

teacher resource guide

schooltime performance series



women and the word: a poetic herstory

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about the performance

Dramatic and authentic, *Women and the Word* is a theatrical hip-hop performance piece that utilizes rap, spoken word, beatboxing, and effective storytelling to deliver a tale about three girls and the complex issues they deal with on a daily basis – from depression to restrictive gender roles.

The main characters are Wendy, Lisa and Jessica. They are judges in a statewide poetry contest who must contend with each other's faults, and their own demons, when they are accidentally locked in an auditorium after the competition.

These young women don't necessarily like each other or work together easily. Though they have been competing as poets for years, they don't have a relationship with each other and have played into the widespread societal notion that girls don't get along.

Wendy, an African American, is a heavy, short-tempered character who has a chip on her shoulder and is sarcastic toward people. At the same time, she is insightful, smart and can see things beyond what meets the eye. She is a skilled improvisational rapper.

Lisa comes from a black Caribbean family and a broken home since her parents' separation. Her father, while a great provider, is not really present as a mentor. Lisa seems to have a perfect life but she suffers from high anxiety spells and no one knows why, not even her. She used to dance, but stopped, and this has contributed to her distress.

Jessica is a Latina, beautiful and intelligent. Everybody wants to be her friend. She seems to have it all together but she suffers from very low self-esteem and puts enormous pressure on herself to be flawless.

Through their interactions, the women learn about each other: their quirks, pluses, faults, and dark parts of their personalities. For both the characters on stage and the audience, there are lessons learned that words can hurt and people never should be judged by their outward appearances.

This theatrical piece was created for NJPAC's Assembly Series in 2014 and was performed for the first time in 2015. Sheikia S. Norris and Kelly Thomas are the co-writers. Norris also portrays Wendy in the play.



“Poetry is a vehicle for all ethnic groups, cultures and generations.”

– Purple Haze

about the writer and performer

Sheikia S. Norris, also known as Purple Haze or Purple (“Purp” for short), is a writer and performer who was born in the Bronx, New York and currently resides in Newark, N.J. She is an NJPAC hip-hop teaching artist and is currently designing NJPAC's Arts Education Hip-Hop Intensive program and curriculum. As an alum of the U.S. State Department's “Next Level Hip-Hop Diplomacy Program” and recipient of “The Lady's First Fund,” Purp is recognized as a curator, preserver, performer, ambassador, and educator for hip-hop performance art, education and culture.

in the spotlight

An interview with Sheikia S. Norris

Could you set the stage on this performance? Include details to inform teachers and audience members.

It's a rotating cast so we have different cast members, and as the cast members come in and out, the poetry changes. So as they leave with their poem and new cast members come in, the new cast writes their own poems for their parts. So the majority of the script stays the same except for the poetry.

The production is also altered and renewed by emphasizing a talent that each new cast member brings. For example, if they sing or dance, then the character uses that expression in their delivery and interactions with others.

I am a rapper so I rap. The other two cast members deliver spoken-word style.

There is a fourth character and that is the audience! We engage with the audience using the hip-hop practice of audience interaction through call and response, improvisation, and using what is available to create. The audiences are also judges during a poetry battle in the play and co-writers for the rap piece in the final scene.

D. Cross is providing the music by beatboxing! He is our deejay, accompanist, live orchestra, and a way to preserve a hip-hop element that uses the voice as an instrument.

Which societal messages will your performance highlight?

The societal messages we highlight are: stereotypes, body image, cultural exchange and appreciation, gender roles, dealing with anxiety and loss, multigenerational differences, and individuality and authenticity.

The performance helps women dealing with peer pressure by exposing how influential relationships are. We show the potential power of the word, be it a contribution or adverse impact. We also have each character reveal their inner thoughts to show how we may contemplate and process what we hear. That provides insights to how one contemplates and compromises themselves to fit in and how it alters an individual's choices or voice, sense of self, and ability to build relationships that are healthy with themselves and others.

Could you expand a bit on female gender roles in relation to the play?

Women and girls are told they have to look pretty, hair together, clothing together, get good grades, and even do housework.

