Step Afrika! Study Guide

October 27 and 28
Ordway Center for the Performing Arts
Experience Joy.Centerstage with your students!

Join the thousands of students and teachers whom we welcome into our theaters each year to experience the transformative power of the arts!

We collaborate with teaching artists and educators to design learning tools that inform and enhance the performance experience. Visit learn.ordway.org for more information.

We look forward to seeing you at the Ordway for Lula Washington Dance Theatre!

Shelley Quiala
Vice President of Arts Education and Community Engagement

### Study Guide Sections

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coming to the Theater</td>
<td>2</td>
</tr>
<tr>
<td>About the Ordway</td>
<td>3</td>
</tr>
<tr>
<td>About the Company</td>
<td>4-7</td>
</tr>
<tr>
<td>About the Performance</td>
<td>8-12</td>
</tr>
<tr>
<td>Understanding Dance</td>
<td>13-15</td>
</tr>
<tr>
<td>Vocabulary</td>
<td>16</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>My Review</td>
<td>17</td>
</tr>
<tr>
<td>Activities and Discussion Questions</td>
<td>18-23</td>
</tr>
<tr>
<td>Resources</td>
<td>24-25</td>
</tr>
<tr>
<td>Frequently Asked Field Trip Questions</td>
<td>26</td>
</tr>
<tr>
<td>Performance Evaluation</td>
<td>27-28</td>
</tr>
<tr>
<td>Bus Reimbursement Form</td>
<td>29</td>
</tr>
</tbody>
</table>
Coming to the Theater

Your Role as an Audience Member

Audience members play a special and important role in the performance. The performers are very aware of the audience while they perform and each performance calls for different audience responses.

Lively bands, musicians and dancers may desire audience members to clap and move to the beat. Other performers require silent focus on the stage and will want an audience to applaud only when they have completed a portion of their performance. As you enjoy the show, think about being a part of the performance.

- What are the differences between attending a live performance and going to a movie or watching television?
- What are some different types of live performances? Name a few as a class.
- What kind of responses might an audience give in each circumstance?
- What are the different cues that a performer will give you so that you know how to respond? For example, might they bow or pause for applause?

Also, remember that a theater is designed to magnify sound, and even the smallest whispers or paper rustling can be heard throughout the theater. When you come to the Ordway, you are part of a community of audience members and you all work together to create your theater experience.

Audience Member Checklist for Review at School

☐ Leave your food, drinks and chewing gum at school.

☐ Remember to turn off all cell phones before the performance begins.

☐ When the house lights dim, the performance is about to begin. Please turn your attention toward the stage.

☐ Cameras and other recording devices are not allowed in the theater.

☐ Talk before and after the performance only. Remember that not only can those around you hear you, the performers can too.

☐ Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage; they will let you know what is appropriate.

☐ Open your eyes, ears, mind, and heart to the entire experience!

☐ After the performance you will be dismissed when your school is called from the stage. Remember to check around your seat for everything that you brought into the theater.
About the Ordway

As a center for the performing arts, the Ordway takes on three different roles:

Hosting
The Ordway is home to the following Arts Partners; they program their own seasons and use the Ordway as their performance venue:

- The Minnesota Opera
- The Saint Paul Chamber Orchestra
- The Schubert Club

Presenting
The Ordway also programs their own performance seasons. Musical theater tours such as Hedwig and the Angry Inch and An American in Paris are a part of the Theater Season. The Ordway also produces musical theater such as Paint Your Wagon, White Christmas, and West Side Story. The Target World Music and Dance Series include companies on national and international tours, such as Martha Redbone, Las Cafeteras, and TU Dance.

Producing
The Ordway is a member of the Independent Presenters Network, which allows for collaborations to produce large musical productions with other performing arts centers.

The Ordway also presents the annual Flint Hills International Children’s Festival, a week-long festival of international artists performing work to our youngest audience members. The dates for the 2017 School Week Festival are May 30–June 2.

For more information about the Ordway and Arts Partners visit www.ordway.org

Fun Facts!
Did you know...
The Ordway has two theaters?
- Ordway’s Music Theater, 1900 seats
- Ordway’s Concert Hall, 1100 seats

The Ordway first opened twenty-nine years ago on January 1, 1985, as the Ordway Music Theatre.

The name Ordway comes from Lucius Pond Ordway (1862-1948) a Saint Paul businessman and early 3M investor. His granddaughter, Sally Ordway Irvine (1910-1987) built the theatre and decided to use the Ordway family name.

Sally Ordway Irvine traveled to Europe with architects to visit opera houses and theaters when planning the design of the Ordway.

More than 350,000 patrons come the Ordway each year.

Photo courtesy of Peter Meyers

Schools from all over the region attend the Ordway’s student performances. More than 50,000 seats were filled by students and teachers last year!
About Step Afrika!

**Step Afrika! Mission:**
To promote an appreciation for stepping and its use as an educational, motivational and healthy tool for young people.

**History**
Step Afrika! is the first professional dance company in the world dedicated to the tradition of stepping. The company began in 1994 as an exchange program with the Soweto Dance Theatre of Johannesburg, South Africa and has expanded to become an international touring company presenting performances, residencies and workshops worldwide. Step Afrika! accomplishes its mission through arts education activities, international cultural exchange programs, and performances. They believe that the values of teamwork, discipline and commitment are essential to success in stepping and throughout life. Over the past 22 years, Step Afrika! has grown to become one of the top 10 African American dance companies in the US and the largest African American led arts organization in Washington, DC. Step Afrika! gets people moving – towards college, towards a greater appreciation for the arts, and towards a better understanding of each other.

**C. Brian Williams**
Founder & Executive Director C. Brian Williams is a graduate of Howard University where he learned to step as a member of Alpha Phi Alpha Fraternity, Inc. – Beta Chapter. He founded Step Afrika! after visiting South Africa, and seeing a young boy dancing a style that looked very similar to stepping. Recognizing the connection, Brian wanted to find a way for Africans and Americans to share their dances, music, and culture. Williams has been cited as a Nation Builder by the National Black Caucus of State Legislators, one of Washington, DC’s “arts innovators” by Washingtonian Magazine; and earned the Pola Nirenska Award for Contemporary Achievement in Dance. Under Brian’s leadership, stepping has evolved into one of America’s newest cultural exports and inspired the designation of Step Afrika! as Washington, DC’s official Cultural Ambassador.

