

teacher resource guide

schooltime performance series



step
afrika!

arts
education
njpac
discover. create. grow.

about the performance

Energetic, powerful, emotive and groundbreaking – Step Afrika! is widely considered to be the first professional dance company devoted to the art of stepping. Founded in 1994 by C. Brian Williams during an exchange program with the Soweto Dance Theatre of Johannesburg, the dance company has grown into a formidable cultural force spreading knowledge and appreciation of this quintessential American art form. Step Afrika! has toured more than 60 countries in the world and is ranked one of the top ten African American dance companies in America.

The performances showcase the art form of stepping in all of its facets. Stepping is a percussive dance form that originated from the competitive schoolyard song and dance rituals practiced by historically African American fraternities and sororities, beginning in the 1900s. Stepping has reached mainstream audiences, thanks to pioneering artists and organizations like Step Afrika! Along with stepping, the dance company also utilizes other dance forms representing the African diasporic experience and fuses them with modern and contemporary movement, creating a wholly unique and moving stage presence.

Step Afrika! is unlike any other dance show. Performers sing, chant and tell stories while they move skillfully. The performances are enhanced with live music and

technology, leaving the audience moved and inspired by what transpires on stage.

The company has a wealth of repertory pieces reflecting upon the African American experience, such as *The Migration: Reflections on Jacob Lawrence*, *Green is the New Black*, *Symphony in Step*, *Drumfolk*, and its annual *Magical Musical Holiday Step Show*.

In addition to its riveting stage performances, Step Afrika! offers various educational programming for young people from elementary through high school. Their programming encompasses reading enrichment, college prep, step workshops and master classes, performance training, and educational lectures. Step Afrika! has 14 full-time dancers, many of whom are alumni of Historically Black Colleges and Universities (HBCU) and are members of historically black Greek fraternities and sororities.

Step Afrika! has won the Mayor's Arts Awards for Outstanding Contribution to Arts Education, Innovation in the Arts, and Excellence in an Artistic Discipline. The dance company also had the honor of headlining President Barack Obama's Black History Month Reception at the White House. Step Afrika was also featured in an interactive exhibit on stepping at the Smithsonian's National Museum of African-American History & Culture.



key people in step afrika!

C. Brian Williams

Founder and Executive Director Williams is a proud graduate of Howard University and is a member of Alpha Phi Alpha Fraternity, Inc. Beta Chapter, the first and oldest African-American Greek-lettered fraternity. Williams first encountered stepping being performed on campus and got into performing the dance when he joined his fraternity. In the early 1990s, Williams then moved to Africa and started researching step and African culture.

Buoyed by his experience living in Southern Africa, Williams founded Step Afrika! in 1994. Under his leadership, Step Afrika! has become a well-respected and acclaimed dance company that has had the honor of performing at the White House and other prestigious venues. Among its awards, the dance company had the distinct honor of being dubbed Washington, D.C.'s official Cultural Ambassador.

As a recognized global leader in stepping, Williams has performed, lectured and taught across the world, in places like South and Central America, Europe, Africa, the Middle East, Asia, the Caribbean and throughout America. He also founded the Step Afrika! International Cultural Festival in Johannesburg, South Africa.

Other honors of his include being named a "Civic/Community Visionary" by NV Magazine, a "Nation Builder" by the National Black Caucus of State Legislators, receiving the Mayor's Art Award for Innovation in the Arts, and the Pola Nirenska Award for Contemporary Achievement in Dance.

Along with these plaudits, Williams has been featured in several documentaries and news reports about the art form, including being mentioned in the book, *Soulstepping*, which is a chronicle of the history of stepping.