The characters also pick up on how other generations have influenced them in a positive way, like the older aunty and the grandmother. Jessica, little Miss Perfect, though, doesn't like being around girls. She doesn't believe in sisterhood. When it is revealed she doesn't like herself, we are shocked and we turn to the audience and say, “Can you believe it? She is perfect and everybody loves her.”

For boys in the audience, what do you expect their reaction to be?

I believe boys are also interacting with these topics: identity, ageism, gender roles, and stereotypes. Being in the audience invites them to reflect on how they use words and how words impact them. I think boys appreciate seeing how a young woman may process what comes with being a girl. I expect them to realize what they have in common with girls as well. We want them to empathize with their peers and be responsible with their word too. We are also hoping to create allies in supporting a young woman's journey.

in the spotlight

An interview with Sheikia S. Norris

Do you believe your performance will change their attitudes as well?

Yes, we believe we are presenting intrapersonal and interpersonal conflict, confronting stereotypes and societal norm in this production. We indirectly ask the audience to see who they are being and how they are using or are impacted by words.

What do you hope the audience as whole gets out of the performance?

Reflection, introspection, and a sense of relief. We want people to be accepting of themselves and each other. To not judge a book by its cover and they help interrupt societal norms, gender bias, and ageism. And that they come away with a sense of responsibility with using their words.

When they watch the performance, we have had girls share about having anxiety. Kids respond well to the messages about having anxiety and not telling anyone about it, why it's bad to bully, not believing in negative things about themselves, and how to stand up for yourself.

They want the audience to see themselves. We want them to celebrate their own individuality.

Why do you think poetry, spoken word, and hip-hop are the most appropriate vehicles for your message?

I feel hip-hop and spoken word are the appropriate vehicles for my message because it is my most authentic self-expression. It is accessible and inviting to all, when done with integrity for the culture. Also, music is a universal language and a lot of the poems are rap lyrics with an alternative delivery. The rhythm, flow and tone help the delivery.

Poetry is a vehicle for all ethnic groups, cultures and generations. The spoken word is a powerful way to engage, connect and express life happenings.

Has spoken word found more acceptance as a mainstream art form in recent years? If so, do you know why? If not, do you think the acceptance is growing?

I do think spoken word has been used in the mainstream, but I am not sure if it has been accepted. I think it has been acknowledged as a powerful and accessible form of poetry in America and then it became trendy like hip-hop. It is separated from the culture and therefore is being asked to compromise for it to be utilized. It has the potential to get young people to write and express themselves, which is supportive of their growth and fundamental development. That is what I appreciate about spoken word. It is open enough that everyone can authentically express themselves.

How has the Bronx influenced you as a person and artist?

I was born and raised in the Bronx in 1979, which is same year when the first hip-hop single was released, "Rapper's Delight." I have watched hip-hop grow, and hip-hop has helped me grow as an individual. I learned and found a way to express myself through hip-hop.

I was fortunate to grow up with exposure to traditional art forms, yet this one spoke to me. As an introverted African American child, in an extremely large family, I was okay with being invisible and quiet.

Yet, when I was breakdancing, tagging my name on my notebook, or rapping at recess, I was transformed, like an out-of-body experience. I became powerful and undeniable. I was acknowledged, celebrated. I used to write rap lyrics and dance to manage my anxiety and depression and to really engage my imagination, to see beyond what was before me.

As my father says, "It's up to you to find the beauty in everything." The Bronx was the perfect backdrop, so obviously when people saw the train and vandalism, I couldn't wait to go to school and see what new graffiti was on the train. To me, it was a museum.

Hip-hop and the Bronx helped me discover myself, which is why this production celebrates the journey and self-discovery when one creates and recreates themselves using everything and anything, like hip-hop! This all led to me being an international hip-hop performing artist. I have been able to share my message by way of being an emcee throughout the world. It is profound to me how the art is a conduit for human connection. I don't always speak the same language or can relate with my audience, however, we connect through song, dance and the arts.

Are there any other spoken word poets who inspire you? Why?