To learn more about Step Afrika!, visit: [http://www.stepafrika.org/](http://www.stepafrika.org/)
About Step Afrika!

The Curriculum
Step Afrika!'s programs are based on proven educational practices, developed through partnerships with the John F. Kennedy Center for the Performing Arts' Education Department, Washington Performing Arts' Concert-in-Schools Program, and the Arts for Every Student program.

Arts Education
Step Afrika! has been dedicated to youth and family audiences since their inception. They bring the art and energy of stepping to K-12 and college students of all backgrounds, and have become a model for the use of stepping as an educational tool. Their artists are college graduates who tailor their teaching to the appropriate age and setting. Emphasizing teamwork, discipline and commitment, the company enhances the lives of youth with programs that engage and inspire them to make positive choices. Step Afrika!'s education programs take place in settings such as schools, child care centers, summer camps, and colleges.

“For younger audiences, they integrate the energy and appeal of stepping with language and social studies content and use stepping as a tool to demonstrate life skills such as teamwork, discipline, and commitment.

For older students, they also delve into the history of stepping and its ties with percussive dance traditions in Africa, as well as its place in the long line of African American cultural traditions, including hambone, ring shout, and tap dance.

“Step Afrika! transforms the theater into a space where everyone can make music and dance. The world is Step Afrika!'s favorite stage and the Company enjoys performing everywhere from opera houses to community centers”

— C. Brian Williams

Information adapted from the Step Afrika! website and Press Kit
Meet the Performers!

The Company:
Jakari Sherman (Co-Artistic Director) is an intense performer, percussionist and choreographer whose stepping experience extends over 20 years. Jakari served as Step Afrika!’s Artistic Director for eight years and brought new life to the folkloric tradition of stepping locally and across the globe.

Mfoniso Akpan (Artistic Director) has trained extensively in tap, ballet, jazz, modern, African dance and step. While attending the State University of New York at Stony Brook, she majored in biochemistry and cultivated her stepping skills as a member of Delta Sigma Theta Sorority, Inc. Mfon began her training at the Bernice Johnson Cultural Arts Center and has performed at Carnegie Hall, Avery Fisher Hall, the Apollo Theater, the Brooklyn Academy of Music and Lincoln Center. Mfon toured with the off-Broadway show Hoofin’ 2 Hittin, where she was a featured stepper and dancer.

Christopher Brient (Assistant Artistic Director) is a native of Houston, Texas who performed in his first step show in the ninth grade, and has been addicted to the stage ever since. His love of dance began while attending Texas A&M University, where he taught hip hop classes, served as Step Master for the Potent Pi Omicron Chapter of Alpha Phi Alpha Fraternity, Inc., and earned a Bachelor’s of Science in Agricultural Journalism. He joined Step Afrika! in 2009.

Makeda Abraham is an actress and dancer from Brooklyn, NY. She is a proud graduate of Howard University, where she received a BFA in Theatre Arts with a concentration in Acting. For Step Afrika!’s 15th Anniversary, Makeda choreographed Umngane, with Mfoniso Akpan and Aseelah Shareef, for which she earned a 2010 Metro DC Dance Awards nomination for Outstanding New Work. Makeda is currently based in New York, living life to the fullest as a professional artist and entrepreneur. She is a proud member of D.I.V.A. Incorporated and Delta Sigma Theta Sorority Inc.

Dionne Eleby is a graduate of Elon University where she majored in Musical Theater and minored in African-American Studies and Business Administration. A native of Atlanta, GA, Dionne has performed with the African American Dance Ensemble, ArtPark Regional Theatre, and Rotterdam’s Lef in Holland. She is a member of Delta Sigma Theta Sorority, Inc.

Delance Jackson is a native of Cincinnati, Ohio. He studied dance and theater with local artist mentors Terri Brown and Jack Louiso. Delance went on to train and perform with Kankouran West African Dance Company, Step Afrika!, and tour both nationally and internationally with the off-Broadway percussive production STOMP! From the Lincoln Center to the National Mall and Madagascar, he continues to discover the unbridled diversity and universal significance of percussive art in cultural communication and relations. Delance is graduate of Howard University.

Joe Murchison comes to Step Afrika! from Lawton, Oklahoma. He began stepping in junior high school and continued performing at the University of Central Oklahoma, where he received a Bachelor’s of Science in Kinesiology. As President and Step Master of the Zeta Sigma chapter of Alpha Phi Alpha Fraternity, Inc., Joe led his chapter to numerous step show competitions, earning both district and regional awards. He has also trained at the official school of the Dallas Black Dance Theatre.

Anesia Sandifer is a native of Augusta, GA. She attended the University of Georgia where she received a BBA in Finance and a minor in Dance. She is a member of the Zeta Psi chapter of Delta Sigma Theta Sorority, Inc., where she served as Step Master. Anesia was a full scholarship recipient for the 2015 Debbie Allen Summer Intensive in Los Angeles, CA.
Meet the Performers!

She has performed on ESPN for the Special Olympics 2015 World Games and as a dancer for O.A.R. and Siedah Garrett.

Brittney Smith is a native of Houston, Texas. She attended Southern University in Baton Rouge, LA where she was a “Dancing Doll” before graduating from Texas Southern University. Brittney obtained a BA in Radio, TV and Film; a MA in Education; and became a member of the Gamma Psi Chapter of Alpha Kappa Alpha Sorority Inc. Brittney appeared in Stomp The Yard 2 and has opened for musical acts including Miguel and The Dream.

Jordan Spry graduated from Howard University with a Bachelor’s of Business Administration in Marketing. While at Howard, he stepped with the Drew Hall Step Team and served as a head coach for Drew.

Ta’Quez Whitted is a proud alumnus of Elizabeth City State University where he captained the step team and graduated with a Bachelor’s of Science in Criminal Justice. Ta’Quez started stepping in high school where he founded Mu Omega Psi Fraternity Step Team during his Junior year to develop leadership and promote brotherhood and academic excellence.

