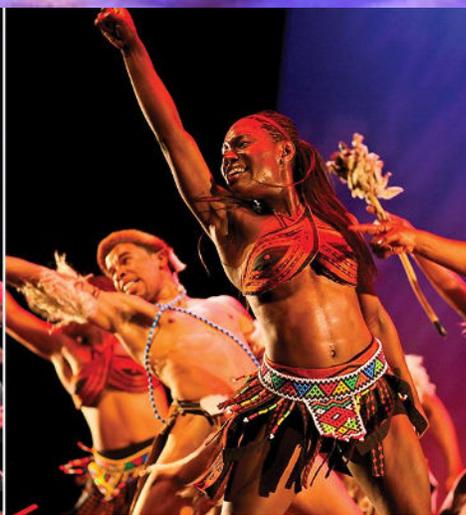




SPRUCE PEAK ARTS

IN ASSOCIATION WITH THE FLYNN CENTER PRESENT



STEP AFRIKA!

WELCOME TO THE 2018-2019 STUDENT MATINEE SEASON!

TODAY'S SCHOLARS AND RESEARCHERS SAY CREATIVITY IS THE TOP SKILL OUR KIDS WILL NEED WHEN THEY ENTER THE WORKFORCE OF THE FUTURE, SO WE SALUTE YOU FOR VALUING THE EDUCATIONAL AND INSPIRATIONAL POWER OF LIVE PERFORMANCE. BY USING THIS STUDY GUIDE YOU ARE TAKING AN EVEN GREATER STEP TOWARD IMPLEMENTING THE ARTS AS A VITAL AND INSPIRING EDUCATIONAL TOOL.

WE HOPE YOU FIND THIS GUIDE USEFUL AND THAT IT DEEPENS YOUR STUDENTS' CONNECTION TO THE MATERIAL. IF WE CAN HELP IN ANY WAY, PLEASE CONTACT SMS@FLYNNCENTER.ORG.

ENJOY THE SHOW! -Education Staff

AN IMMENSE THANK YOU...

PERFORMANCES AT SPRUCE PEAK ARE SUPPORTED BY THE SPRUCE PEAK ARTS COMMUNITY & EDUCATION FUND, THE ARNOLD G. AND MARTHA M. LANGBO FOUNDATION, THE LINTILHAC FOUNDATION, THE GEORGE W. MERGENS FOUNDATION, AND THE WINDHAM FOUNDATION. ADDITIONAL FUNDING FROM THE SPRUCE PEAK LIGHTS FESTIVAL SPONSORS: THE BAIRD FAMILY, JILL BOARDMAN AND FAMILY, DAVID CLANCY, DAWN & KEVIN D'ARCY, THE DESTEFANO FAMILY, THE LAQUERRE-FRANKLIN FAMILY, THE GAINES FAMILY, THE GREEN FAMILY, LAUREN & JACK HANDRAHAN, KRISTI & EVAN LOVELL, HEATHER & BILL MAFFIE, THE OHLER FAMILY, SEBASTIEN PARADIS, THE PATCH FAMILY, THE RHINESMITH FAMILY, GRAND SLAM TENNIS TOUR, CARLOS & ALLISON SERRANO-ZEVALLOS, TYLER SAVAGE, PATTI MARTIN SPENCE, SIDNEY STARK, NANCY & BILL STEERS, AND KEN TAYLOR.

THANK YOU TO THE FLYNN MATINEE 2018-2019 UNDERWRITERS:

NORTHFIELD SAVINGS BANK, CHAMPLAIN INVESTMENT PARTNERS, LLC, BARI AND PETER DREISSIGACKER, EVERYBODY BELONGS AT THE FLYNN FUND, FORD FOUNDATION, FORREST AND FRANCES LATTNER FOUNDATION, SURDNA FOUNDATION, TD CHARITABLE FOUNDATION, VERMONT ARTS COUNCIL, EVERYBODY BELONGS ARTS INITIATIVE OF BURLINGTON TOWN CENTER/DEVONWOOD, VERMONT COMMUNITY FOUNDATION, NEW ENGLAND FOUNDATION FOR THE ARTS, NATIONAL ENDOWMENT FOR THE ARTS.. ADDITIONAL SUPPORT FROM THE BRUCE J. ANDERSON FOUNDATION & THE WALTER CERF COMMUNITY FUND.

STEP AFRIKA!