Maya Angelou, Amiri Baraka, Margie Mia X Johnson (who is a cast member), Brea Knight, DMX, Lauryn Hill, Jill Scott, Radiyyah Jabar, Kahlil Gibran ... they unapologetically share their truth. I love the way they say what they see, hear, know, believe, reject, resist, and love. They are intentional about their word choice and placement. I experience their poetry as an alive thing. They evoke the power of truth and love! I am not the same once I read or hear their words.



inspired ideas in the classroom

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Teacher Focus		Student Activity	NJ Student Learning Standards
Prepare for the performance	<p>Prepare for the performance by introducing the concepts of spoken word and rap. Play video of spoken word artists such as Brave New Voices and Def Jam Poetry. (Refer to Activity Page 1 for video links.)</p> <p>Break down the acronym for R.A.P.: Rhythm and Poetry or Rhythm Applied Poetry. Introduce and educate the class on common etiquette of “snapping” during the performance when they hear something from the poet that they like. In addition, lead a discussion with the class, asking students: Who are some women in today’s world or from the past who have had a huge impact on society? How have they used their voices to help change the world?</p>	<p>Watch the following spoken word videos referring to <i>Women and the Word</i> from various poets and choose to analyze one of the following videos. Refer to Activity Page 1.</p> <p>Queen Latifah - “U.N.I.T.Y.” (Radio Version) Clean youtu.be/tUq1hv8MmoU</p> <p>Jon Jorgenson - “Who You Are: A Message To All Women” youtu.be/uWi5iXnguTU</p> <p>Sojourner Truth - “Ain’t I A Woman” youtu.be/rMc4th6o5lo</p> <p>Maya Angelou - “Phenomenal Woman” youtu.be/VeFfhH83_RE</p>	<p>English Language Arts</p> <p>NJSLSA.R1. NJSLSA.R4. NJSLSA.R7. NJSLSA.SL3.</p>
Experience the performance	<p>As you are waiting for the performance to begin, ask students to remind themselves of the questions they reflected on in class and then to watch the performance, thinking critically about those same questions.</p>	<p>Observe how the performance unfolds. Refer back to the questions you were asked to analyze and reflect upon in your activity worksheet.</p>	<p>English Language Arts</p> <p>NJSLSA.R2. NJSLSA.R7.</p> <p>NJ Arts Standards</p> <p>1.4 Aesthetic Response & Critique</p>
Reflect, respond and read	<p>Reflect on the performance and lead the class in a discussion. How do other artists use spoken word, rap and hip hop techniques that are similar to those of Purple Haze? How are other spoken word artists different from her? How is this performance both similar and/or different from the person you chose to analyze? How did the performance address the way society impacts gender identity and creates expectation and roles based on gender?</p>	<p>Reflect on other artists who use spoken word, rap and hip hop techniques that are similar to those of Purple Haze. How are other spoken word artists similar or different from her? How is this performance similar and/or different from the piece you chose to analyze? Did you notice any parts of the show that discussed how society impacts gender identity and creates expectation and roles based on gender?</p>	<p>English Language Arts</p> <p>NJSLSA.R7. NJSLSA.R9. NJSLSA.SL1. NJSLSA.SL3.</p> <p>NJ Arts Standards</p> <p>1.4 Aesthetic Response & Critique</p>