Mfoniso Akpa, Artistic Director

Mfoniso Akpan attended the State University of New York at Stony Brook, where she studied biochemistry and was a member of Delta Sigma Theta Sorority, Inc., a black sorority founded in 1913 at Howard University that is considered to be the largest African American Greek-lettered organization. In the sorority, she honed her stepping skills via many public and private performances. She has had training at the Bernice Johnson Cultural Arts Center and has performed at many prestigious venues such as Carnegie Hall, Avery Fisher Hall, the Apollo Theater, the Brooklyn Academy of Music and Lincoln Center. For the off-Broadway show "Hoofin' 2 Hittin'," Akpan was billed as featured stepper and dancer. Though she is primarily known for step, Akpan has an extensive background in dance with training in tap, ballet, jazz, modern and African.



inspired ideas in the classroom

P

E

R

F

O

R

M

| Teacher Focus | | Student Activity | NJ Student Learning Standards |
|-----------------------------|---|---|---|
| Prepare for the performance | <p>Elementary: Watch the youtube video The First Djembe. Discuss the Stono Rebellion and how drums were banned after. Introduce the idea of body percussion and stepping. Get the students moving by engaging in a simple call and response with different clapped rhythms.</p> <p>Secondary: Read the History of the Djembe article. Discuss the African Diaspora, slavery in American, and the Stono Rebellion and how drums were banned as a result with the Step Afrika video.</p> <p>All grades: Explore the Step Afrika website. Discuss what a respectful, virtual audience member sounds like, looks like, and feels like.</p> | <p>Elementary: Watch the youtube video The First Djembe and think about what role the djembe plays in West African culture. Read the webpage on the Stono Rebellion and discuss why the government would ban drums as a punishment to the slaves. Participate in call and response clapping activity with your teacher.</p> <p>Secondary: Read about the history and significance of the Djembe drum. Learn about the Stono Rebellion through this article and Step Afrika video. Discuss the significance of banning drums and how this paved the way for a new form of dance.</p> <p>All grades: Watch the Step Afrika promotional trailer. Make predictions about what you will see in the performance.</p> | <p>English Language Arts NJLSA.R.7, NJLSA.SL1, NJLSA.SL2</p> <p>Social Students 6.2 World History/Global Studies</p> <p>NJ Arts Anchor Standard 7, 9</p> <p>21st Career Readiness 9.4.GCA, 9.4.12.CI.1</p> |
| Experience the performance | <p>Before the show: Prepare students to be active audience members and notice the different rhythms and which body parts are used to create sounds. Encourage students to take notes while they watch.</p> <p>After the show: Facilitate a discussion with students about what they found interesting or surprising about the performance.</p> | <p>Before the show: Be an active audience member. Notice the layering of rhythms and body parts used to create sounds.</p> <p>After the show: What was memorable about the performance? Do you have any questions about what you saw?</p> | <p>English Language Arts NJLSA.R.7, NJLSA.SL1 NJLSA.SL2</p> <p>Social Students 6.2 World History/Global Studies</p> <p>NJ Arts Anchor Standard 7, 9</p> <p>21st Career Readiness 9.4.GCA, 9.4.12.CI.1</p> |
| Reflect, respond and read | <p>All grades: Have students complete Activity Sheet #1.</p> <p>Elementary: Have students share their drawings. Then, guide students through a reflection of the performance. Ask questions about how stepping and body percussion relate back to the significance of the djembe.</p> <p>Secondary: (Above and) Discuss the relationship between dancers. How did they interact on stage and with their rhythms to communicate a message? How does this relate back to the translation, ‘everyone gather together,’ of the djembe?</p> | <p>All grades: Complete Activity Sheet #1.</p> <p>Elementary: Share drawings, then reflect on the following prompts: What body parts did you see the dancers use to create sounds? How would you describe the movement? What was the most memorable part and why?</p> <p>Secondary: (Above and) How did you see the embodiment of the djembe on stage in the dancers?</p> | <p>English Language Arts NJLSA.R.7, NJLSA.SL1 NJLSA.SL2</p> <p>Social Students 6.2 World History/Global Studies</p> <p>NJ Arts Anchor Standard 1, 2, 3, 9, 10</p> <p>21st Career Readiness 9.4.GCA, 9.4.12.CI.1</p> |
| Focus | <p>Look at the creation of stepping videos - elementary, secondary. Discuss how stepping was established as a means to empower individuals and strengthen communities. Have students complete Activity Sheet #2.</p> | <p>Watch the creating of stepping videos with your classmates - elementary, secondary. Complete Activity Sheet #2.</p> | <p>English Language Arts NJLSA.W3, NJLSA.SL2</p> <p>NJ Arts Anchor Standard 7, 8, 9, 10</p> <p>21st Career Readiness 9.4.GCA, 9.4.12.CI.1</p> |
| Originate | <p>Elementary: Guide students through choreographing a short body percussion phrase that can be repeated. Encourage them to experiment with using different body parts to generate sound and different rhythms. Have students practice reciting their poems from the previous activity sheet aloud.</p> <p>Secondary: (Above and) Have students use their unique body percussion phrase as accompaniment to their spoken word poem about community.</p> | <p>Elementary: Create a short body percussion phrase that can be repeated. Explore using different body parts to make sounds!</p> <p>Secondary: Create a unique body percussion phrase using different parts of your body. Explore using pauses to create different rhythm patterns!</p> | <p>English Language Arts NJLSA.W3</p> <p>NJ Arts Anchor Standard 1, 2, 3</p> <p>21st Career Readiness 9.4.GCA, 9.4.12.CI.1</p> |
| Rehearse | <p>Elementary: Have students practice their choreographies at least 3 times following the pattern of: body percussion - poem - body percussion. Remind students of the high energy seen in the Step Afrika dancers and encourage them to put forth the same effort.</p> <p>Secondary: (Above and) Have students practice performing their spoken word poem and body percussion at the same time.</p> <p>All grades: Review expectations for a class showing. Offer prompts for the audience members to reflect on such as “I found it interesting when...” and “It reminded me of...”</p> | <p>Practice your choreography at least 3 times. Review the audience observations prompts so that you are prepared to be an active audience member. Remember to be respectful of your classmates throughout the performances.</p> | <p>English Language Arts NJLSA.W3</p> <p>NJ Arts Anchor Standard 4, 5, 6</p> <p>21st Career Readiness 9.4.GCA, 9.4.12.CI.1</p> |
| Make magic | <p>Have students perform their body percussion poem choreographies one at a time in front of the class. Encourage them to be energetic and expressive. Ask audience members to reflect on what they saw.</p> <p>Extension Activity: Create a class film of the performance to share with school and community stakeholders.</p> | <p>Perform your body percussion poem choreography and go all out! Support your peers’ in their performances by being a respectful audience member and sharing observations. Be proud of yourself, you did it!</p> | <p>English Language Arts NJLSA.SL1, NJLSA.SL2.</p> <p>NJ Arts Anchor Standard 4, 5, 6</p> <p>21st Career Readiness 9.4.GCA, 9.4.12.CI.1</p> |

