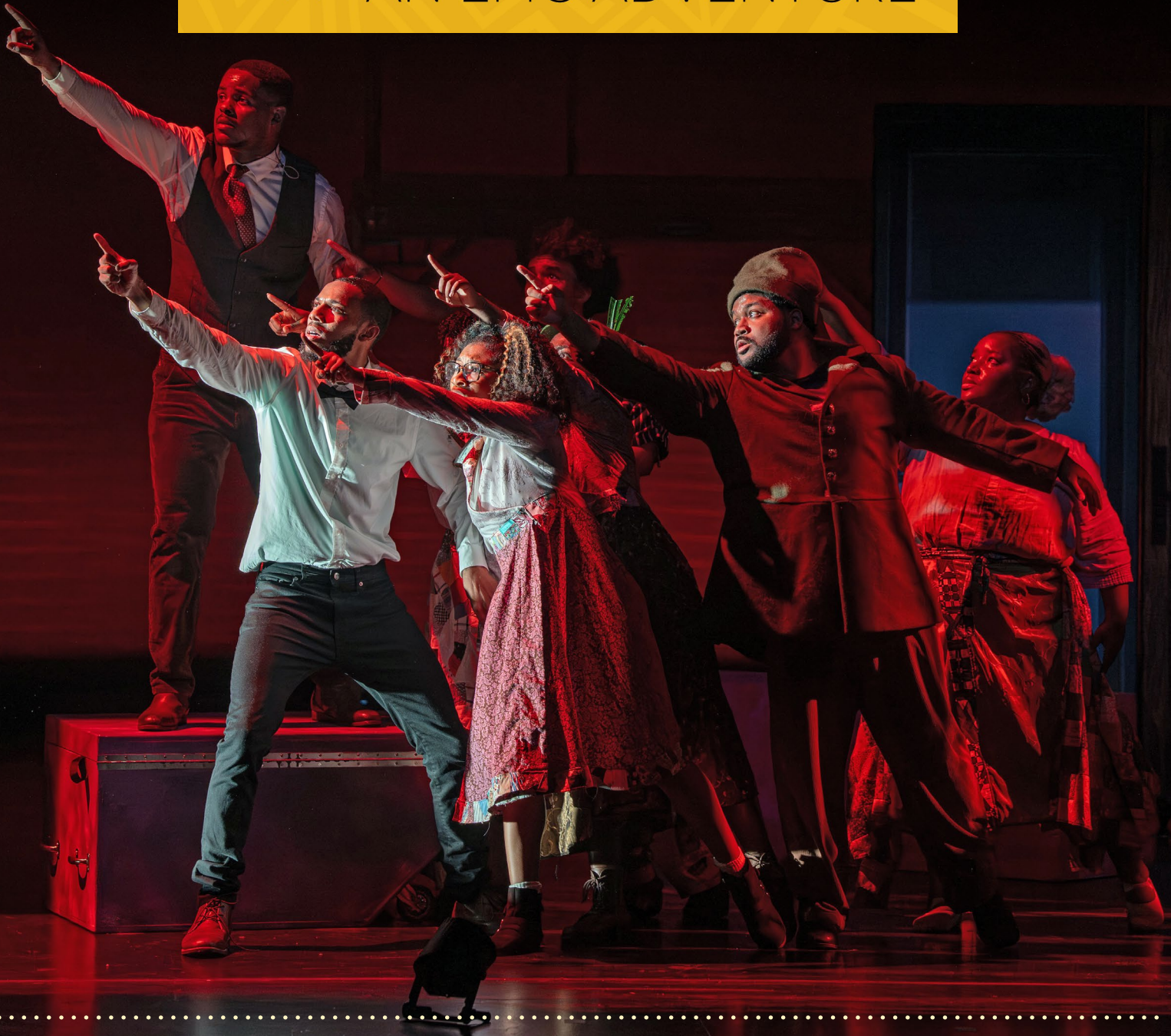


SANKOFA

AN EPIC ADVENTURE



School Matinee Performances



TEACHER RESOURCE GUIDE

Sankofa: An Epic Adventure

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EDUCATION



The lessons and activities in this guide are driven by the Ohio Learning Standards in English Language Arts (2017), Fine Arts (2024), Social & Emotional Learning (2019) and Social Studies (revised 2019).

21st century skills of creativity, critical thinking and collaboration are embedded in the process of bringing the page to the stage. Seeing live theater encourages students to read, develop critical thinking skills and to be curious about the world around them.

This Teacher Resource Guide includes background information, questions and activities that can stand alone or work as building blocks toward the creation of a complete unit of classroom work.

The lessons and activities in this guide are created and adapted by Avery LaMar Pope in partnership with Playhouse Square's Education Department.



The Ohio Arts Council helps fund this organization with state tax dollars to encourage economic growth, educational excellence and cultural enrichment for all Ohioans.

Playhouse Square is supported in part by the residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

ABOUT PLAYHOUSE SQUARE

Playhouse Square is an exciting field trip destination! The not-for-profit Playhouse Square attracts more than one million guests to 1000+ shows and events each year. Five of Playhouse Square's 12 venues are historic theaters that first opened in the early 1920s. By the late 1960s, they had been abandoned. A group of volunteers saved the theaters from being turned into parking lots. Now, all five historic theaters are fully restored.

You'll find Broadway, concerts, comedy, dance and family shows on Playhouse Square's stages, along with performances and events held by Playhouse Square's eight resident companies: The City Club of Cleveland, Cleveland Ballet, Cleveland International Film Festival, Cleveland Play House, Cleveland State University's Department of Theatre and Dance, DANCECleveland, Great Lakes Theater and Tri-C JazzFest.