Focus	<p>What is spoken word?</p> <p>Have your students consider the different types of spoken word and identify which one engages them most strongly. Remind students of the reflections they made regarding the societal and social roles of gender identity that they observed in the performance.</p> <p>Encourage the class to use their voice, their imagination and speak from their hearts to express themselves like some of the poets they have watched and analyzed.</p>	<p>In small groups, discuss how you and your classmates can use spoken word to create a piece that represents what gender identity means to you. How can we use our words to make an impact on the world, break barriers, and to speak out against misogyny and oppression?</p> <p>Think about something you could write about that is personal and meaningful to you. Decide if you want to work alone or in a group.</p>	<p>English Language Arts</p> <p>NJSLSA.W7. NJSLSA.W8. NJSLSA.W9. NJSLSA.SL1. NJSLSA.SL3.</p> <p>NJ Arts Standards</p> <p>1.1 The Creative Process</p>
Originate	<p>Prepare the students to compose and perform spoken word in your classroom. Talk to them about using their imaginations and life experiences to create a new artistic expression inspired by the art form they’ve just experienced.</p> <p>(Suggestion: Have students revisit other spoken word YouTube videos for further inspiration. You may encourage them to include vocabulary words from <i>Women and the Word</i> into their creation. They may revisit their activity page for context if necessary.)</p> <p>Let them know it may rhyme, but does not have to. Express yourself!</p>	<p>Consider what concept, theme or message you would like to speak on. Pick something you feel strongly about. Reflect on what you’ve learned thus far about spoken word poetry, the videos you watched and the <i>Women and the Word</i> assembly. Use the techniques of repetition and word choice to really hone in on that message. Challenge yourself to use vocabulary words within your piece to help guide you. Most spoken word artists memorize what they’ve written and use their body, as well as carefully chosen pauses, to help illustrate it. Use your imagination and take a risk – both are part of creating art!</p>	<p>English Language Arts</p> <p>NJSLSA.W4. NJSLSA.W5. NJSLSA.W10.</p> <p>NJ Arts Standards</p> <p>1.1 The Creative Process</p>
Rehearse	<p>Introduce the concept of rehearsal, which allows students to build confidence and grow as artists.</p> <p>Have students break up into small groups or work with partners for rehearsal. Students may work alone if they insist. If you’d like, bring a mic and mic stand into the classroom if you think it may increase the mood and get students excited to share their work.</p>	<p>It’s time to practice. You might have improvised at first, but now it’s time to prepare to share with an audience. Make a video recording to help you remember what you’ve done: not just the words, but also which hand and body motions were most effective, and when your pauses were too long or not long enough. Watch and listen to the recording and critique your performance. You may even want to rehearse in front of a mirror. Practice again, to refine and polish your ideas.</p>	<p>English Language Arts</p> <p>NJSLSA.W5. NJSLSA.W6.</p> <p>NJ Arts Standards</p> <p>1.1 The Creative Process</p>
Make magic	<p>Create a stage area and an audience area.</p> <p>Introduce and reinforce positive response and constructive critiquing.</p> <p>As the teacher, you may want to take on the role of an emcee/host.</p> <p>(Suggestion: You may want to ask questions and reflect after each student shares to talk about their work of art with the class. You may also ask students if they would like to have their presentation be recorded for their own viewing purposes with consent from a parent.)</p>	<p>It’s time to share your creation. After you’re done, be sure to talk with your audience to hear what they thought. Listen to their reactions. Were they inspired by your creation? What did they like about it? How did you feel about presenting your work of art?</p>	<p>English Language Arts</p> <p>NJSLSA.W4. NJSLSA.W6. NJSLSA.SL4.</p> <p>NJ Arts Standards</p> <p>1.3 Performance 1.4 Aesthetic Response & Critique</p>