Special Guests:

Jabari Exum is a percussionist, hip-hop artist, producer, poet, actor, and entrepreneur, is an electrifying artist born and raised in Washington, DC. He is skilled in the West African, Latin, funk, and jazz traditions and is a prolific writer and performer of uplifting Hip-Hop music. In 2008, Jabari founded the Underground Mobile Store, Congo Square, to increase the accessibility of positive, independent artist from all corners of the world. He is proud product of both the Howard University music program and the Duke Ellington School of the Arts.

Lionel D. Lyles II was born in Colorado and majored in music education at Morgan State University. In 2006, The Lionel Lyles Quintet recorded its first studio project, The Lionel Lyles Quintet: The September Sessions. For the next four years the quintet would travel up and down the east coast and reach as far west as California to perform. In 2008, Lionel attended North Carolina Central University, studying with national jazz icons such as Branford Marsalis and Joey Calderazzo. The Lionel Lyles Quintet released its second album, The Lionel Lyles Quintet: At The Precipice in 2014. Lionel won a 2015 “Jazzy” for Best Tenor Saxophonist in Washington, D.C. Be on the lookout for The Lionel Lyles Quintet coming to a stage near you! “Jazz, Everything Else Is Just Details!”

Charise Pinkston is a freelance dancer, choreographer, model and visual artist in DC. She obtained her B.F.A. in Dance Arts from Howard University and has trained with dance companies such as Lula Washington Dance Theatre, Deeply Rooted Dance Theater, and Debbie Allen Dance Academy. She has performed the works of many talented choreographers including Hope Boykin, Assane Konte, and Ronald K. Brown. Charise continues to choreograph, provide technical dance training and produce commissioned works for public and private events.

Baakari Wilder is internationally known for starring in the Broadway musical Bring In Da Noise, Bring In Da Funk, where he received a Bessie Award for his performance. Baakari’s dancing has delighted audiences around the world in places such as France, Africa, Brazil, Germany, Japan, and Russia. Baakari has a Bachelor of Arts Degree in Theatre from the University of Maryland at College Park. He exchanges his knowledge of tap dancing through his role as assistant artistic director of the Washington D.C. based company “Capitol Tap.” Baakari received the Pola Nirenska Award for achievement in Dance by the Washington Performing Arts.

Biographies and photos provided by Step Afrika!
About the Performance: The Repertoire

Jacob Lawrence
Growing up in Harlem, artist Jacob Lawrence was inspired to create his most iconic work: a series of 60 paintings about the black Southerners, like his parents, who fled to cities in the North and West during the Great Migration that began in 1915 and continued through the 1970s. Finished in 1941, the work is titled The Migration Series and uses brightly colored tempera paint to show families waiting with luggage, sleeping in train cars, and other moments from their journey North.

In 1941, Lawrence became the first Black artist to be represented in a New York gallery. In 1942, The Great Migration became the first work by an African-American artist to be purchased by The Museum of Modern Art.

"Must we remain in the South or go elsewhere? Where can we go to feel that security which other people feel?"
- A Black Woman in Alabama, 1902

"I was leaving the South to fling myself into the unknown. I was taking a part of the South to transplant in alien soil, to see if it could grow differently, if it could drink of new and cool rains, bend in strange winds, respond to the warmth of other suns, and, perhaps, to bloom."
- Richard Wright

View the full Migration Series, along with analysis and historical context for each panel: 
http://www.moma.org/interactives/exhibitions/2015/one-way-ticket/panel

Learn more about Jacob Lawrence, see his paintings, and find many more teaching resources at: http://www.phillipscollection.org/migration_series/index.html

Photo courtesy of MoMA

Information provided by the company’s Press Kit and Website, NPR’s All Things Considered, The Phillips Collection, and MoMA.
About the Performance: The Genre

What is Stepping?
Stepping is a form of dance that uses the body as an instrument. It combines footsteps, claps, and spoken words to produce complex rhythms. Dancers wear hard-soled shoes that create loud sounds against the floor. *Step Afrika!* is unique because it is the first professional dance company dedicated to the tradition of stepping.

In the United States, the tradition of stepping was created in the early 1900s, by the men and women of African American fraternities and sororities. Sometimes known as the Divine Nine, these social organizations created stepping as a way to show pride in their heritage, and demonstrate love for their organizations.

Stepping gained widespread popularity in the 1950s and 60s, especially at Historically Black Colleges and Universities (HBCU). In particular, Howard University in Washington D.C. played an important role in the development of stepping.

Stepping Today
In addition to step shows and competitions on college campuses, today stepping can also be found in schools, churches and community organizations around the country. The form is also spreading its wings to new venues and participants, such as Latino and Asian American Greek-letter organizations.

As the first professional dance company dedicated to the tradition of stepping, *Step Afrika!* is evolving the dance form to include other styles, such as Tap, Modern dance and Hip Hop, and introducing stepping to new audiences around the world.

Information adapted from the *Step Afrika* website and from Malone, Jazqui: *Steppin’ on the Blues*
About the Performance: The Genre

**What moves make up a step?**
There are many different moves that make up a step. These are a few signature movements in stepping:

**Blade** - To make a blade, extend all your fingers, but keep them close together. Straighten your arms so it does not bland at the elbow or wrist. A blade can be thrown at many angles.

**Punch** - Extend your arm forward and close your fist. Make sure to keep your arm straight when you through a punch. Place your left hand, fist closed, across your chest. This is the classic punch position. Switch positions with both arms in order to punch each side.

**Spin** - When you turn around while stepping, it is called a spin. You can spin all the way around and back to the front. Stomp one foot on the floor in front of you, and then turn your body in the opposite direction. (If you stomp on your left foot, spin right. If you stomp on your right foot, spin left.) Use your arms in the air to help you balance and not fall. You can spin fast or slow.

**Clap** - Extend your fingers and slap your hands together. A clap can be done in front of you, behind your back, underneath your leg or even with someone else.