Step Afrika! was founded in 1994 as the first professional company dedicated to the tradition of stepping. It now ranks as one of the top ten African American dance companies in the United States. The Company blends percussive dance styles practiced by historically African American fraternities and sororities, African traditional dance and influences from a variety of other dance and art forms. Performances are much more than dance shows; they integrate songs, storytelling, humor, and audience participation. The blend of technique, agility, and pure energy makes each performance unique and leaves the audience with their hearts pounding.

Step Afrika! promotes stepping as an educational tool for young people, focusing on teamwork, academic achievement and cross-cultural understanding. It reaches tens of thousands of Americans each year through a 50-city tour of colleges and theatres and performs globally as a cultural ambassador.

Step Afrika! holds workshops, residency programs and a variety of arts education activities for K-12 and college students in its home of Washington, DC and in cities around the world.

Step Afrika! recently performed at the White House for President Barack Obama and the First Lady, headlining their Presidential Black History Month Reception, and is also featured prominently at the Smithsonian's new National Museum of African-American History & Culture with the world's first stepping interactive.

WHAT IS STEPPING?

Stepping is a rising art form and an important part of America's artistic and cultural heritage. In stepping, the body is used as an instrument to create intricate rhythms and sounds through a combination of footsteps, claps and the spoken word.

ORIGIN OF STEPPING

Stepping is based on a long and rich tradition in African-based communities that use movement, words and sounds to communicate allegiance to a group. It draws movements from African foot dances, such as Gumboot, originally conceived by miners in South Africa as an alternative to drumming, which was banned by authorities.

The stepping tradition in the United States grew out of song and dance rituals practiced by historically African American fraternities and sororities, beginning in the early 1900s.