curriculum standards

NJ Arts Standards

1.1 The Creative Process All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

1.2 History of Arts & Culture All students will understand the role, development, and influence of the arts throughout history and across cultures.

1.3 Performance All students will synthesize skills, media, methods and technologies that are appropriate to creating, performing and/or presenting works of art in dance, music, theatre and visual art.

1.4 Aesthetic Response & Critique All students will demonstrate and apply an understanding of arts philosophies, judgment and analysis to works of art in dance, music, theatre and visual art.

National Arts Standards

- 1:** Generate and conceptualize artistic ideas and work.
- 5:** Develop and refine artistic techniques and work for presentation.
- 6:** Convey meaning through the presentation of artistic work.
- 7:** Perceive and analyze artistic work.
- 8:** Interpret intent and meaning in artistic work.
- 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

FIND THE STANDARDS For more detailed information on the standards, visit these websites:

NJ ENGLISH LANGUAGE ARTS state.nj.us/education/cccs/2016/ela

NJ SOCIAL STUDIES STANDARDS state.nj.us/education/cccs/2014/ss

NJ WORLD LANGUAGE STANDARDS state.nj.us/education/aps/cccs/wl

NJ ARTS STANDARDS state.nj.us/education/cccs/2009/1.pdf

NATIONAL ARTS STANDARDS nationalartsstandards.org

new jersey student learning standards

English Language Arts

NJSLSA.R1. Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

NJSLSA.R2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

NJSLSA.R4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

NJSLSA.R7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

NJSLSA.R9. Analyze and reflect on how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

NJSLSA.W4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience

NJSLSA.W5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

NJSLSA.W6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

NJSLSA.W7. Conduct short as well as more sustained research projects, utilizing an inquiry-based research process, based on focused questions, demonstrating understanding of the subject under investigation.

NJSLSA.W8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

NJSLSA.W9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

NJSLSA.W10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

NJSLSA.SL3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

NJSLSA.SL4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

cultural connections

Breaking apart gender roles

In recent years, there have been widening discussions on how to promote more positive gender roles for both women and men, while also allowing space for people who identify as gender non-conforming.

Last year, a large academic study on gender roles was released. The Global Early Adolescent Study surveyed children and their parents in 15 countries and found similar results from country to country: "Girls approaching adolescence are considered vulnerable and protected, while boys are set free to roam and explore. That has consequences for their behavior and expectations throughout their life," read an article in *The Guardian* about the research results. Simply put, children are being pigeonholed into stereotypical gender roles.

The researchers surveyed 450 children, ages 10 to 14, from low-income families across the world in this four-year study. They looked at children from Bolivia, Belgium, Burkina Faso, China, the Democratic Republic of Congo, Ecuador, Egypt, India, Kenya, Malawi, Nigeria, Scotland, South Africa, the United States, and Vietnam. The academic study was developed with the World Health Organization.

Because of strict gender roles and protectionism, girls were left vulnerable to physical abuse. They were "at greater risk of dropping out of school or suffering physical and sexual violence, child marriage, early pregnancy, HIV, and other sexually transmitted infections," reads *The Guardian's* article. Girls also believed they were not good at subjects like math and thought being brilliant was a male trait. Girls also learned that their physical appearance is very important and an asset to emphasize to the larger public.

On the other hand, boys suffer from these strict gender roles because they are told to "man up" or suffer abuse in silence. They are more likely to be victims of and perpetrators of physical violence. They die more often from reckless accidents compared to girls. Boys are more often likely to indulge in drug abuse and commit suicide, according to the report.

People who exhibit and identify as gender non-conforming face physical and emotional abuse. Because they are gay, bisexual, identify with a gender that they were not born into, or are gender fluid, they can be targets for abuse. They are often abandoned by their families and are forced to engage in unsafe behavior, such as prostitution, in order to survive on the streets.

This manifests itself in stark numbers. Out of the 1.6 million young people who are homeless in the United States, about 40% identify as LGBTQI, according to the Williams Institute at UCLA Law's 2012 study on the phenomenon. It's estimated that LGBTQI youths represent about 7% of the general population. Almost half of homeless LGBTQI ran away from home because their family rejected or abused them.

In order to combat harmful gender roles, some researchers recommend breaking apart these stereotypes through education (whether at school or home) before kids reach the age of 10. Gender roles became calcified at that age. As for the issue of homeless LGBTQI youth, some experts say education and exposure to positive role models are essential for both straight and gender non-conforming individuals. For people rejected by their families, reaching out to social workers, allies and LGBTQI advocacy groups are essential components for survival.



vocabulary

Hip hop

A musical genre consisting of a stylized rhythmic beat that commonly accompanies rapping, a rhythmic and rhyming speech that is chanted. Hip hop can also refer to the larger culture surrounding rap music, which includes deejaying, breakdancing and graffiti writing.

Deejay or DJ

The person who plays or spins records for a party, gathering, or to accompany a rapper performing on stage. They use a turntable to spin the records or they “scratch” them, aka they push the record back and forth under the turntable needle to produce unique, percussive sound effects. Deejaying has become more high-tech these days. Besides a turntable, a deejay will use sound mixers and a laptop to play live music.