When you visit, be sure to check out the retro Playhouse Square sign with its 9-foot-tall letters and the largest outdoor chandelier in North America – the Playhouse Square Chandelier generously presented by GE Lighting, a Savant company.



COMING TO THE THEATER

We look forward to welcoming you and your students to Playhouse Square! To prepare for a successful field trip, we encourage you to spend some time discussing the differences between coming to the theater and watching a television show or movie or attending a sporting event, especially if you have students who have not yet had the opportunity to attend a live theater performance. Cleveland has a vast arts district with many theatres at the professional and community level. Have any students attended a theatrical performance at Playhouse Square before? How about anywhere else in the community? At school?

Here are a few points to begin the discussion:

- You and your students will be greeted and helped to your seats by members of Playhouse Square's staff and "RedCoat" volunteers.
- The Mimi Ohio Theatre is a proscenium theater, featuring a large archway and raised stage.
- Theaters are built with excellent acoustics so even the slightest whispers can be heard throughout the theater. Please refrain from talking during the performance; remember that not only can those around you hear you, but the performers can also.

- Theatre is a collaborative art form, meant to excite, entice and motivate its audience. Participation from viewers is crucial for an impactful experience. Students should feel empowered to laugh, clap or cry as the performance moves them in a way that remains respectful to those around them and to the performers on the stage.
- Food, drink and gum are not permitted in the theater for school matinee performances.
- Photography and recording of performances are not permitted.
- Mobile phones and other electronic or noise-making devices should be silenced and put away before the performance begins.
- When the houselights dim, the performance is about to begin. Please turn your attention toward the stage.
- After the performance, a member of the Playhouse Square staff will come out on stage to dismiss each school by group number. Check around your seat to make sure you have all your personal belongings before leaving.

A digital social story about what to expect when coming to the student matinee at Playhouse Square is also available on the Resources page.



What to Watch For

This discussion and attendance at one of our in-person School Matinee Performances address the following Fine Arts Ohio Learning Standards for Drama: 7.5CO, 8.3RE, HSAC.1RE, HSAC.4CO, HSAD.1RE

The making of a show requires a large team of artists, designers and technicians who work many hours to produce a live piece of theater. These designers are responsible for making the story come to life through the set, costumes, props, music and more. They decide how the lights will look, what sounds play throughout and how the show transitions from scene to scene.

While your students are watching the performance, ask them to look beyond the plot, or storyline, and observe the live technical elements of the show as well as the literary and musical components that help bring the show together.

Key things to look out for: Scenery, Lights, Sound, Plot, Transitions, Music, Movement, Lyrics, Costumes, Dialogue and Props. How do these various theatrical elements affect the actors, enhance the story, and affect the mood created within the viewer (audience)?

- How does the lighting affect the mood of the story?
- How does the lighting add dimension to the scenery/setting?
- How do the costumes enhance the performance?
- How does the music drive the story?
- How does the music help establish the setting of the story?

After viewing the show, hold a class discussion about these topics, or ask your students to write a brief review to reflect on the experience they had while watching, sharing their opinion of the theatre elements (plot, lights, costumes, etc.) as well as the overall show. Reviews should use these elements to back up their viewpoints and illustrate why or how they felt the way they did.

If permitted, articles can be shared with us and the production company by sending them via email to schoolprograms@playhousesquare.org or by mail at:

Playhouse Square
Attn: School Field Trips
1501 Euclid Ave. Suite 200
Cleveland, Ohio 44115



GLOSSARY OF DESIGN ELEMENTS

STORY AND PRODUCTION



Director – person in charge of the overall artistic vision of the performance. The director gives the performers information on where to stand, where to enter or exit from, and how to portray specific moments throughout.

Choreographer – person who works with the director to ensure that the movement of the piece supports and enhances the plot.

Playwright – the author of the play or words spoken in the performance

Producer – person in charge of overseeing all of the various aspects it takes to create or run a performance. Producers typically handle the financial and management side of the work, hiring personnel and paying salaries.

Stagehand – a person who works behind the scenes on a performance, usually assisting with the scenery changes or props.

Stage Manager – person in charge of overseeing the backstage aspects of the show. A stage manager oversees the various creative and technical departments within the performance and handles the communication between everyone.

Technician, or Operator – person who operates mechanical or technical equipment during a performance. A technician or operator can be skilled in one specific area, for example operating a sound board or lighting board.

LIGHTS



Lighting Designer – person who designs the lighting for a performance. The lighting designer will work with a team at the theater in order to adjust and hang the necessary lighting equipment in order to produce their vision. Lighting helps the audiences feel specific moods and emotions throughout a performance and can also aid where they should focus their attention.

Projections – images, film, or lighting that is used to enhance the atmosphere of the show. Projections are usually designed by a specific artist that specializes in the art form.

SOUND



Composer – person who writes the music for the performance, can be the same person as the lyricist, or different. Composers work to create a score that immerses the audience in the world of performance.

Lyricist – person who writes the lyrics for the performance, can be the same person as the composer, or different.

Sound Designer – person who designs the sound for the performance, ranging from the sound effects to the microphones that may be used in the performance.

SCENERY



Scenery – furniture and other pieces that are created and designed in order to transform the space of the theater into the world of the performance. Scenery is crucial as it helps establish many locations and other plot points. Scenery can also be referred to as the set.

Scenic or Set Designer – person who designs the scenery for the performance. Scenery, or set, is important as it helps establish the setting of the performance and creates a more immersive experience for the audience and performers.

WARDROBE AND PROPS



Costume – clothing worn by the performers designed to enhance their appearance and character. Other aspects of a costume include makeup and wigs.