**Kick** - Use one leg to leap in the air. With the other leg, kick your foot back toward the floor behind you. You can do a kick behind you or in front of you. You can do many kick together. A lot of steppers clap under their leg when they finish doing kicks.

Choreographers and step masters often create a step sequence by:
- repeating a movement
- changing the pattern or steps that they use
- changing the direction of the movement
- slowing down or speeding up movements
- changing levels by having dancers or steppers reach up high or down low

Information adapted from the Step Afrika! website and from Malone, Jazqui: Steppin' on the Blues
About the Performance: The Genre

African American Cultural Dance
Starting in the 1500s, enslaved African people brought their dances to North and South America, and the Caribbean Islands. The dance styles of hundreds of African ethnic groups merged with European dances, forming the extension of the African aesthetic in the Americas. Dance has always been an integral part of daily life in Africa. In the Americas, it helped enslaved Africans connect with their homeland by keeping their cultural traditions alive.

Before enslavement, Africans danced for special occasions, such as a birth or a marriage, or as a part of their daily activities. Dance affirmed life and the outlook of a better future. Many North American slave owners barred enslaved people from most forms of dancing, but they found ways of getting around these prohibitions. For example, since lifting the feet was considered dancing, many dances included foot shuffling and hip and torso movement. Dances dominant through the 18th and 19th century that incorporated these elements include the juba.

In most African American dance cultures, learning to dance does not always happen in formal classrooms or dance studios. Children often learn specific dance steps from their families and older friends. Cultural dance traditions then often cross generational traditions, with younger dancers often reviving dances from previous generations.

Some specific African American social dances include tap-dancing, the cakewalk, Lindy hop, Charleston, bump, hustle, wobble, jitterbug, twist, hip hop (including breakdancing, popping, locking, toprock, and downrock), krumping, and the Harlem shake.

African American modern dance as a genre draws on many influences including modern dance, African American folk and social dance, and African and Caribbean dance.

Information adapted from the Step Afrika! website and from Malone, Jazzy: Steppin' on the Blues
About the Performance: The Genre

**high energy step routines**

These routines demonstrate the collegiate step routines as found across the United States. Look for the use of props, different formations, and powerful chants that appear in each step sequence.

**South African gumboot dance**

Gumboot dancing resembles stepping. It uses foot stomping, hand clapping, thigh slapping, and singing. The footwork in gumboot dancing is often slower and the movements of the group are less uniform.

---

**Look for these types of movement while watching the performance.**

---

**Tap Dance**

A percussive form of dance, characterized by the sounds of the dancer’s feet striking and sliding across the floor. Tap dancing is frequently, though not exclusively performed with specialized shoes that have metal taps attached to the sole and heel.
Understanding Dance

The Nature of Dance

People have been moving their bodies in patterns to music and rhythms even before there was the word, dance. Dance is often used as a way to express how one is feeling, to socially connect with others, and to have fun!

In what ways have you seen dance used? How do you use dance?

People around the world also use dance to:
- mourn
- celebrate
- worship
- honor
- heal
- demonstrate power
- exercise
- educate
- entertain

A **choreographer** is a person who uses their knowledge of dance and adds his or her own interpretation of ideas, themes and emotions to create a piece of dance art. Performed as a **solo, duet, or ensemble** dance can be **improvised, choreographed** or a combination of both.

**Improvised**—movement that is created spontaneously or within the moment that it is being performed is improvised.

**Choreographed**—a planned sequence of movements that utilize the form and structure of dance.

Costumes can also be used to help bring the choreographed dance to life and to help communicate the story. In modern and ballet, costumes are often form-fitting, allowing the audience to see the detailed shapes made by the dancer’s body and to highlight the dancer’s movements.

What does dance communicate to you?

Dance can be a window into the nuances of cultures and time periods. Dance and rhythmic movement can often be used as a nonverbal movement style that allows other human beings to communicate with one another on a social level.

Dance can communicate:
- story
- purpose
- message
- idea
- visual effect
- emotion
- associations

How do you interpret dance?

Dance does not have a right or wrong interpretation to its meaning or purpose. Dance is an art form that can mean something different to everyone who experiences it.

Much of the art that is created is done so to provide a place where discourse can occur. It may be around a meaning or purpose, or simply the dance movement itself. This discourse can either be internalized or to provide an open discussion with those around you. Some art is created just so it can be experienced. Rather than focusing on “getting” a piece of dance, experience the piece and see.
Understanding Dance

Elements of Dance

Dance is the movement of the human body through space in time using energy. These are often referred to as BASTE, the five recognized elements of dance including: Body, Action, Space, Time and Energy. It is important to understand each element as they come together to create the whole.

Body refers to the awareness of specific body parts and how they can be moved in isolation and combination.

Action refers to locomotor movement and non-locomotor movement.
- Locomotor action includes movement that travels through space such as walking, running, jumping, and leaping.
- Non-locomotor or axial action refers to movement with body parts while the main part of the body stays planted in one space. Examples of non-locomotor action are swaying, shaking, stretching, and twisting.

Space refers to the space the dancer’s body moves through, the shape of the dancer’s body, the direction of the body movements, and the shapes, levels and movement patterns of a group of dancers.

Time is applied as both a musical and dance element which includes beat, tempo, accent, and duration.

Energy refers to the force applied to dance to accentuate the weight, attack, strength, and flow of a dancer’s movement.

Movement in the Classroom

By moving in the classroom, you are encouraging students to explore their personal relationship to movement, which in turns broadens and deepens their understanding of dance. Also, embodying each of the BASTE elements helps to make the elements of dance more concrete for your students.

If this is the first time that you have worked with students on movement in your classroom, here are some tips to help your activity be successful!

- Set some collective rules of behavior while the group is moving. These can include keeping hands and feet to yourself, etc.
- Start each part of the activity by demonstrating a movement before asking students to participate.
- Consult your dance or physical education specialist in your building or partner with another teacher who has experience leading students through group movement.

*In accordance with the Minnesota State Arts Standards

Photo: First Grade, Matoska International Dance to Learn Residency, 2015-2016
Understanding Dance: Dance in the Classroom

The Dancing Mirror

Description: Introduction to ACTION, one of the basic elements of dance through exploration of locomotor and non-locomotor movements.