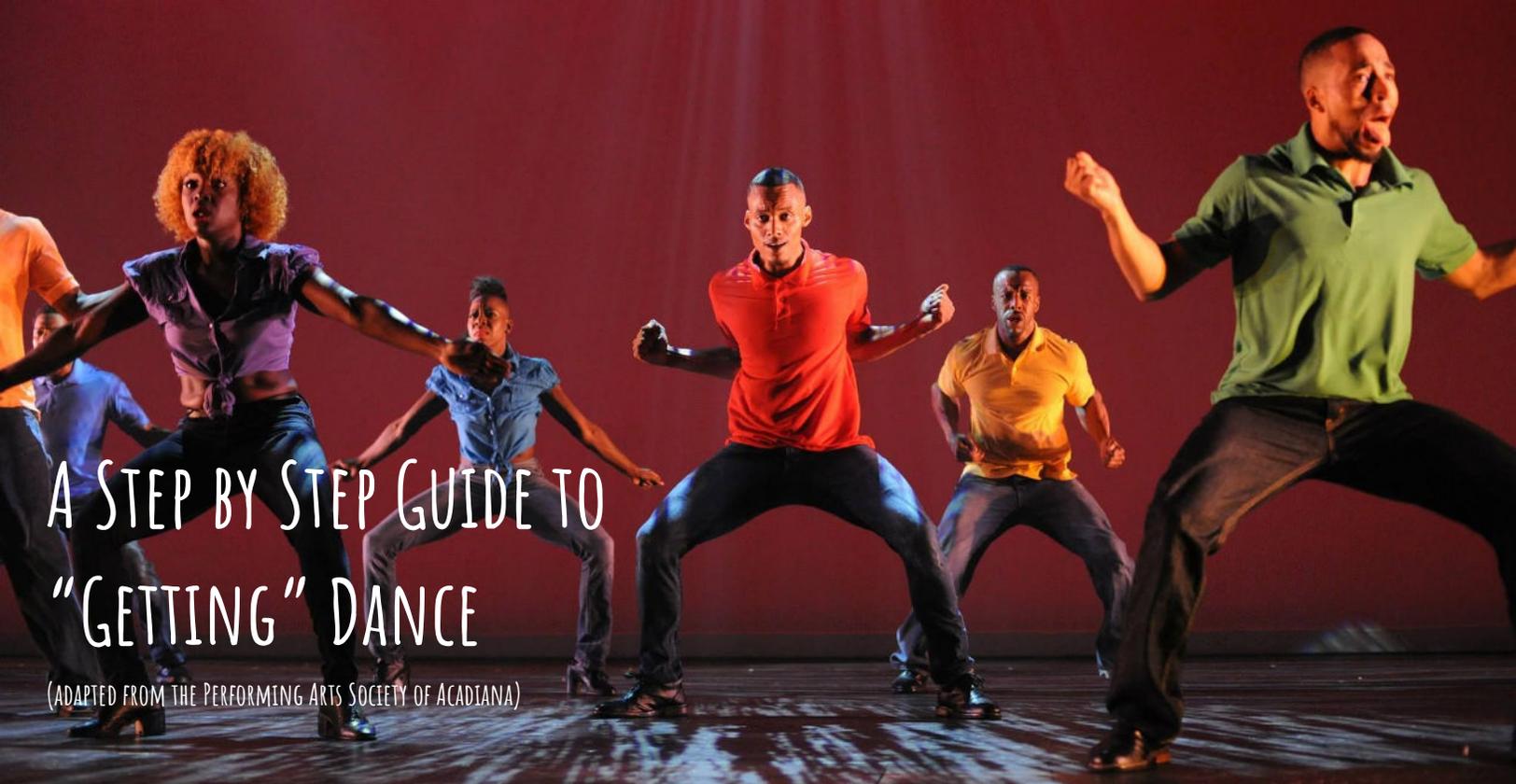
STEPPING TODAY

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.

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

MORE ABOUT STEPPING

- Stepping has been highlighted in motion pictures such as *Stomp The Yard*, *School Daze*, *Mac and Me*, *Drumline*, and *How She Move*.
- Historian Jacqui Malone calls stepping "one of the most exciting dance forms to evolve in the Twentieth Century" in *Steppin' on the Blues*, Chicago: University of Illinois Press, 1996.
- Elizabeth Fine details the tradition of stepping in *Soulstepping: African American Step Shows*. Chicago: University of Illinois Press, 2003.



A STEP BY STEP GUIDE TO "GETTING" DANCE

(ADAPTED FROM THE PERFORMING ARTS SOCIETY OF ACADIANA)

WATCH PATTERNS CREATED BY THE DANCERS ON STAGE

- What groupings do you see?
- Which dancers seem to be working together or in opposition?
- How many dancers do you see in the movement?
- Are the dancers all moving or are some using stillness?
- Do the dancers form any shapes with their bodies?
- Do the dancers seem to be imitating any moves or actions from everyday life?

LISTEN TO THE MUSIC

- Is the music fast or slow?
- Is the rhythm even, or choppy? Does it change?
- If you close your eyes and just listen to the music, what do you picture? What images do you see?

CHECK OUT THE COSTUMES, SET, LIGHTS

- What structures or fabrics are on stage with the dancers? Do they make the stage look like another place?
- How do the lights change in the different pieces? What colors do you see in the lights? Do you see any patterns in the lights or shadows?
- How do the costumes contribute to the performance? Do the colors, shapes, or textures the dancers wear tell you anything?

QUESTIONS TO EXPLORE, POST-PERFORMANCE

- What kind of emotions did you have when you were watching the show? What kind of emotions did you see being expressed by the performers?
- What kind of movements did you see? Fast or slow? High or low? Smooth or jumpy?
- How did the performers hold their bodies during the dances? How was their positioning different or similar to other dance you have seen?
- What did the music feel like? What effect did it have on you as an audience member? How did the rhythms affect you?
- Did you see any elements of storytelling or narrative in this performance? If yes, in what way?
- Were there any moments in the performance that made you think of a different art form or a different kind of expression (performance-based, visual art, literature, etc.)? What was it and why?



The origins of Step can be traced back to the early 1900s when it evolved out of songs and dances traditionally practiced in African-American fraternities and sororities. The form draws on a tradition of using sounds, words, and movements to communicate and to create a sense of belonging within a community. Steppers create “body music” meaning that they create rhythm and detailed sound patterns through a combination of stamping, clapping, slapping, snapping, and vocalization. In step the body itself is a musical and percussive instrument. Sometimes props are added in as well to create additional percussive sounds. Steppers are very respectful of the tradition and incorporate both traditional steps and new choreography as they continue to add to the form and incorporate other styles into their dances. Part of what makes step so powerful and so memorable is that it balances a deep appreciation and respect for what has come before with a constant desire to improve, move forward, grow, and deepen.

Today the form of stepping is seen not only on college campuses (at fraternities and sororities) but in public schools, in churches, and in community organizations. Stepping is used in a number of social programs designed to help focus youth’s energy in a more positive way. The form is also being adopted by fraternities and sororities of Latino and Asian students. Step Afrika! is expanding on the form by including tap dance, modern dance, and hip hop styles in their choreography as well as by including traditional African dances (like the Gumboot dances and Zulu dances) in their performances.

Traditionally step teams are either all male or all female (belonging traditionally to either a fraternity or a sorority). The male stepping tended to be more athletic with more jumping and harder hits on the floor and female teams tended to focus more on song and choreography. However, the lines are blurring as female steppers have become physically stronger and Step Afrika!’s performances include dances which are performed by male and female dancers as well as all-male and all-female pieces.