Costume Designer – person who creates sketches and drawings for the design of the costumes. A costume designer is in charge of deciding which fabric to pick, which accessories to use, and how the costume will fit the performer, which is integral in helping them establish the characters and help transport the audience into the appropriate era or time period that the performance requires. Usually, the costume designer does not actually build the costume itself.

Props – objects that are used on stage

ABOUT THE SHOW

Written by local, award-winning playwright Lisa Langford and developed by Playhouse Square Education in collaboration with Karamu House and The Cleveland Public Library.

Sankofa is an Akan term from Ghana that means “to go back and get it.” When a magical Sankofa statue breaks, five teens suddenly find themselves within key moments of Black history starting in Africa with Mansa Musa and ending in the 1970’s Bronx with the birth of Hip Hop.

Together, they must work to find missing pieces of the broken statue and return to 2026. Along the way, they witness and become a part of history, learning its value

and connection to their own lives. Featuring a dynamic team of Cleveland-based theater professionals, this swift-moving, time-traveling tale comes to life through live music, dance, and a whole lot of history.

Part of the Social Justice Series, *Sankofa* was written especially for student audiences. Blending history with humor and heart, the story features love triangles, comedic moments and percussive transitions with historically accurate dance. Centering on Black identity, power and knowledge, the production encourages audiences to leave inspired, just like the teen characters, to explore history more deeply.



ABOUT THE PLAYWRIGHT



Lisa Langford is a Cleveland-based playwright and actor with training from The Juilliard School and Harvard’s American Repertory Theater Institute. She earned her Bachelor of Arts in History from Harvard University and then earned her M.F.A in playwrighting from Cleveland State University and has received a Joyce Award and an Ohio Arts

Council Individual Excellence Award. Her play *Rastus and Hattie* was a finalist for several national festivals and will be published by New Stage Press. Langford’s work explores race, history and identity through inventive storytelling. Other plays include *How Blood Go*, *The Art of Longing* and short works featured in *Black Lives/Black Words*. She is a member of the Dramatists Guild, an Artistic Associate of Black Lives Black Words a proud member of Zeta Phi Beta Sorority, Inc. and an active part of Cleveland’s theater community.

WHAT DOES IT TAKE TO CREATE A NEW PLAY?



Start with an Idea

Playhouse Square decides to hire a playwright to help collaborate on an idea for an original play **script**.

Producer Leads the Project

Using their resources and expertise, Playhouse Square (**the producer**) assembles a talented team of artists to bring the play to life.



Write the Script

Several drafts of the **script** (written text of the play with the actors' lines) are written.



Hire a Director to Shape the Vision

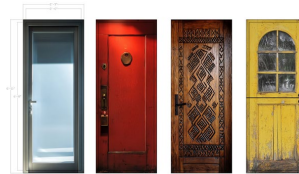
A director is selected to lead the creative vision of the production.

They oversee choices and help shape the evolution of the show. **Auditions** are held and professional actors based in Cleveland "try out" by giving a brief performance or **monologue** in front of the director. After **callbacks**, the director makes casting decisions, selecting actors who are a good fit for each character in the script.



Assemble Designers to Create the Vision

Designers work on the scenery, lighting, costumes, puppets, choreography and props. Some create detailed drawings called "**renderings**" to share their ideas. Some designers also share concept images to show what inspired the designs. The team tests different designs until everyone agrees on the final look.



Rehearse & Workshop

The rehearsal process begins with a "table read" where the **cast** reads the script aloud together in front of the production team. The cast does fun exercises to get into character. The rehearsal process involves learning lines (words), music, choreography (dance moves) and blocking (stage movement). Several "first draft" workshops are held for small, invited audiences to collect feedback and help the team improve.



Open the Show

After lots of practice, all the elements come together. The entire cast and crew are ready to share *Sankofa: An Epic Adventure* with school audiences!



WHAT DOES SANKOFA MEAN?

Sankofa is a word from the Akan people in Ghana. It means “to go back and get it.” It teaches that it is important to look back at the past to learn from it, just as the characters do in the show.

A Sankofa symbol can look a variety of ways. Sometimes it is seen represented by a heart. It can also be seen as a bird looking back over its shoulder with an egg in its mouth. The egg stands for something valuable, like knowledge taken from the past.

Breaking Down the Word

- san** – to return
- + **ko** – to go
- + **fa** – to take
- = **sankofa** – go back and get it

Why is “Going Back” Important?

Sankofa teaches that looking back is a powerful way to move forward. It is a reminder that history aids in decisionmaking by showing what was successful in the past and what was not. Also, understanding where a person comes from helps shape identity and future goals.

Think About:

- How can learning history help people understand what’s happening in the world today?
- What are examples of lessons people learned from making mistakes?
- Is there something from your own past (ex: a memory, a lesson, or a family story) that you can go back to and think about? Why?

Who Are the Akan People of Ghana?

The Akan are a group of people who live mainly in the forest region of Ghana in West Africa. Here are some important facts about them:

- The Akan people still live in Ghana today and are the largest ethnic group there
- They follow a matrilineal system, which means family identity comes from the mother
- They are known for their art, gold, metalwork, kente cloth and Adinkra symbols
- They speak English, Akan and Twi-Fante
- They teach important lessons about culture, family and history that are meaningful today



KEY TERMS & EVENTS

archive –

Noun: a place where public records or historical materials, such as documents, are preserved

Verb: to file or collect materials in, or as if in, an archive

confidant – a person entrusted with private matters or secrets

conquer – to take control of a place or people by force, or overcome a challenge

dancehall – a large room for dances; a Jamaican music genre derived from reggae with improvised vocals

Exodusters – African Americans who migrated from Mississippi River states to Kansas during the 1879 Exodus movement

global economy – the worldwide system of trade and industry developed through globalization and interconnected markets