Duration: 45 minutes – 1 hour

Objectives:
- Identify locomotor and non-locomotor action
- Develop basic dance vocabulary
- Practice types of action

Materials:
- Open area
- White/chalk board and markers

Directions:
1. Write locomotor and non-locomotor action on the board and read the descriptions of each from the elements of dance action section (page 15).
2. Read through the examples of each type of action as a group and ask students to generate additional examples of each that can be listed on the board underneath the title of each type of action.
3. Ask the students to stand up and form a circle with you. Explain to students that they are to be your mirror image. If your hand moves, their hand moves; if your body sways, their body sways, etc. *This step could also be done in two lines facing each other.
4. Demonstrate a number of examples of action from the board and ask students to name whether the action is locomotor or non-locomotor as they mirror the action.
5. Ask the students to form pairs and each take turns being the leader and the follower.

Discussion:
1. Describe how it felt to perform locomotor action.
2. Describe how it felt to perform non-locomotor action.
3. What was it like to lead your partner?
4. What was it like to follow your partner?
5. What did your movements remind you of, if anything?

Grooving to the Beat

Description: Introduction to Time and Space, two of the basic elements of dance, through beat creation and movement through space.

Duration: 30 – 45 minutes

Objectives:
- Identify and create a beat
- Change tempo of beat and movement
- Move through space to beat

Materials:
- Open area

Directions:
1. Ask the student to create a circle and clap 8 count beats while counting out loud: 1, 2, 3, 4, 5, 6, 7, 8.
2. Explore variations in tempo by asking students to insert a word after each number such as “Mississippi” for a slow tempo, “art” for a fast tempo, or “dancer” for a medium tempo. I.e. “one, Mississippi, two, etc.”
3. Ask student to divide into two groups: A and B.
4. Ask group A to clap a beat using one of the tempo prompts from the previous step, while group B moves through the space by stepping on each beat. To give the walking purpose and character, you may want to ask students to move like a certain kind of animal as they walk, or as if walking on the moon, through water, etc.
5. Students in group A can experiment with different tempos, prompted by you, as students in group B change their movement to the beat.
6. Ask group A and group B to switch roles.

Discussion:
1. Describe the difference between moving to the beat and creating the beat by clapping. Was one more challenging for you? Why?
2. How did changing the tempo of the beat affect your group’s movement?
3. Describe some of the ways that everyone moved through the space (stepping, high or low levels, etc). What are some other ways that you might move through space to a beat?
Vocabulary

**beat**: sounds that repeat in a regular pattern.

**call-and-response**: a communication pattern where an individual or group sends forth a message or “call” and another individual or group responds. This pattern is very common in African and African-descended music and dance.

**choreographer**: an individual who designs the motions in a dance

**Divine Nine**: nine historically Black Greek letter organizations that make up the National Pan-Hellenic Council.

**energy**: The amount of force used in movement that, when varied, changes the quality of the movement

**fraternity**: a social or professional organization, usually made up of collegiate men

**gesture**: The use of motions of the body or limbs as a means of expression or non-verbal communication

**gumboots**: rubber soled boots, worn by miners working in South Africa. In dance, this term refers to the dances created by miners as a form of communication, as well as enjoyment during breaks from their dangerous jobs.

**Great Migration**: The movement of millions African-Americans from the South to Northern cities like New York, Detroit, and Chicago, attracted by job opportunities and fleeing racial humiliations and state-sanctioned violence of Jim Crow laws. Along the way, they transformed the music, demographics, and politics of the places they went.

**Historically Black Colleges and Universities**: Colleges and universities formed before 1964, with the explicit purpose of educating Black students.

**motif**: a distinctive feature or dominant idea in an artistic or literary composition.

**National Black Caucus of State Legislators**: an organization made up of Black state legislators serving in the United States and its territories.

**pattern**: a design made by dancers in a space to create a visual configuration

**Pola Nirenska Award**: a prestigious dance award given to outstanding individuals, particularly in the Washington D.C. area

**polyrhythms**: The simultaneous overlaying of distinct rhythmic patterns that interact to form more complex patterns.

**props**: objects used to create a mood, a setting or a sense of place. In dance, this refers to items held or used by the dancers to highlight a particular motion or staging

**rhythm**: a series of movements or sounds in which some action or element recurs with regularity.

**shape**: a formation or design created by dancers with the lines of their bodies.

**solo**: in dance, choreography performed by an individual artist. A solo can exist on its own, or within a larger dance piece, with the other dancers off-stage or doing different choreography.

**sorority**: a social or professional organization, usually made up of collegiate aged women.

**space**: The area that the dancer can reach around his or her body while staying in place, plus the general space through which a dancer travels when dancing.

**technique**: a style of dance that has its own codified movement language.

**tempo**: the speed at which beats are heard

**trio**: in dance, choreography performed by three individuals.
My Review!

You are a reporter for your school's newspaper!
Write and illustrate a review article to inform others about the performance you just saw.

Title:

I saw_____________________________________________________________
_________________________________________________________________
_________________________________________________________________

I heard___________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________

The dancing made me feel _________________________________________
_________________________________________________________________
_________________________________________________________________

My favorite part was_______________________________________________
_________________________________________________________________
_________________________________________________________________

I wish I had seen more_____________________________________________
_________________________________________________________________
_________________________________________________________________

The performance reminded me of ________________________________
_________________________________________________________________
_________________________________________________________________

Name:

ORDWAY | Education
Stepping Basics

Description: Students will work together to learn the foundations of stepping and create their own simple step routines.

Objectives:
- Students will gain an understanding of teamwork.
- Students will experientially learn about the basics of stepping.
- Students will use creativity in problem-solving.
- Students will explore the idea of what it is like for steppers to perform a routine together.

Duration: 1-2 class sessions

Materials:
- “What moves make up a step?”, found on page 10 of this guide
- Space to move around
- Computer, internet connection, projector (optional)

Directions:

Pre-lesson preparation:
- Prior to this activity, review “What moves make up a step?” both by yourself and with your students.