curriculum standards

New Jersey Student Learning Standards

Visual & Performing Arts Standard (Same as National Core Arts Standards)

Artistic Process: Creating

Anchor Standard #1: Generating and conceptualizing ideas.

Anchor Standard #2: Organizing and developing ideas.

Anchor Standard #3: Refining and completing products.

Artistic Process: Performing/Presenting/Producing

Anchor Standard #4: Selecting, analyzing, and interpreting work.

Anchor Standard #5: Developing and refining techniques and models or steps needed to create products.

Anchor Standard #6: Conveying meaning through art.

Artistic Process: Responding

Anchor Standard #7: Perceiving and analyzing products.

Anchor Standard #8: Interpreting intent and meaning.

Anchor Standard #9: Applying criteria to evaluate products.

Artistic Process: Connecting

Anchor Standard #10: Synthesizing and relating knowledge and personal experiences to create products.

Anchor Standard #11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

English Language Arts

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

NJSLSA.W3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

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.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

Social Studies

6.2 World History/Global Studies: All students will acquire the knowledge and skills to think analytically and systematically about how past interactions of people, cultures, and the environment affect issues across time and cultures. Such knowledge and skills enable students to make informed decisions as socially and ethically responsible world citizens in the 21st century.

Career Readiness, Life Literacies, and Key Skills

9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.

9.4.12.GCA.1: Collaborate with individuals analyze a variety of potential solutions to climate change effects and determine why solutions may work better than others (e.g., political, economic, cultural).