Harlem Hellfighters – an infantry regiment of the New York Army National Guard in World Wars I and II

legacy – something transmitted by or received from an ancestor, predecessor or the past

lindy-hop – an African American dance from Harlem evolving from jazz, tap, breakaway and Charleston styles

pilgrimage (or Haj) – a mandatory religious duty for capable Muslims to journey to Mecca at least once if physically and financially capable

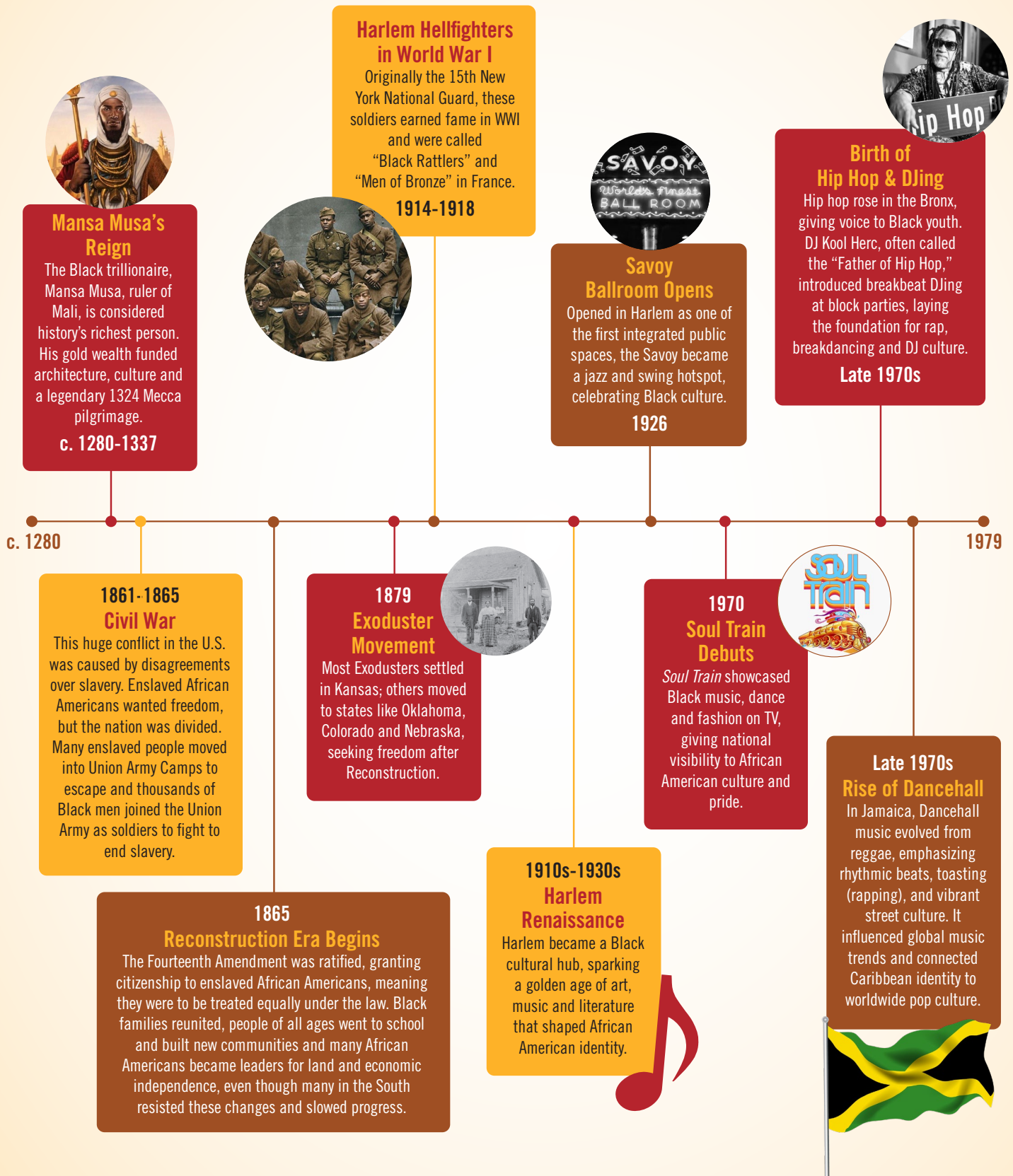
reverb – an electronically produced echo effect used in live and recorded music

reverie – the condition of being lost in thought

Soul Train – a long-running TV show starting in 1970 showcasing African American music, dance and culture



HISTORICAL EVENTS IN SANKOFA: AN EPIC ADVENTURE



■ PRE-SHOW ACTIVITIES

Classroom Connections Video Workshop (Grades: 7-12)

The Ohio Learning Standards listed below are addressed in the following Pre-Show Activity:

Fine Arts: Dance: 7.1PE, 7.2PE, 7.3CR, 7.4PE, 8.1PE, 8.2PE, 8.4PE, HSP.1PE, HSP.2PE, HSP.5PE;

Music: 7.1RE, 7.2RE, 7.4PE, HSI.2RE, HSI.3RE

Social Studies: 8.GEO.17, AH.IP.10, AH.PDN.18

Playhouse Square teaching artists design workshops to actively explore and connect with the art forms and themes students will see during the performance. Join Ananias and Molly as they walk through the historical timeline of the show, learn a dance from the show's choreographer and explore the show's rhythm with the composer and percussionist.

Guest stars:

Treva Offutt, Choreographer, *Sankofa: An Epic Adventure*

Bill Ransom, Composer and Percussionist, *Sankofa: An Epic Adventure*

Did You Know? The first African American museum in the United States was in Cleveland. The African American Museum of Cleveland was founded in 1968 by Ichabod Flewellen. Despite financial challenges, the museum is active and remains a symbol of Flewellen's pioneering work and the first of its kind in the nation.