Part 1 - Call and response
Call: “At-ten-tion!” (drawn out and loud)
Response: “Huh! Huh!” (fast)
Call: “Brothers and Sisters” (fast)
Response: “YES!” (crisp and loud)
Call: “Brothers and Sisters”
Response: “YES!”
Call: “Are you ready to step?”
Response: “YES! YES!”
1. Do the call and response as a class so that you can demonstrate the role of the leader.

Part 2 - Creating a simple dance
1. Divide the students into pairs.
2. Explain that each student will have a chance to lead and a chance to follow.
3. Ask one person in each pair create a simple movement using their arm or their leg and invite their partner to copy the movement.
4. Invite the person who created the movement to now change it using one of the modifications listed above.
5. Ask each group to demonstrate and share their motions with the class including an explanation for the movement chosen and modification used.
6. Swap - now have the second member of the group do all of the above.

Part 3 - Body Music
Steppers make music with their bodies as they stomp their feet, clap their hands, and use their voices.
1. Ask students to get into pairs.
2. Ask partners to pick out four to five of
their favorite sound movements. If doing this activity before the performance, watching a video of the group first will be helpful for students to get some ideas. See the Resources page for links.

3. Ask the pairs practice their movements until they can perform the sequence several times.

4. Ask all pairs perform for the class.

**Part 4 - Polyrhythm**

Polyrhythm is the term used to describe the use of multiple rhythms at once. It is found in many different musical traditions and is especially prevalent in many African musical traditions. Use this portion of the activity to teach students more about polyrhythm:

1. Divide into four groups, A, B, C, and D.
2. Each group should choose a different part of their body to create rhythm. For example, one group can clap their hands, another can slap their knees, another can stomp their feet, and the last can repeat a short word like ‘yes!’ or “dance!” This is important so it is easier to hear all of the different rhythms and their interactions.

3. Using the chart on this page, group A sounds all four beats, group B sounds beats 1 and 3, group C sounds 2 and 4, and group D sounds twice on each beat.

4. Each group should rehearse by itself and count the beats out loud and practice until they can repeat this rhythm three times with accuracy.

5. Next, all four groups come together for a performance. Have group A start, signal to group B to start after 5-10 seconds, next have group C join, followed by group D last. Have students maintain their polyrhythm together for at least 20 seconds after all have joined.

**Part 5 - Creating a short step sequence**

Again in pairs or groups, invite students to take all that they have learned through the previous parts, videos they watch, or the performance itself and create a short step sequence to perform for the class. Ideally these sequences should be less than 5 seconds in length. Feel free to set parameters that are appropriate for your class and grade level. For more advanced or older students, require elements of body percussion, vocalization, and polyrhythm to be involved.

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group A</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Group B</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Group C</td>
<td></td>
<td>X</td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Group D</td>
<td>XX</td>
<td>XX</td>
<td>XX</td>
<td>XX</td>
</tr>
</tbody>
</table>
Activities and Discussion Questions

Poetry and Art (and Dance!) - Creating with Rhythm and Mood

Objective: Connect the execution of the art forms of dance, painting, and poetry to prepare students for the blend of art forms which will occur in the *Step Afrika!* performance.

Materials:
- Projector
- Pages 9-10 and 18-19 of this guide

Part 1 - Research
1) Look at a few of Lawrence’s panels from *The Great Migration Series*
2) Review pages 9-10 and 18-19 with students
3) Langston Hughes was a famous African American poet. Jacob Lawrence knew him and even illustrated some of Hughes’ poems, including “One-Way Ticket.” Read “One-Way Ticket,” which, like *The Migration Series*, is about moving:

*One-Way Ticket*
By Langston Hughes, 1949

I pick up my life
And take it with me
And put it down in
Chicago, Detroit, Buffalo, Scranton,
Any place that is
North and East—
And not Dixie.

I pick up my life
And take it on the train
To Los Angeles, Bakersfield,
Seattle, Oakland, Salt Lake,

Any place that is
North and West—
And not South

I am fed up
With Jim Crow laws,
People who are cruel
And afraid.

Who lynch and run,
Who are scared of me
And me of them.

I pick up my life
And take it away
On a one-way ticket—
Gone up North
Gone out West,
Gone!

Part 2 - Discussion
Rhythm
Poems, like dance, have rhythm and a beat. Poets sometimes repeat words or lines to help make a pattern so you can hear this rhythm.

Art can also have a rhythm! Jacob Lawrence painted with a lot of repeated patterns to make figure appear to be moving.
- What line or words does Hughes repeat in the poem to create a pattern and rhythm?
- Why do you think that he repeats this line?
- After looking at a few of Lawrence’s panels, what does Lawrence repeat to make a pattern or rhythm? Shapes? Colors? People?
- From what you’ve learned about stepping, what is repeated to create a pattern or rhythm?
Activities and Discussion Questions

Mood
Poets can also create a mood in their poems, to make you feel a certain way when you read them. A poem can have a happy, upbeat mood, or it can have a sad, slow mood, depending on the words and sounds the poet chooses.

Art can have a mood too! Artists use color and shape to create a mood.
- What kind of mood does the poem have?
- What feeling do you get when you read it? Why?
- What would you change in this poem to change its mood?
- What elements of a painting create its mood? Why?
- Find the following moods in Lawrence’s panels to the right:
  - An ‘excited’ panel
  - A ‘sad’ panel
  - A ‘hopeful panel’
- How does Lawrence create these moods?
- What elements of a dance create its mood?

Part 3: Creation
*Depending on the size of the class, either do this step individually, or in small groups.
1) Using either poetry, art, or dance, create a piece which uses repetition to create a pattern or rhythm
2) Take the piece you created, and change it a little so that it has two of the following moods:
   a. Happy
   b. Sad
   c. Angry
   d. Hopeful
3) Share the pieces with the class and have the other groups decide what was repeated and what moods the different pieces have.
Further Exploration and Research

Description: Step Afrika! draws from three distinct forms of dance for its shows. Students will gain further understanding of each of these areas through their collaborative research and presentations.

Objectives:
- Students will use library and online research skills.
- Students will learn about the multiple areas from which Step Afrika! draws for inspiration in its performances.
- Students will practice their research, presentation, and writing skills.