While it would be misleading to say that stepping is directly derived from African traditional dances, it is possible to see African influences on step dance in a number of ways. For example certain movements resemble African foot dances, like the Gumboot dances of South Africa. In addition, the importance of the beats and the rhythms bears a relationship to traditional African music and dance in which drumming has always played a central role. In certain African cultures, families have their own unique rhythms and these drum rhythms are passed down through the generations. When Africans were brought to the Americas as slaves they brought their rhythms with them and used them to talk to other nearby slaves. When the plantation owners realized that the drums were conveying messages back and forth they forbade the use of drums. Enslaved Africans began to play their rhythms on their bodies in the absence of the drums and this tradition of body music is still alive and well in African-American culture and can be seen in forms such as tap, hambone, and of course stepping.

THE PERFORMERS OF STEP AFRIKA!



MFONISO AKPAN - ARTISTIC DIRECTOR

Mfon Akpan 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.



EMANUEL CHACON

Emanuel Chacon is a native of Wilmington, DE. He attended the University of Delaware where he studied Marketing and Interactive Media. His rhythmic background began with the Martial Art of Capoeira at the age of 14. In college he pledged Lambda Sigma Upsilon Latino Fraternity, Inc. leading his team to a number of championships throughout the Northeast. His dedication to performance has allowed him to work and dance for recording artist, Telemundo, BET Music Matters, Vibe Magazine, Empire Season 2, and teach several workshops. His mission is to use his gift to spread positivity and mentor the younger generation.



DEATRICE CLARK

Deatrice Clark was born in Los Angeles CA. She is a graduate of Howard University with a Bachelor of Science in Human Development. Deatrice began stepping with the Quad Step Team in her freshman year at Howard. She organized the QuaDrew Step Team and lead them in many showcases. Deatrice is passionate about teaching and arts education, she has taught various step classes, camps and residencies around the DC, MD and VA area for Step Afrika!, Joy of Motion Dance Center, Motion Express, and SEJBodyMusic.



MATTHEW EVANS

Matthew Evans was born in Newark, NJ but raised in Clinton, NC. He attended Elizabeth City State University where he pursued a degree in Music with a concentration in vocal performance and a minor in mass communications. In college, Matt became a member of the Lambda Gamma chapter of Omega Psi Phi Fraternity Incorporated. He took on the position of hop master for his chapter and lead them to a number of victories in step competitions throughout the east coast. He also competed in major singing competitions including, BET’s Sunday Best, Tank You’re My Star, Mary Mary Singing Spotlight, and Tasha Cobbs’ You’re Dream Is Out There.



KIERA HARLEY

Kiera Harley began training with Evangel Cathedral’s Pure Expressions Dance Ministry at eight years old. She performed in Evangel’s Broadway-style musical productions, where she shared the stage with gospel music legends. Throughout high school and college, she performed with Eudora Ballet, Dynamic Moves Dance Company, SOUL Dance Team and Pasi3n Latin Dance Team. Kiera attended Towson University, where she became a member of the Upsilon Mu chapter of Zeta Phi Beta Sorority, Incorporated and graduated with a BS in Exercise Science. Kiera joined Step Afrika! in 2016.

THE PERFORMERS OF STEP AFRIKA!



CONRAD KELLY

Conrad R. Kelly II is a native of Fort Lauderdale, Florida where he attended Dillard High School of the Visual and Performing Arts. While attending Florida A&M University he became a member of the *Marching 100* and the *Strikers*. After college, Conrad became a soloist for *The Rolle Project* in Las Vegas, Nevada as well as a dance instructor with *Studio 305* where he regularly taught classes in Hip Hop, Contemporary, and Jazz dance. He has won numerous awards as a choreographer and dancer, with performance highlights that include *The Disney Christmas Parade*, season 11 of *So You Think You Can Dance*, Steve Harvey's *Dreamers Academy*, *Super Bowl XLIV*, *Dance Africa Atlanta*, *Scream Tour*, Ruby Diamond's *Rock the Diamond and World Ballet, Inc's.*, *Rock the Ballet*. Conrad plans to use his performing and teaching experiences to open a mentoring program for young male dancers.