Additional Terms:

choreographer – an artist who tells a story through movement and dance

4 Elements of Dynamic Choreography

traveling – moving from one place to another while dancing

textures – a kick, punch, swivel, flick, slide or other nuanced movement

turns – pivots, full or half turns

levels – low, mid and high movements in dance



foley sounds – everyday sound effects, like a door closing, footsteps or the sound of thunder to enhance storytelling in theatre or movies

Foley Instruments in Show:

- Hollowed out coconut shell
- Flexatone
- Mini Thunder Sheet
- Castanets (Spanish)

percussionist – musician who creates and maintains rhythm by striking, brushing, stomping or shaking instruments to produce specific sounds

Percussion Instruments in Show:

- **Cajón:** A Peruvian box drum played by sitting on it and striking the front.
- **Darbuka:** A small, metal drum from Turkey with African roots; lighter than a wooden djembe.
- **Hang Drum:** A Swiss hand-played instrument inspired by the Bahamian steel pan.
- **Timbre:** The sound quality that makes each instrument or voice unique.

If I Could Go Back in Time (Grades: 7-12)

The Ohio Learning Standards listed below are addressed in the following Pre-Show Activity:

English/Language Arts: SL.7.1, SL.7.4, W.7.7, SL.8.1, SL.8.4, W.8.7, SL.9-10.1, SL.9-10.4, W.9-10.7, SL.11-12.1, SL.11-12.4, W.11-12.7

Social & Emotional Learning: C1. 2.c, C3.3.c, D1.1.c, D2.1.c, D2.2.c

Social Studies: 7.HIS.8, 7.GOV.16, 8.HIS.13, 8.GOV.20, CWI.9-12.4, CWI.9-12.8

When students see the play *Sankofa*, they will watch characters experience a harrowing journey through history as they attempt to find their way back home. Along this journey, the characters meet and learn about all kinds of people! To make this thematic connection, have the class read the information about What Does Sankofa Mean? found on pg. 9. The question is, who would the students themselves like to meet?

Give students 15 minutes to consider whom they would like to go back in time to meet and why. During this time, they may use their devices to research their figures and journal some reasons why these individuals stand out to them. It could be anyone. What have they accomplished? Who are they connected to? How has the world changed for the better (or for the worse) as a result of their actions or work on this earth?

After this brainstorming session, students must narrow their choices down to two figures:

1. Someone from personal or cultural history who has passed (such as a loved one, ancestor or mentor)
2. A historical figure that is **NOT** one of the following:
 - Reverend Dr. Martin Luther King Jr.
 - Malcolm X
 - Rosa Parks
 - Ruby Bridges
 - George Washington Carver
 - Thurgood Marshall

This is designed to push students beyond the figures they always hear about and encourage them to do their own research. For the personal figure, they may need to ask loved ones for stories or details about that person.

After each student has selected their two figures, the class should circle up and discuss their selections and reasons. The open discussion should be more popcorn-style; loose and conversational, with the ability to chime in if they wish. Less structured discussion styles can lead to more engaging conversations!



My Archive is My Treasure Chest (Grades: 7-12)

The Ohio Learning Standards listed below are addressed in the following Pre-Show Activity:

Fine Arts: Visual Arts: 7.1CO, 8.4CO, HSP.1CO, HSAC.3CO

Social & Emotional Learning: D3.3.c, E1.1.c, C1.2.d, D1.1.d, D2.1.d, D2.2.d, D3.3.d, E1.1.d

Social Studies: 7.HIS.18, 7.GOV.16, 8.HIS.13, 8.GOV.20

Students will work in small groups to design and decorate a treasure chest, using recycled materials such as shoe boxes or shipping boxes. This chest will serve as a group archive for meaningful information and artifacts that reflect their unique stories and perspectives.

Examples artifacts include:

- Findings from the “If I Could Go Back in Time” activity
- Physical items that have symbolic meaning, like to represent love, include prop “letters” from a spouse writing to a loved one back home

The goal of this project is to be lighthearted and enjoyable, encouraging students to choose items that hold meaning for them. There is no right or wrong answer, and teacher guidance is intentionally minimal. Students are encouraged to be as creative and original as possible.

Just as in a community, every group member should contribute ideas and effort to the final treasure chest. The exterior of the box should be decorated with art materials to visually express a common theme or somehow connect all of the chosen items.

After completion, groups will present their chests and contents to the class.

Note: The exercise is purposefully open-ended for student creativity.



■ POST-SHOW ACTIVITIES

Classroom Connections Video Workshop (Grades: 7-12)

The Ohio Learning Standards listed below are addressed in the following Post-Show Activity:

English/Language Arts: SL.7.1, SL.8.1, SL.9-10.1, SL.11-12.1

Fine Arts: Dance: 7.2CO, HSP.2CO, HSAC.2CO;

Music: 7.1PE, 8.1PE, HSP.1PE

Playhouse Square teaching artists design workshops to actively explore and connect with the art forms and themes students will see during the performance. Join Ananias and Molly as they learn percussion from the show's composer and percussionist, explore the historical significance of line dancing and consider the myriad ways of recording history.

Guest stars:

Treva Offutt, Choreographer, *Sankofa: An Epic Adventure*

Bill Ransom, Composer and Percussionist, *Sankofa: An Epic Adventure*

Ways to Record History

- Word of mouth
- Textbooks
- Documentaries
- Art (music, theater, visual or digital storytelling)
- Time capsules
- Podcasts
- Letters
- Photos

What Inspired the Choreography?

Diasporic Movement (Sankofa)

People bring their culture with them when they move. Old traditions inspire new dance.