Duration: two or more classroom sessions, depending on project details required

Materials:
- Pages 10-12 of this study guide
- Computer lab and/or library
- Poster boards (only if PowerPoint or program substitute is unavailable)

Directions:
1. Hand out or project pages 10-12 of this study guide and read it as a class as an introduction to the topic.
2. Explain to the class that they are going to conduct group research to further understand the dance traditions Step Afrika! uses in its performances.
3. Divide the class into groups of three to four. Assign each group one of the following topics:
   - Traditional Zulu dancing: function and place of traditional dancing (especially the kind referred to as igama), the kinds of dancing done including movements, clothes and garments worn by the dancers, and any other facts of Zulu culture deemed relevant.
   - South African gumboot dancing: how it came into existence, the life and struggle of South African miners and immigrants, and any other facts of South African culture deemed relevant to the art form.
   - High-energy traditional step routines: background on its source (African American sororities and fraternities), precursors to the genre, components of a routine, any competitions that exist, and any other relevant information.
4. Bring the students to the computer lab or library (or both) to further research their topic.
5. Give the students’ group time to research and formulate their found information on these topics into a PowerPoint (or similar program) presentation. The presentation should include visual, video, and audio components. Ask students to discuss their topic in detail, however keeping in mind that their audience may have no previous knowledge regarding the topic.
6. Ask students to take turns in front of the class presenting the information they found on their given topic with a PowerPoint presentation, or ask students to make poster boards about their topic.
7. Ask all students to take notes during the presentations and write a short paragraph on what they learned from each presentation.
Prince Honeycutt: Prince of Fergus Falls

Description: In this lesson, students will analyze evidence to discover why blacks migrated to rural, small-town Minnesota. They compare the motivations of black settlers to those of white settlers at the time and infer what the positive and negative experiences were for blacks settlers.

Objectives:
- Students will study white and black population settlement patterns in small-town Minnesota.
- Students will identify, compare, and contrast what characteristics appealed to rural small-town black and white settlers historically.
- Students will infer what might have been the positive or negative experiences of life for small town black settlers.

Duration: 2 class sessions

Materials:
- North Star: Minnesota’s Black Pioneers. This lesson uses the North Star segment about Prince Honeycutt titled “Prince of Fergus Falls” (optional).
- Copies of student worksheets and primary sources, found at http://www.tpt.org/northstar/PDF/ns_Hlhon_LP.pdf

Directions:
1. Ask students to think about urban, suburban, and rural communities. What do those words mean? Ask students to brainstorm or draw what they imagine life is like in those different places. What are the businesses? How do people live? How do they get around?

What is appealing about living in these places? Why might it be difficult to live in these places? Discuss with students what has drawn people to these different areas, both today and in the past.

2. Ask students to brainstorm why people moved to Minnesota’s rural or small towns from 1850 to 1930. What were the general occupations of people at this time? Why might African Americans have wanted to move to rural or small-town Minnesota? What might the advantages or disadvantages of small towns and rural life have been for black migrants?

3. Divide the class into four groups; give each group one of the primary sources. Ask the students to use their worksheets to help guide their analysis.

4. As students finish analyzing each source, move the source around so that every group gets a chance to analyze each source. As you move about the room, use the following questions to help guide each group’s analysis, or after the groups are done, use the questions below to guide a class discussion of their findings.

5. Ask students to review the primary sources that they have analyzed, and consider what factors appealed to small town black settlers during this time. Using what they have learned, ask students to create a list that describes the good parts and bad parts of life for blacks in Fergus Falls.
Resources

Local Resources

**Obsidian Arts**
[www.obsidianartscenter.org](http://www.obsidianartscenter.org)
Obsidian Arts works to support artists, curators, and art historians in the examination of black visual culture; Obsidian operates a gallery, black art history library, and artists' development network.

**Mshale**
[www.mshale.com](http://www.mshale.com)
Founded in 1996 in Minneapolis, Mshale is an African Community Newspaper with articles that cover local and worldwide events that affect their audience.

**UROC**
[www.uroc.umn.edu](http://www.uroc.umn.edu)
The Urban Research and Outreach-Engagement Center of UMN; their mission is to build stronger urban communities in partnership with North Minneapolis including the upcoming Seed Project: a series of African American art history workshops.

**We Win Institute**
[wewinstitute.wordpress.com](http://wewinstitute.wordpress.com)
WE WIN is a non-profit organization in South Minneapolis with year round programs providing academic and social advancement utilizing a multi-cultural and afro-centric approach with culturally specific curriculum.

**Minnesota Historical Society (MNHS)**
[www.mnhs.org](http://www.mnhs.org)
The Minnesota Historical Society provides research materials and hands on experiences to individuals interested in Minnesota’s history. The *Voices of Minnesota* program documents and preserves the spoken stories of Minnesotans.
Resources

**Book Resources**

  - Featuring *Step Afrika*! founder C. Brian Williams

**Music Resources**


**Internet Resources**

- Step Afrika!’s website: [www.stepafrika.org](http://www.stepafrika.org)
- Schomburg Center for Research in Black Culture: *In Motion The African American Experience*: [http://www.inmotionaame.org/home.cfm](http://www.inmotionaame.org/home.cfm)

**Video Resources**

- Stepping has been highlighted in several motion pictures including *Stomp the Yard, School Daze, Mac and Me, Drumline*, and *How She Move.*
- *Step Afrika!*’s YouTube Channel: [www.youtube.com user/StepAfrikanInfo/videos](http://www.youtube.com user/StepAfrikanInfo/videos)
- A performance for TEDMED: [www.tedmed.com/talks/show?id=7344&ref=about-this-speaker](http://www.tedmed.com/talks/show?id=7344&ref=about-this-speaker)
Ordway School Performance Frequently Asked Questions

BEFORE ARRIVAL:
- Please include all students, teachers, and chaperones in your tickets order.
- Order buses to arrive at the Ordway 15-20 minutes prior to your performance start time.
- Performance Length:
  - Performing Arts Classroom performances are approximately 50-60 minutes long.
  - Broadway Songbook performances are approximately 90 minutes long.
Plan bus pick-up time accordingly.
- Please be aware of your bus number so the Ordway staff can better direct you once the performance is over.
- Inform students that there is no food, drink, or gum allowed in the theater.
- Remember to turn off all cell phones, pagers, or electronic devices before the performance begins.
- Study guides should be received 3 weeks prior to the performance and will also be posted online at www.ordway.org/education/studyguides/

WHILE AT ORDWAY:
Seating:
- Performances are general admission; groups will be seated by seating chart upon arrival.
- Seating is determined by many factors at the Ordway. We take into consideration special needs, group size, and grade level.
- Please allow ushers to seat your entire group, then you can rearrange students, and take groups to the bathroom, etc.