VINCENT MONTGOMERY

Vincent Montgomery, Jr. is an actor/entertainer hailing from Orlando, Florida and is very much excited to be in his inaugural season with Step Afrika! While attending Florida A & M University, he was an active member in the world renowned *Marching 100 Band*, *Attack Dance Crew* and *Rampage Step Team*. Vincent's performance highlights include *Dreamgirls*, *Shuffle Along*, *Why Mosquitoes Buzz*, and *Once on This Island!* Vincent has recurring roles on web-based projects such as *The Undergrad Chronicles* and *College Boyfriends*. He is a proud member of *Alpha Phi Alpha Fraternity, Inc.* and continues to advocate for holistic living as well as men's mental health awareness.



RONNIQUE MURRAY

Ronique Murray is a native of Washington, D.C. and this is her first season with Step Afrika! Ronnique received a Bachelor of Fine Arts degree in Dance & Choreography from Virginia Commonwealth University and began her professional teaching career as dance educator at Fairmont High School (Fairmont, NC) and Columbia Heights Education Center (Washington, D.C.). She has performed with Snoop Dogg, Daniel Gwartzman, Scott Putman, Roger Lee Dance Company, Maverick Lemon Dance Project, Kyoko Ruch, and Judith Steel. In 2010, Ronnique was featured in a reconstruction of Jawole Willa Jo Zollar's work, *Shelter*, in a featured PBS documentary about The Urban Bush Women. She is extremely proud to be a member of the Epsilon Zeta Chapter of *Sigma Gamma Rho Sorority, Inc.*



OLABODE "BUDDIE" OLADEINDE

Olabode Oladeinde aka *Buddie O* is a native of Chicago, Illinois who recently co-created a clothing line to celebrate his love of fashion. Olabode received a Bachelor of Science degree in Community Health with a concentration in Health Planning and Administration from the University of Illinois at Urbana-Champaign. In addition to stepping, he continues to study and perform West African, Hip-Hop and Chicago-style *Footworking*. This is Olabode's first season with Step Afrika! and he is a proud member of the Tau chapter of *Alpha Phi Alpha Fraternity, Inc.*

THE PERFORMERS OF STEP AFRIKA!



ANESIA SANDIFER

Anesia Sandifer is a native of Augusta, Georgia. She attended the University of Georgia where she received a BBA in Finance and a minor in Dance. She also became 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 at the 2015 Debbie Allen Summer Intensive in Los Angeles, CA. She has performed on ESPN for the Special Olympics 2015 World Games as a dancer for O.A.R. and Siedah Garrett.



JORDAN SPRY

Jordan Spry, from Philadelphia, PA, joined Step Afrika! in 2012. He was first introduced to stepping in high school, when he joined the Progressive African American Cultural Society. Jordan attended Howard University and graduated with a Bachelor's of Business Administration in Marketing. While at Howard, he stepped with Drew Hall Step Team. Jordan served as a head coach for Drew, where he choreographed many 1st place winning pieces for the HU Homecoming Step Show. Jordan is also a freelance photographer, capturing moments from Step Afrika!'s tours around the world and personal work at home in the DC area, and an aspiring model.



NICOLAS STEWART

Nicolas Stewart is a native of Buffalo, New York, who has been stepping competitively for 17 years. He is a graduate of Hobart and William Smith Colleges with a Bachelor of Arts in Architecture and recently earned a Master of Fine Arts in Acting at the University of South Carolina. Nick's step experience as a captain and coach has led him to want to utilize the performing arts as a way of engaging and inspiring young artists around the world. He is extremely blessed to be a part of Step Afrika!.



TA'QUEZ WHITTED

Born in Poughkeepsie, NY and raised in Durham, NC, this is Ta'Quez Whitted's fourth season with Step Afrika! Ta'Quez started stepping in high school where he founded Mu Omega Psi step team during his Junior year to promote brotherhood and academic excellence. While an undergraduate, he captained the university step team while successfully completing the requirements for a Bachelor of Science degree in Criminal Justice from Elizabeth City State University. His passion and enthusiasm for stepping has lead him to teach a wide array of classes, camps, and residencies both domestically and abroad.



JEREL L. WILLIAMS

Jerel L. Williams, from Jacksonville, Florida, has been stepping for more than 18 years. Dance and theater became a part of his life when he joined the Florida A&M University STRIKERS in 2007, where he trained to be a professional performer. Jerel studied education at Tallahassee Community College. He served many years traveling to different communities as a student advocate, mentor, stepping and dance instructor; leading young people through love, unity and opportunity and to reach their full potential. Jerel joined Step Afrika! in September 2016.

RHYTHM AND MOVEMENT

The dances that Step Afrika! performs share the following qualities:

They are percussive, meaning dancers strike their feet and hands to create rhythms.