New Orleans Second Line

A parade style where the band leads and dancers follow. Its roots go back to ancient processions.

Rites of Passage

Rituals around birth, marriage, death, preparations for battle and more.

Ring Shout

During the time of enslavement in the U.S. Black people created a shufflestep circle dance to worship without lifting their feet, because they were forbidden to have their feet off the ground while dancing.



1, 2, 3 Step Breakdown:

Step 1: Zaouli of Mali/Boots on the Ground (clap)

Step 2: Ekombi of Nigeria/Electric Slide (2 claps)

Step 3: New Orleans Second Line/The Hustle (3 claps)

Step 4: Capoeira of Angola/Break Dancing

Step 5: Tap/Musical Theater

Step 6: Sabar of Senegal/Thriller

Step 7: Ring Shout/Hop

Step 8: Bata of Nigeria/Slow Krump

Step 9: Slow Wind/Multiple forms

Step 10: Ring Shout/Hop

History Now (Grades: 7-12)

The Ohio Learning Standards listed below are addressed in the following Post-Show Activity:

English/Language Arts: SL.7.1, SL.7.4, W.7.7, SL.8.1, SL.8.4, W.8.7, SL.9-10.1, SL.9-10.4, W.9-10.7, SL.11-12.1, SL.11-12.4, W.11-12.7

Social & Emotional Learning: C1.2.c, C3.3.c, D1.1.c, D2.2.c

Social Studies: CWI.9-12.4, CWI.9-12.8

During *Sankofa*, the characters journeyed through history and developed a deeper appreciation for their roots. Equally important, however, is staying informed about the remarkable achievements taking place in Black and Brown communities **today**.

For this activity, students should spend half of the class period using internet browsers and social media to research significant accomplishments by individuals from Black and Brown communities since 2010. Students may explore achievements in areas such as:

Literature <ul style="list-style-type: none">Ex: Hanif Abdurraqib's win of the 2024 Voice of the Heartland Award
Film, TV or Theater <ul style="list-style-type: none">Ex: Wendell Pierce secured \$10M for a fund for Black theater in NYC
Sports <ul style="list-style-type: none">Ex: Jalen Hurts of the Philadelphia Eagles leading the first all-Black woman-led management team in the NFL
Social Media
Music
Fashion
Math and Science

Students should select a topic or individual that personally resonates with them and allow themselves to explore it deeply, much like “going down a rabbit hole” as social media platforms like TikTok often encourage. This process should be flexible and engaging, rather than rigid or overly formal. Students may choose to work either in pairs or individually. The primary goal is for students to feel educated, inspired and energized by discovery. This should not feel like a typical, high-pressure assignment; instead, it is a chance for students to connect with new knowledge and share their excitement with others.

After selecting their subject, students should reflect in their journals on the following prompts:

- What about this individual inspires them?
- What is it about this topic or area of expertise that makes them want to learn more?
- What did this person have to go through to achieve such notoriety and recognition?

To wrap up, students will share their findings in an open, class-wide discussion, fostering a collaborative and supportive learning environment.

The Boogie Down (Grades: 7-12)

The Ohio Learning Standards listed below are addressed in the following Post-Show Activity:

Fine Arts: Dance: 7.2CO, 7.2CR, 8.5CR, HSAC.4CR, HSP. 5PE;

Music: 7.7CO, 8.4CO, HSP.1CO, HSP.7RE

Social & Emotional Learning: C1.2.c, D3.3.c, C1.2.d, D1.1.d

Sankofa shows that music and dance are a clear staple in the culture of all kinds of people across the African Diaspora and other disenfranchised communities. There's even line dancing in the show!

diaspora – the spreading out of people from the same place, culture or background to live in different parts of the world, either by choice or because they were forced to move

Ask students: – Have you ever learned a dance from a different culture or community? – What traditions does your family or community have? – How have they changed over time? Dance is often shared through diaspora, as people bring their traditions, including dances, to new places. When communities move around the world, their cultural practices spread and sometimes evolve, while still holding on to parts of their original identity.

The goal of this activity, particularly Part 2, is not to choreograph to the point of performance or showcase success, but rather to experience the joy of creating together as a kind of family, community, and connected people. Therefore, consider the activity light (low stakes) and encourage the students to *enjoy themselves*.

Part 1

Students and instructors are to learn the Electric Slide together to one of these songs:

- “Before I Let Go” by Maze (or covered by Beyonce)
- “Candy” by Cameo
- “Electric Boogie” by Marica Griffiths

The original song for this line dance is up for debate in Black culture.

Part 2

Students and instructors are to create a line dance together as a group to either:

- “Right Here” (Human Nature remix) by SWV
- “If You Don’t Want My Love” by Jalen Ngonda
- “Sing a Simple Song” by Sly & The Family Stone

Why these songs?

They either sample (meaning to reuse a portion of sound from another recording), are sampled or pay homage to the original song in a way that is reminiscent of “going back and getting it”, like the namesake of the play, *Sankofa*.

RESOURCES

BOOKS



Recommended reads curated by Cleveland Public Library

- *Angel of Greenwood*, by Randi Pink
- *Aquarian Dawn: A Novel*, by Ebele Chizea
- *A Split Second*, by Janae Marks
- *The Dark Place*, by Brittany S. Lewis
- *The Pharaoh's Tomb*, by James Patterson



**CLEVELAND
PUBLIC
LIBRARY**

For more information,
visit CPL Youth Services
or go to cpl.org.