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

nj.gov/education/cccs/2020/2020%20NJSLS-SS.pdf

NJ STUDENT LEARNING STANDARDS– VISUAL & PERFORMING ARTS.

nj.gov/education/cccs/2020/2020%20NJSLS-VPA.pdf

NATIONAL CORE ARTS STANDARDS

nationalartsstandards.org

cultural connections



A Short Primer on Stepping

What is Stepping?: Stepping or step dancing is a percussive, expressive dance that first originated among Black fraternities and sororities and on the campuses of Historically Black Colleges and Universities (HBCU). People use their whole body to make percussive sounds, from stomping their feet, clapping their hands and other body parts, and chanting, singing and performing spoken word. It is typically done in a group and with coordinated movements.

Stepping has elements from tap dance, military marching, and may even incorporate moves from breakdancing and gymnastics. Stepping can incorporate props such as canes and sticks and dancers often dress in matching costumes or uniforms.

Stepping in Popular Culture: Stepping has spilled out of college campuses and into popular culture in a number of ways. Movies have been a huge vehicle in introducing stepping to the larger world. Stepping was featured prominently in Spike Lee's movie *School Daze*, which was released in 1988 and the film *Stomp the Yard* released in 2007. Both films displayed stepping and the African American college experience as central, unifying elements in the plot.

A Different World, a popular television show that ran from September 24, 1987 to July 9, 1993, was set at a fictional historical Black college (HBCU), Hillman

College, and prominently featured stepping and Greek organizations.

One of the most visible examples of step performance in recent years was Beyoncé's 2018 Coachella concert. Choreographed and designed as a tribute to the Black college experience, the rousing and mesmerizing performance incorporated marching bands, drumlines, majorettes, and, of course, stepping.

Historically Black Colleges and Universities (HBCU)

Stepping would not have been possible if it weren't for the existence of Historically Black Colleges and Universities (HBCU). Historically Black Colleges and Universities were established to serve the educational needs of African Americans as they were generally denied admission to traditionally white institutions. As a result, HBCUs became the principle means for providing postsecondary education to African Americans. Many of these Black institutions came into existence after the Civil War throughout the South with support from the Freedmen's Bureau, a federal organization that operated during Reconstruction to help former slaves adjust to freedom. Some of the most well-known HBCUs include Howard University, Morehouse College, Spelman College and Dillard University. Some of the notable Americans who attended these institutions include Dr. Martin

cultural connections

Luther King Jr. and filmmaker Spike Lee, both graduates of Morehouse; California Senator Kamala Harris, a graduate of Howard University; and Katherine Johnson, whose life's work was honored in the film *Hidden Figures*, graduated from West Virginia State University. These schools served as gateways to economic prosperity at a time when many name brand higher institutions shut out black people.

In recent years, there have been changes and challenges at HBCUs. Admissions at HBCUs have dropped due to the impact of desegregation and more opportunities to enroll at non-HBCU schools. A few historically black institutions, such as West Virginia State University and Bluefield State College, have transitioned to majority white institutions to ensure the institution's financial survival. Elite HBCUs have had to compete with "Ivy League" schools, like Harvard and Yale, for the highest achieving African American students and faculty while also contending with smaller endowments as compared to white institutions. The smaller endowments are a consequence of a mix of factors, according to educational scholars, including a lack of active donations pools and the economic gulf regarding wealth accumulation when comparing African Americans to their caucasian counterparts. This spotlight on giving has yielded some promising developments - MacKenzie Scott, ex-wife of Amazon co-founder Jeff Bezos, gave \$160 million dollars to historically black colleges and universities. Former New York Mayor Michael Bloomberg is giving \$100 million dollars to four historically black medical schools.

Black Greek-lettered Organizations: Fraternities and sororities provided a central resource of support and services in the educational advancement of African American students, alumni and professionals. Also, they were a way to combat racism, as many college and university campuses excluded students and professionals of color. These organizations were created during a time in history when society's view of academic education for African Americans seemed impractical.