Emcee or MC or rapper

In the early days of hip hop, the emcee was the person who hyped up the crowd at a party and would lead them to cheer the deejay. They functioned as the “master of ceremonies” for an event. Emceeing evolved into rapping and became its own unique performance element, indeed, often the defining and central performance art in hip hop culture. Some people interchange rapper with emcee.

Beat box

A form of vocal percussion primarily involving the art of mimicking drum machines using one’s mouth, lips, tongue and voice. It may also involve vocal imitation of turntables, basslines and other musical instruments. Beat boxing, connected with hip hop culture, is often referred to as “the fifth element” of hip hop, although it is not limited to hip hop music. The term “beat boxing” is sometimes used to refer to vocal percussion in general.

Breakdancing

An essential element of hip-hop, breakdancing involves on beat acrobatic dancing that is usually performed on stage, on the dance floor, or on the streets. Evolving and growing with hip hop, early breakdancers would perform outside on flattened cardboard boxes to smooth their dance moves. Some breakdancers would imitate how a robot would move or throw their hands and legs in the air in skillful, graceful, and acrobatic gestures.

Graffiti

Usually defined as unsanctioned art on walls and other structures and made by usually untrained artists. Some people call it vandalism. This art form has been around since the dawn of civilization. Ancient Rome was littered with graffiti made by common folk or soldiers drawing themselves or poking fun at each other. But graffiti reached its artistic zenith when hip hop became a cultural force in New York City. Graffiti artists would draw or write (also known as tag or bomb) subway trains with expressive, beautiful and sweeping lines. They would tag their names or their squad name (or crew name) or express an idea or belief. Spray paint was and continues to be the preferred artistic medium. Graffiti has reached new heights of expression in recent years, with many artists transitioning from the streets to high-end galleries.

Call and response

The term can refer to the interaction between preachers, who call for an “Amen,” and churchgoers who would loudly repeat his or her lines, or a rapper interacting with a crowd in a concert in the same manner. Call and response can be found in other African-American musical genres, such as R&B. It has roots in Africa, where it was used in public gatherings.

Improvisation

Improvisation means making it up as you go along. In improvisation, the musician or rapper composes and performs his musical line or lyric on the spot. Being good at improvisational rap is often seen as a marker of the skillfulness of a rapper or emcee.

Spoken word

Poetry intended for onstage performance, rather than exclusively designed for the page. While often associated with hip hop culture, it also has strong ties to storytelling, modern poetry, post-modern performance, and monologue theater, as well as jazz, blues and folk music.

resources

Websites

Sheikia S. Norris aka Purple Haze, Facebook page
facebook.com/paintedpurple

Sheikia S. Norris biography
freshboldandsodef.tumblr.com/post/10045254701

Birthplace of hip hop
disq.us/t/5cqnzv

Hip hop history
ajc.com/news/national/8Hcx5Mbf6F3RANDUiWMKJ/

Spoken word from the Poetry Foundation
poetryfoundation.org/learn/glossary-terms/spoken-word

TED talks on spoken word
ted.com/topics/spoken+word

What are gender roles and stereotypes?
plannedparenthood.org/learn/sexual-orientation-gender/gender-gender-identity/what-are-gender-roles-and-stereotypes

Breaking Gender Stereotypes in the Toy Box
nyti.ms/2GOrH9v

People Still Believe Women Belong in the Kitchen and Men Belong at the Office
womenshealthmag.com/life/a19934409

Children are straitjacketed into gender roles in early adolescence, says study
gu.com/society/2017/sep/20/children-are-straitjacketed-into-gender-roles-in-early-adolescence-says-study

Videos

History of Hip Hop in the Bronx - Arts in the City
youtu.be/D5ZpQ73R_z4

Top 100 - The Best Hip-Hop Albums of All Time
youtu.be/mke7QR2ag7c

DJ Kool Herc Describes His Early Block Parties (1994, Rap City)
youtu.be/e9ajPAGYTB0

Spoken word: The roots of poetry
youtu.be/G9qaVXE30FU

If I should have a daughter...
Sarah Kay spoken word performance
youtu.be/0snNB1yS3IE