WEB



Classroom Connections Video Workshops

Sankofa Pre-Show Video. Password 17mus3um
<https://vimeo.com/1133638706>

Sankofa Post-Show Video. Password: 17mus3um
<https://vimeo.com/1133638288>

More on the Lindy Hop

"A Journey Through the History of Tap," *Culture Shock Miami*, <https://cultureshockmiami.com/journey-through-history-tap>

"History of the Savoy Ballroom," *Gabriela Novellino via iLindy*, <https://ilindy.com/blog/history-of-the-savoy-ballroom/>

"Let's Talk About Lindy Hop and Blackness," *Gray Armstrong via iLindy*, <https://ilindy.com/blog/lets-talk-about-lindy-hop-and-blackness-part-2/>

"The Beginning of the Lindy Hop," *Savoy Style*, <https://www.savoystyle.com/history.html>

"Ohio Theatre Letterbox" Activity

<https://www.playhousesquare.org/assets/doc/Printable-Ohio-model-4dad95fd76.pdf>

"The Boogie Down" Activity

"Most Sampled Songs Per Decade," *Pirate*, <https://pirate.com/en/blog/most-sampled-songs/>

"The History of Soul Train," *BlackPast*, <https://www.blackpast.org/african-american-history/soul-train-1970-2006/>

Visiting Playhouse Square Social Stories

For Schools and Groups.

<https://vimeo.com/228684472>

For Families and Homeschools.

<https://vimeo.com/228683843>

CURRICULUM STANDARDS INDEX

English/Language Arts

Standard	Description	Grade	Activity	Page
SL. 7.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.	7	If I Could Go Back in Time Post-Show Video Workshop History Now	13 15 16
SL. 7.4	Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation	7	If I Could Go Back in Time	13
W.7.7	Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.	7	If I Could Go Back In Time History Now	13 16
SL. 8.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.	8	If I Could Go Back in Time Post-Show Video Workshop History Now	13 15 16
SL. 8.4	Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.	8	If I Could Go Back in Time History Now	13 16
W.8.7	Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.	8	If I Could Go Back In Time History Now	13 16
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.	9-10	If I Could Go Back in Time Post-Show Video Workshop History Now	13 15 16
SL. 9-10.4	Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task	9-10	If I Could Go Back in Time History Now	13 16

W.9-10.7	Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.	9-10	If I Could Go Back In Time History Now	13 16
SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.	11-12	If I Could Go Back in Time Post-Show Video Workshop History Now	13 15 16
SL.11-12.4	Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.	11-12	If I Could Go Back in Time History Now	13 16
W.11-12.7	Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.	11-12	If I Could Go Back In Time History Now	13 16

Fine Arts – Dance

Standard	Description	Grade	Activity	Page
7.1PE	Demonstrate movement phrases with increased clarity, focus, alignment, strength, flexibility, coordination, skill, and kinesthetic awareness.	7	Pre-Show Video Workshop	12
7.2CO	Identify specific ways dance historically contributes to community (celebration, mourning, religious, training, health).	7	The Boogie Down Post-Show Video Workshop	17 15
7.2PE	Demonstrate kinesthetic awareness of the expressive body as it moves and feels in relation to the elements of dance.	7	Pre-Show Video Workshop	12
7.3CR	Explore the movement vocabularies of various genres to transfer ideas into choreography.	7	Pre-Show Video Workshop	12
7.4CR	Explore technology, including new media, to create, record, and explore dance in conventional and innovative ways.	7	The Boogie Down	17
7.4PE	Demonstrate technical dance skills (alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement, weight shifts, flexibility, or range of motion).	7	Pre-Show Video Workshop	12

8.1PE	Consistently demonstrate movement phrases with increased clarity, focus, alignment, strength, flexibility, coordination, skill, and kinesthetic awareness.	8	Pre-Show Video Workshop	12
8.2PE	Consistently demonstrate kinesthetic awareness of the expressive body as it moves and feels in relation to the elements of dance.	8	Pre-Show Video Workshop	12
8.4PE	Demonstrate technical dance skills (alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement, weight shifts, flexibility, and range of motion).	8	Pre-Show Video Workshop	12
8.5CR	Revise choreography, collaboratively, or independently, based on self-reflection and feedback from others.	8	The Boogie Down	17
HSAC.2CO	Explore a diverse range of dance in global cultures, screen dance, theatrical styles, and historical periods.	9-12	Post-Show Video Workshop	15
HSAC.4CR	Demonstrate and integrate the use of current media and the latest technologies to inspire, create, or record dance.	9-12	The Boogie Down	17
HSP.1PE	Perform movement studies demonstrating expression and clarity of intent.	9-12	Pre-Show Video Workshop	12
HSP.2CO	Identify dance in global cultures, theatrical styles, screen dance, and historical periods.	9-12	Post-Show Video Workshop	15
HSP.2PE	Demonstrate kinesthetic awareness in dance performance.	9-12	Pre-Show Video Workshop	12
HSP.5PE	Perform dances from various cultures and historical periods.	9-12	Pre-Show Video Workshop The Boogie Down	12 17

Fine Arts – Drama

Standard	Description	Grade	Activity	Page
7.5CO	Examine personal reasons for connecting to various careers in theatre.	7	Coming to the Theater	4
8.3RE	Explain how different artistic choices could alter the presentation of a theatrical work.	8	Coming to the Theater	4
HSAC.1RE	Use theatrical vocabulary and terminology to critique the use of a specific style, genre, or period used to express an intended message.	9-12	Coming to the Theater	4
HSAC.4CO	Analyze a theatrical work in the context of its time period and culture.	9-12	Coming to the Theater	4
HSAD.1RE	Use theatrical vocabulary to write a play review of a theatrical performance that evaluates a variety of theatrical elements.	9-12	Coming to the Theater	4