In the theater:
- In case there is a medical emergency notify the nearest usher who will call the paramedic on duty.
- If an item is lost while your group is still at the Ordway please see an usher. If your group is no longer at the Ordway please contact the Stage Door at 651.282.3070.
- Dismissal is determined by seating arrangement and will not necessarily reflect the order that buses are lined up outside. The Ordway staff will be stationed outside with bus order lists to help you find your buses. Often we have multiple buses for one school. Therefore, please remember your bus number.

AFTER LEAVING ORDWAY:
- Please return the survey in the back of the study guides. Any comments and suggestions are appreciated.
- Fill out and return the bus reimbursement sheet in the your performance study guide or online to receive your schools bus reimbursement.

If you have any additional questions, please call the education hotline at 651.282.3115 or e-mail Sarah Wiechmann at swiechmann@ordway.org
Step Afrika! Performance Evaluation

Thank you for choosing the Ordway and attending a Performing Arts Classroom for your field trip! Please take a moment to complete this evaluation following the performance.

Please return the evaluation as soon as possible. Your comments and suggestions are greatly valued, as they help us offer you and your students better services in the future. Thank you again!

Your Information

School: 

Your name: 

E-mail Address: 

Grades of Students attended: 

Number of Students attended:

Which types of resource lists are most useful for you:

☐ Websites
☐ Local Arts & Cultural Organizations
☐ Multimedia Resources

Other Suggestions: ____________________________

Performance Review

How well did the show connect to the classroom? (i.e. curricular areas, graduation standards, social skills, etc.)

☐ Excellent
☐ Good
☐ Average
☐ Poor

I rated it this way because...

Study Guide Review

Which sections of this guide did you use? (check all that apply)

☐ About the Ordway
☐ Coming to the Theater
☐ About the Company
☐ About the Performance
☐ Vocabulary & Behind the Scenes
☐ Understanding Dance
☐ “My Review!”
☐ Activities/Discussion Questions
☐ Local/Internet Resources

Please write any comments or suggestions regarding the Study Guide:

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

How well did you feel your students identified with the performance/performers? (i.e. culturally, through the art form, wanted to meet the artist, etc.)

☐ Excellent
☐ Good
☐ Average
☐ Poor

I rated it this way because...

__________________________________________________________________________

__________________________________________________________________________
Performance Evaluation (cont.)

Experience Review

Rate your overall experience at the Ordway, please explain your answer:
☐ Excellent
☐ Good
☐ Average
☐ Poor
I rated it this way because...

Do you see cultural benefits for students attending the Ordway performances? (i.e. learning about the language, tradition, arts, etc. of other cultures)
☐ Yes ☐ Indifferent ☐ No
If yes, what cultural benefits do you see?

Did you and your students feel comfortable and welcome at the Ordway?
☐ Yes ☐ Indifferent ☐ No

What do you feel the value of Ordway’s programming is to your students?

What overall improvements could be made?

Please rate the most important factor when deciding to bring your students to the Ordway, one being the most important and five being the least.
☐ Multicultural performances
☐ Ticket Cost
☐ Bus Reimbursement
☐ Study Guides
☐ Other: ____________________________

Any Additional Comments:

☐ Please check here if we do not have permission to quote or paraphrase your comments or name in future publications or funding proposals.

Please Return to:
Education at Ordway Center
345 Washington Street
Saint Paul, MN 55102
or fax 651.215.2135

NO LATER THAN 6 WEEKS FOLLOWING THE PERFORMANCE
16-17 Bus Reimbursement Form

To receive a bus reimbursement for attendance to one of Ordway’s School Performances*, please:

☐ Fill out this form. All lines should be filled in.
☐ Attach a paid copy of your transportation bill. **
☐ Attach a completed evaluation or fill one out online (a link is emailed after the show)
☐ E-mail, mail or fax all documents no later than 6 weeks after your performance to:

        Bus Reimbursements  
    Education at Ordway Center  
    345 Washington Street  
    Saint Paul, MN 55102  
    Fax: 651.215.2135  
    swiechmann@ordway.org

Questions? Please call the education hotline at 651.282.3115.

School Name ________________________________

School Address ________________________________

City ___________________________ State ___________ Zip ___________

County ________________________________

School Phone __________________________ Fax __________________

Order Contact Name ___________________________ & E-mail ________________

Office Contact Name ___________________________ & E-mail ________________

Performance ___________________________ Date and Time __________________

# of students ___________________________ # of buses for which you are requesting payment __________________

<table>
<thead>
<tr>
<th>City/Region/School District</th>
<th>Subsidy amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minneapolis Public Schools and Saint Paul Public School Districts</td>
<td>100%</td>
</tr>
<tr>
<td>Seven County Metro including Anoka, Carver, Dakota, Hennepin, Ramsey, Scott &amp; Washington Counties</td>
<td>Up to $180.00 per Bus</td>
</tr>
<tr>
<td>Outside Seven County Metro</td>
<td>Up to $450.00 per Bus</td>
</tr>
</tbody>
</table>

For Ordway office use only

Paid Invoice
Evaluation
Check Req

* Eligible performances for bus reimbursement include those in the Performing Arts Classroom Series and Festival School Week
** For all schools outside of the Saint Paul Public Schools (SPPS) and Minneapolis Public Schools (MPS), Ordway Center will send the reimbursement check to your school. SPPS and MPS should request that district transportation forward their bus bill directly to the Ordway.