What Anxiety Feels Like - Spoken word
youtu.be/UWaGgGsT3Ik

Childhood Gender Roles in Adult Life
youtu.be/381belOZreA

What Judgments Do Teen Girls Make About Each Other? | Reverse Assumptions
youtu.be/ZgPFSvgf1p8

Gender Roles in Society | Ria Chinchanka
TEDxYouth@DAA
youtu.be/Vz-hlV8o3y8

It’s Reigning Men: Gender Roles and How They Hurt You
Lilia Fromm | TEDxLincoln
youtu.be/_R_JX0qRV-w

Books

Serrano, Shea - *The Rap Year Book: The Most Important Rap Song From Every Year Since 1979, Discussed, Debated, and Deconstructed*. Abrams Image, 2015

Chuck D - *Chuck D Presents This Day in Rap and Hip-Hop History*. Black Dog & Leventhal, 2017

Chang, Jeff - *Can’t Stop Won’t Stop: A History of the Hip-Hop Generation*. Picador, 2005

Kraynak, Joe and Marc Kelly Smith - *Take the Mic: The Art of Performance Poetry, Slam, and the Spoken Word (A Poetry Speaks Experience)*. Sourcebooks MediaFusion, 2009

Olsen, Alex - *Word Warriors*. Seal Press, 2007

Pilcher, Jane and Imelda Whelehan - *Key Concepts in Gender Studies (SAGE Key Concepts series)*. SAGE Publications Ltd, 2017

Drageset, Erik and Stacy Drageset - *“Pink is a Girl Color” ... and other silly things people say*. Pink Books, 2015

Bardoff, Naomi and Brook Pessin-Whedbee - *Who Are You?: The Kid’s Guide to Gender Identity*. Jessica Kingsley Publishers, 2016

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(partial listing)

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Kendra Williams, *Coordinator, Faculty Evaluation & Training*

Tara Baker, *Administrative Assistant/Office Manager, Arts Education*

Denise Jackson, *Administrative Assistant to the VP and AVP, Arts Education*

Christy-Leigh Grosman, *Graphic Designer*

Teacher Resource Guide Committee

Diana Crum, Susan Pope, Maria Desousa, Carina Rubaja, Eric Shandroff, Danielle Mastrogiovanni, Megan Namnama, Dania Ramos
Sharon Adarlo, *Teacher Resource Guide Writer*

the arts in your school

In-School Residencies: Drama + Social Studies. Dance + Math. It all adds up in NJPAC's In-School Residencies in which professional teaching artists partner with educators to bring the arts into the classroom. Each 7- to 10-week program culminates in a student performance or an interactive family workshop. All programs address state and national standards. NJPAC is the regional provider in New Jersey for international arts programs like the NJ Wolf Trap Program and Dancing Classrooms Global.

Assemblies: NJPAC presents engaging school assembly programs that are presented by professional artists that invite students into the enchanting world of live performance. NJPAC's assembly series promotes cultural awareness and invigorates learning by presenting works that are connected to your school's curriculum.

Professional Development: NJPAC Professional Development engages classroom teachers, arts specialists and teaching artists as integrated teams that combine arts pedagogy, content, classroom management and social behavioral strategies to ignite and inspire arts-rich classrooms. Working as a team empowers teachers to share practice and strategy. Our goal is to inspire artistic and intellectual capacities in students, building competence and confidence in both students and teachers.

study the arts at njpac

Saturday Programs: NJPAC's Saturday programs are geared towards students at every level—from those who dream of starring on Broadway to those who are still learning their scales. Students work with professional artists to build technique and develop their own creative style in film, contemporary modern dance, hip hop, jazz, musical theater and symphonic band.

Summer Programs: Want to begin to explore the arts? Or immerse yourself in the study of one genre? Then join us at NJPAC next summer in one of seven programs that spark the creativity in every child through the study of music, dance and theater.

For more information or to schedule an appointment, please call our education sales team at 973.353.7058 or email artseducation@njpac.org. Visit njpac.org/education

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