Fine Arts – Music

Standard	Description	Grade	Activity	Page
7.1PE	Perform or present rhythmic patterns for multiple instruments or voices.	7	Post-Show Video Workshop	15
7.1RE	Identify aurally the style and historical period of various music examples.	7	Pre-Show Video Workshop	12
7.2RE	Compare and contrast music instrument groupings for different styles of music in various cultures.	7	Pre-Show Video Workshop	12
7.4PE	Compare performers' techniques of similar instruments needed to create accurate rhythm and pitch, appropriate expressive qualities, good posture, and breath control.	7	Pre-Show Video Workshop	12
7.7CO	Recognize and identify historical and cultural contexts (time and place of a music event) that have influenced music.	7	The Boogie Down	17
8.1PE	Perform or present rhythmic patterns for multiple instruments and voices.	8	Post-Show Video Workshop	15
8.4CO	Discuss the purpose and value of music in various cultures and settings.	8	The Boogie Down	17
HSI.2RE	Explain the evolution of instruments from different historical periods and various cultures.	9-12	Pre-Show Video Workshop	12
HSI.3RE	Analyze how elements of music are used in a work to create images or evoke emotions.	9-12	Pre-Show Video Workshop	12
HSP.1CO	Identify moods and meanings of selected music pieces and identify social events/situations where the music would be appropriate.	9-12	The Boogie Down	17
HSP.1PE	Perform or present a two-part rhythm example.	9-12	Post-Show Video Workshop	15
HSP.7RE	Discuss how people differ in their responses to musical experiences based on culture, environment, values, and personal experiences.	9-12	The Boogie Down	17

Fine Arts – Visual Arts

Standard	Description	Grade	Activity	Page
7.1CO	Analyze how art is used to inform or influence the beliefs, values, or behaviors of a community.	7	My Archive is My Treasure Chest	14
8.4CO	Identify aesthetic choices within works of art.	8	My Archive is My Treasure Chest	14
HSP.1CO	Understand how works of art reflect diverse communities, viewpoints, and perspectives.	9-12	My Archive is My Treasure Chest	14
HSAC.3CO	Analyze the personal impact of art experiences.	9-12	My Archive is My Treasure Chest	14

Social & Emotional Learning

Standard	Description	Grade	Activity	Page
C1. 2.c	Demonstrate respect across school, community, face-to- face and virtual settings, when viewpoints or perceptions differ.	6-8	If I Could Go Back in Time History Now The Boogie Down	13 16 17
C3.3.c	Demonstrate respect for human dignity virtually and in-person.	6-8	If I Could Go Back in Time History Now	13 16
D1.1.c	Demonstrate the ability to actively listen and understand multiple perspectives.	6-8	If I Could Go Back in Time History Now	13 16
D2.1.c	Participate in a healthy network of personal and school relationships.	6-8	If I Could Go Back in Time History Now	13 16
D2.2.c	Demonstrate inclusiveness in relationship building.	6-8	If I Could Go Back in Time History Now	13 16
D3. 3.c	Exchange ideas and negotiate solutions to resolve conflicts, seeking support when needed.	6-8	My Archive is My Treasure Chest The Boogie Down	14 17
E1. 1.c	Demonstrate critical thinking skills when solving problems or making decisions, recognizing there may be more than one perspective.	6-8	My Archive is My Treasure Chest	14
C1. 2.d	Demonstrate ways to encourage mutual respect across all settings when viewpoints or perceptions differ.	9-12	My Archive is My Treasure Chest The Boogie Down	14 17
D1.1.d	Actively engage in positive interactions to make connections with peers, adults and community to support and achieve common goals.	9-12	My Archive is My Treasure Chest The Boogie Down	14 17
D2. 1.d	Establish and actively participate in a healthy network of personal, school and community relationships.	9-12	My Archive is My Treasure Chest	14
D2. 2.d	Incorporate compassionate and inclusive practices in relationships.	9-12	My Archive is My Treasure Chest	14
D3. 3.d	Utilize problem solving resources and supports to facilitate conflict resolution, recognizing that seeking help is a strength.	9-12	My Archive is My Treasure Chest	14
E1. 1.d	Demonstrate critical thinking skills to select an appropriate decision-making process, recognizing there are multiple perspectives.	9-12	My Archive is My Treasure Chest	14

Social Studies

Standard	Description	Grade	Activity	Page
7.HIS.8	Empires in Africa and Asia grew as commercial and cultural centers along trade routes.	7	If I Could Go Back in Time My Archive is My Treasure Chest	13 14

7.GOV.16	Analyzing individual and group perspectives is essential to understanding historic and contemporary issues. Opportunities for civic engagement exist for students to connect real-world issues and events to classroom learning.	7	If I Could Go Back in Time My Archive is My Treasure Chest	13 14
8.GEO.17	The movement of people, products and ideas resulted in new patterns of settlement and land use that influenced the political and economic development of the United States.	8	Pre-Show Video Workshop	12
8.GOV.20	Active participation in social and civic groups can lead to the attainment of individual and public goals.	8	If I Could Go Back in Time My Archive is My Treasure Chest	13 14
8.HIS.13	Key events and significant figures in American history influenced the course and outcome of the Civil War.	8	If I Could Go Back in Time My Archive is My Treasure Chest	13 14
AH.IP.10	Immigration, internal migration and urbanization transformed American life.	9-12	Pre-Show Video Workshop	12
AH.PDN.18	Movements such as the Harlem Renaissance, African American migration, women's suffrage and Prohibition all contributed to social change.	9-12	Pre-Show Video Workshop	12
CWI.CP.4	Individuals can assess how effective communicators address diverse audiences.	9-12	If I Could Go Back in Time History Now	13 16
CWI.CHR.8	Beliefs about civil and human rights vary among social and governmental systems.	9-12	If I Could Go Back in Time History Now	13 16