They are polyrhythmic, meaning dancers play several different rhythms at the same time.

They involve call and response, meaning a leader makes a statement with words or movements, and the other dancers answer.

LOOK

- What movements did you see that created a playful atmosphere?
- How did you think the costumes helped the dance?
- How would you have dressed the dancers?
- How did the dances include props, costumes, lighting and the movement itself?
- What did you see develop in the dance?
- Who were the characters?
- Did you identify specific activities?

LISTEN

- How does the rhythm add to or work with the visual and physical elements of the dance?
- Did the rhythm help change the mood of each section? How so?
- Did you hear any culturally specific music or themes in any of the pieces?

THINK AND FEEL

- Did you feel the rhythm in your body?
- What do you think the dances were about?
- What images did you see within the dances?
- What kinds of stories did the dances depict?

WHAT IS RHYTHM?

Rhythm is patterns of long and short sounds organized by beat, accent, and tempo:

Beats are sounds that repeat again and again in a regular pattern.

Beats are everywhere: from the ticking of a clock to the sound of footsteps. When people clap their hands to music, they sound the beats.

Accents are beats that are sounded more strongly than others. In most American music, beats are arranged in groups of two or three with the accent on the first beat. In African music, the accent is usually on the second beat.

Tempo is the speed at which the beats are played. Listen for the rhythms Step Afrika! creates. Is the tempo fast or slow?

RHYTHM IN LIFE

Spend a day listening to the rhythms that are part of your everyday life. For example, do you hear crickets sounding a slow beat?

What rhythms do members of your family make when they go up the stairs? Memorize and practice one of these rhythms. Then share it with your class.

DANCE CREATION

Choreography is the art of making a dance.

Choreographers are the people who create dances by putting movements together into phrases (connected series of dance movements). Some of Step Afrika!'s dances were choreographed by the late Mbuyiselwa Jacob ("Jackie") Semela, a respected choreographer from Soweto, South Africa.

CREATE A SIMPLE DANCE

Choreographers often create a dance 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 reach up high or down low

Create one simple movement using your arm or leg. Change it, using the ideas above. Demonstrate your dance for others. Then, explain your choreography.

BODY MUSIC

Watch the dancers make music with their bodies. They stomp their feet, clap their hands, and use their voices. After the performance, choose a partner from your class.

Together, pick out four of your favorite sound movements. Practice these movements with your partner until you can perform the sequence several times. Together, perform this dance for your class.

ACTIVITIES

CONCEPTS OF CULTURE AND TRADITION

Different cultures have different traditions of food, clothing, language, and arts. The arts of each culture are often offered as ways to celebrate and share our different cultures.

Activity: Give students a chance to reflect on the idea of culture and tradition through a series of quick writing exercises. For each of the following prompts give students five minutes to respond in writing.

- What are some of the cultural traditions you celebrate?
- What other cultural celebrations or traditions are you familiar with?
- What can you learn about people by experiencing the art that they create and perform?
- How do these different art forms help people to express their emotions and/or tell their stories?

COMMUNICATING THROUGH ART

Not only do performers communicate ideas and stories to an audience but they also communicate with one another. In stepping you will see that some of the communication between performers is intense and emotionally charged—the communications between dancers tells a story or conveys a feeling. The rhythm is a big part of this communication.

Activity: Break students up into groups of four or five. Have each team develop a rhythm that communicates something about their team. Instruct students to first think about themselves individually and share their thinking with the team. Then as a team, the students should find a way of combining the individual ideas and characteristics into a rhythm line using their bodies (clapping, stomping, etc.) to generate the rhythm. Once each group has developed a rhythm, share them with the class. Ask students to reflect and discuss the tempos they hear, the unique characteristics of the rhythms, the accented beats, the dynamics (loud and soft sounds), and of course what they feel or understand from each of the rhythms they hear.

THEME, MUSIC, & MOVEMENT

Many things inspire choreographers to create dances. Often the music is the inspiration.

Sometimes the choreographer is inspired by a story or a visual image. Generally there is an overarching theme to which all the parts of the dance relate.

Ask students to look at a work of visual art to imagine how that image could inspire the creation of a dance.

- What shapes, colors or objects do you see?
- How does this image make you feel?
- What action words (verbs) do you see in this image?
- How is movement implied in the line, shape or subject of the image?
- What seems to be the central idea or theme of the work as a whole?

Ask students to think about themes and ideas while they find their own space in the room that will allow a freedom of movement. Select and play a piece of music that relates to the tone of the visual art work. Ask students to start moving appropriately through space. Have them think about the image and how it could inform their movement. Now, ask each student to settle on one movement that they feel represents their feeling about the image. Have them repeat this movement continuously until it feels fluid and focused.