The National Pan-Hellenic Council (NPHC) serves as the premier organization for black fraternities and sororities and is made up of nine members, called the Divine Nine. They are the following:

Alpha Phi Alpha Fraternity,
Founded 1906, Cornell University

Alpha Kappa Alpha Sorority,
Founded 1908, Howard University

Kappa Alpha Psi Fraternity,
Founded 1911, Indiana University

Omega Psi Phi Fraternity,
Founded 1911, Howard University

Delta Sigma Theta Sorority,
Founded 1913, Howard University

Phi Beta Sigma Fraternity,
Founded 1914, Howard University

Zeta Phi Beta Sorority,
Founded 1920, Howard University

Sigma Gamma Rho Sorority,
Founded 1922, Butler University

Iota Phi Theta Fraternity,
Founded 1963, Morgan State University

Other Percussive Dances

Stepping is not the only dance that utilizes percussive sound making in its movements. From all over the world, people have been dancing, stomping their feet hard on the floor, slapping their thighs, and clapping in joy, celebration, ritual and even to intimidate. Here are several dances that have percussive elements.

Tap Dance: Tap Dance is a distinctly American art form characterized by using the sounds of metal taps affixed to the heel and toe of shoes striking the floor as a form of percussion. Tap Dance is the cross-section between African rhythms and Irish Jig. Tap is known for its virtuosity, syncopated rhythms, improvisation, loose movements, and emphasis on solo performances. Major tap dancers include The Nicholas Brothers, Gregory Hines and Newark's native son Savion Glover.

Gumboot Dance: A dance originating in South Africa that has performers dancing in Wellington boots aka gumboots. Dancers stomp their feet in rhythm, clap their hands, slap their thighs and other body parts, and chant. The gumboot dance came about from South African gold miners who wore Wellington boots while working. Conditions in mines were dangerous and dark. Mine floors often flooded due to poor drainage, causing skin problems and disease. Rather than spending money to properly drain the shafts, the bosses issued rubber gumboots to the workers instead. Miners weren't allowed to talk to each other so they used their boots to do their talking for them. Facing oppression and hardship, the workers were forced to adapt and create new forms of communication and entertainment.

Irish Jig: Folk dancing commonly associated with Ireland. A step dance that features rhythmic jumps and lively skipping, usually set to bag pipes and a fiddle. Special shoes with hard soles are worn to make a percussive sound when dancers tap the floor.

English Clog Dancing: A form dancing popular in England and Wales where people dance wearing wooden shoes or clogs. Dancers tap their clogs against the floor in order to create a percussive rhythm.

Haka: A ceremonial dance created by the Maori people in New Zealand. Haka is performed at special occasions such as a weddings and funerals and to greet VIPs at ceremonies and parties. Haka is usually done in a group and is characterized by its vigor and ferocity. Dancers stomp their feet, slap their arms and thighs, chant, and stick out their tongue and bug out their eyes. The haka has become famous due to New Zealand's rugby team All Blacks, who perform the haka before each match.



vocabulary

Percussion/Percussive

A means of making sound by striking one surface against another. This can take the form of hands clapping each other, hands clapping the floor, feet stomping, or someone beating on drums, which is considered a percussion instrument. Percussion instruments are musical instruments where you make sound by either beating or scraping an object. Percussive is an adjective meaning loud, noisy – like the sound of a drum getting struck.

Choreography

The art or practice of designing combinations and sequences of movements of physical bodies. The person who creates the steps, combinations and patterns of a ballet or dance is called the choreographer.

Repertory

A stock selection of plays, dances or pieces that a company or performer knows or is prepared to present regularly.

Modern Dance

A form of contemporary theatrical and concert dance that uses special techniques and the entire body in movements in order to express abstract ideas. Choreographed movements can be angular, silky and frenetic. Modern dance pioneers rejected the rigidity of ballet and its relatively limited range of motion. What constitutes modern dance has changed over the years as every generation of artists interpret what it means to them.

Ballet

A highly technical dance that evolved in the Italian Renaissance era and French aristocratic courts. Movements are rigid, formal, graceful and athletic. Ballet is known for its ethereal feel, complex technique while en pointe (dancing on tips of toes) and corsets. Dancers move with well-maintained posture and precision.

African Dance

An umbrella term that refers to various dances from Sub-Saharan Africa (the geographic are of the continent below the Sahara Desert). African dances are joyful, sensual, frenetic and rhythmic. Dancers fully articulate each body part, dance in syncopation, and utilize improvisation. Individual talent is emphasized. Various body parts including the chest, arms, wrist, etc. may move in different rhythms to the music. African Dance has become widely popular all the world, its influence spanning rural tribal regions to African cities and to dance offs in Western cities like Paris, where footage of the dance has gone viral.