Direct students to work in groups of four to learn each individual movement, and collaborate on a combination of the movements to create a dance phrase. Students can work together to refine the transitions between each movement. Share and analyze each phrase as a whole class by asking the following questions:

- What shapes and images were seen during each group's performance?
- What emotions were present in any of the dance phrases?
- Was it clear to see what inspired each group's performance?



ACTIVITIES

SOCIAL DANCES

Discuss the role of social dances and folk dances in various cultures. Ask students to describe or demonstrate social dances or folk dances that are traditional in their cultures. In which cultures does dance play a highly important role? Why?

EVERYDAY MOVEMENT

Dance and movement are a part of everyday life. Ask students to spend five to ten minutes observing someone performing a specific task.

- What items is that person holding?
- What are they wearing?
- How are they moving?

Write down everything you see. Create a character from these descriptions. Perform a short mimed scene featuring that character. Explore abstract movements with the body and build the character's story through dance while playing music.

Have students guess the character.

COMMUNICATING WITHOUT WORDS

Does a story have to be told in words? How can we communicate without using words? Gestures make up a large part of our day and are connected to our emotions. As a class, pick five to eight gestures and explore what meanings are attached to those gestures.

- Put the gestures together sequentially and create a "movement phrase"
- Try to change the order of the gestures and change their meaning
- Add a walking pattern to the movement phrase

COSTUMING

Another important design element in dancing is the costuming. Costume designers dress their performers according to the symbolic details of their characters or the story they are trying to tell. What types of clothing would be necessary to emphasize a dance theme?

- Distribute old magazines, newspapers, print ads, etc. to students.
- Have them create collages of clothes that they think will help them achieve the mission of their theme.
- Share the completed collages with the class.

Have students who chose the same or similar themes work together to create a short (2-3 minute) piece incorporating their costume collages and props. Brainstorm different ways to demonstrate their theme to the class. Will they be creating a scene? A dance? A short story? A poem?



MOVEMENT PHRASES

LEARNING GOALS: DETERMINE IMPORTANCE; SYNTHESIZE; THINK ABSTRACTLY.

PERFORMING GOALS: COMBINE LOCOMOTOR AND NON-LOCOMOTOR MOVEMENTS WITH STRUCTURAL FORM.

Ask students to choose a story or process to illustrate through movement. (Perhaps “going to a party” or “meeting someone new,” or delve into the content of this performance, “having a challenging conversation with someone”) As students to identify a specific beginning, middle, and end of their story/process, and create a movement to express each part. Select a movement expressing the beginning from one of the students and lead the whole group to repeat it. Repeat the process for the middle and end, connecting the three sections so they flow from one to another. You’ve just created a movement phrase.

To extend this, ask each student to generate shapes representing three moments related to their own personal journey. After they each choose shapes, instruct them to link the shapes together so that one flows smoothly to the next. Tell the students to change from one shape to another as you clap to signify transition. Divide the class into small groups, asking each student to show his/her own movement phrase, all at the same time, to the other groups.

CREATING DANCES

LEARNING GOALS: EXPRESS A COMPLETE IDEA; SYNTHESIZE.

PERFORMING GOALS: ADJUST AND REPRODUCE MOVEMENT SEQUENCES OF LOCOMOTOR AND NON-LOCOMOTOR MOVEMENTS WITH CONSISTENCY.

Once movement phrases have been created, have students combine their individual phrases into one collective movement phrase, and have them choose a starting and ending position for their performance. Have them decide where in the space they should be at the beginning and end of their performance and have them create ways to get there. Share the resulting dances with the other students.

- Perform the phrases with the dancers in different spatial relationships – e.g. close together or spread apart – and decide which is most effective. In each case, decide on a way to enter and exit the space.
- Divide the class into fours and ask each student in the group to show the others a 4-count movement phrase that represents a certain moment or emotion from their personal journey. Then instruct them to teach each other their phrases and to create a way to link them together to make one 16-count movement phrase. Once every group knows their phrase, create a sequence and perform one at a time. Perform the movement phrases together, but with each dancer starting at a different point in the phrase.
- Use two contrasting pieces of music to accompany the dance and see how they change its feel. Adjust the choreography to fit both selections.

REFLECT:How effectively do you feel your phrases and dances told a story? Could your story be interpreted in many ways or just one? How did it feel to tell a story without using words, and only using your bodies?

WORDS COME ALIVE:

ARTS INTEGRATION ACTIVITIES

PROVIDING THE OPPORTUNITY TO ACTIVELY EXPLORE THE WORLD OF THE SHOW HELPS STUDENTS BECOME MORE ENGAGED AND CONNECTED AUDIENCE MEMBERS, THINKING ABOUT ARTISTS’ CHOICES AND APPROACHING THE PERFORMANCE WITH ENHANCED CURIOSITY.

FOR MORE INFORMATION ABOUT OUR ARTS INTEGRATION ACTIVITIES:

- [CLICK HERE](#)
- CALL 652-4548
- EMAIL LAUREN AT SCHOOLPROGRAMS@FLYNNCENTER.ORG



WE CAN'T WAIT TO SEE YOU AT THE THEATER!

ETIQUETTE FOR LIVE PERFORMANCES: THE ESSENTIALS

- LISTEN, EXPERIENCE, IMAGINE, DISCOVER, LEARN!
- GIVE YOUR ENERGY AND ATTENTION TO THE PERFORMERS.
- PLEASE DO NOT EAT OR DRINK IN THE THEATER.
- TALK ONLY BEFORE AND AFTER THE PERFORMANCE.
- TURN OFF WIRELESS DEVICES.
- NO PHOTOS, VIDEOS, TEXTING, OR LISTENING TO MUSIC.

*These are guidelines... We understand that some students may need to experience the performance in their own way, and we are here to support all students and their unique needs.

TEACHERS, A COUPLE OF REMINDERS:

- SHARE YOUR EXPERIENCE WITH US! USE THE [FEEDBACK LINKS](#), OR SHARE YOUR STUDENTS' ARTWORK, WRITING, RESPONSES. WE LOVE TO HEAR HOW EXPERIENCES AT THE FLYNN IMPACT OUR AUDIENCES.
- EXPLORE OTHER [STUDENT MATINEES](#) AT THE FLYNN THIS SEASON. WE STILL HAVE SEATS IN SOME SHOWS AND WE'D LOVE TO HELP YOU OR OTHER TEACHERS AT YOUR SCHOOL ENLIVEN LEARNING WITH AN ENGAGING ARTS EXPERIENCE!



EDUCATIONAL STANDARDS

THE COMMON CORE BROADENS THE DEFINITION OF A "TEXT," VIEWING PERFORMANCE AS A FORM OF TEXT, SO YOUR STUDENTS ARE EXPERIENCING AND INTERACTING WITH A TEXT WHEN THEY ATTEND A FLYNN SHOW.

SEEING LIVE PERFORMANCE PROVIDES RICH OPPORTUNITIES TO WRITE REFLECTIONS, NARRATIVES, ARGUMENTS, AND MORE. BY WRITING RESPONSES AND/OR USING THE FLYNN STUDY GUIDES, ALL PERFORMANCES CAN BE LINKED TO COMMON CORE:

CC ELA: W 1-10

STUDENT MATINEES SUPPORT THE FOLLOWING NATIONAL CORE ARTS STANDARDS:

CREATING: ANCHOR #1, PERFORMING: ANCHOR #6, RESPONDING: ANCHOR #7, #8, #9, AND CONNECTING: ANCHOR #10 AND #11.

YOU CAN USE THIS PERFORMANCE AND STUDY GUIDE TO ADDRESS THE FOLLOWING COMMON CORE STANDARDS:

CC ELA: RL 1, 7, SL 2, L 4, RH 7; C3.D2.GEO.1-3, 5, 6.

WE APPRECIATE AND VALUE YOUR FEEDBACK

- CLICK [HERE](#) TO EVALUATE OUR STUDY GUIDES.
- CLICK [HERE](#) FOR TEACHER FEEDBACK FORMS FOR THE PERFORMANCE.
- CLICK [HERE](#) FOR STUDENT FEEDBACK FORMS FOR THE PERFORMANCE.
- CLICK [HERE](#) FOR PARENT FORMS TO HELP PARENTS ENGAGE WITH THEIR CHILDREN AROUND THE SHOW.

THIS GUIDE WAS WRITTEN & COMPILED BY THE EDUCATION DEPARTMENT AT THE FLYNN CENTER FOR THE PERFORMING ARTS WITH INSPIRATION FROM THE STEP AFRIKA! WEBSITE. PERMISSION IS GRANTED FOR TEACHERS, PARENTS, AND STUDENTS WHO ARE COMING TO FLYNN SHOWS TO COPY & DISTRIBUTE THIS GUIDE FOR EDUCATIONAL PURPOSES ONLY.