Jazz Dance

The term jazz dance has been used as an umbrella term for the various popular/vernacular dances that were developed in the African American community before the 1950s. Jazz dance was performed alongside jazz music. Tap dance was considered a jazz dance in addition to the Charleston, the Cakewalk and the Lindy Hop. After the 1950s, the definition of jazz dance began to include the theatrical and technical choreography of artists like Bob Fosse who made the musicals Cabaret and Chicago famous. Contemporary jazz dance is typically characterized with dance moves that are grounded – dancers keep a low center of gravity and often bend their knees, syncopation – emphasizing with movement an off-beat note, isolation moves – isolating the hands, ribcage or another body part, and a sinewy sensuality in the way dancers move.

Rhythm

Rhythm in music means a strong, regular pattern of sound. In dance, it is typically used to refer to dancers moving in sync with the beat.

Syncopation

A musical term that means music or a portion of music that is off-beat and deviates from the expected rhythm or beat. Instead of emphasizing the strong beats of rhythmic pattern, the weak beats or weak parts of the beat are emphasized. In dance, it means a variation from the standard timing or pattern of rhythm. This usually manifests in dancers taking more than one step on a single beat of music.

Harmony

Can mean a pleasing arrangement that seems unified and coherent. In music, it can mean a “the combination of simultaneous musical notes in a chord,” according to the Merriam Webster dictionary. In dance, harmony means various movement/moves working together into a cohesive, beautiful whole that excites the senses. Harmony in dance can mean seemingly contrasting elements working together such as power and elegance working together.

Call and Response

A melody played, sung or spoken by the leader and is responded to or echoed by one or more singers or players in response. Call-and-response has its roots in African-American cultural norms resonating in plantation work songs and African American churches in which the preacher would ask for affirmations from the congregation and receive a vocal praise in response.

Spoken Word

An umbrella term for poetry performed live or recorded that draws elements from rap and hip hop. The poetic style employs rhythm, rhyme, repetition, word play and improvisation. The subject matter is often centered around social justice issues. Famous spoken word poets include Gil Scott-Heron, the Last Poets, and the Watts Prophets.

resources

Websites

Step Afrika!

stepafrika.org

Step Afrika! Facebook

facebook.com/StepAfrika1994

About Step Dancing

ncpedia.org/step-dancing

The Art of Stepping—and How It’s Brought People Together for More Than a Century

dancespirit.com/the-art-of-stepping-and-how-its-brought-people-together-for-more-than-a-century-2551841621.html

What is Stepping?

baylor.edu/studentactivities/index.php?id=944795

A Brief History of Stepping

buzzfeed.com/bryanthua/a-brief-history-of-stepping

More Than Dance: Here Are 8 Things You Need To Know About The Art Of Stepping

essence.com/culture/what-to-know-history-stepping

The dance styles of So You Think You Can Dance, explained

vox.com/2018/7/13/17556030/sytycd-dance-styles-guide

Contemporary Dance Terms

contemporary-dance.org/dance-terms.html

Videos

Step Afrika! brings dance and culture across the country

youtube.com/watch?v=YILT6VLY0o&t=164s

Step Afrika at CMU

youtube.com/watch?v=8BVFvJ98Gww

Summer Steps with Step Afrika! Culminating Performance Virtual Premiere

youtube.com/watch?v=80IFdEtV-ao

Step Afrika! takes DC Students to Croatia!

youtube.com/watch?v=zwqxv4Y1g6l

Step Afrika! | Fall 2017

youtube.com/watch?v=fdkvfoq9s8A

Alpha Kappa Alpha | Beta Psi Chapter | Homecoming Step Show | 2018

youtube.com/watch?v=VpLvTzTVyus

Alpha Phi Alpha, Beta Chapter - Howard Homecoming Step Show 2017

youtube.com/watch?v=24j_ehMcIls

Omega Psi Phi Fraternity, Inc. Alpha Chapter - 2017 Homecoming Step Show

youtube.com/watch?v=ONGZMvGUZ4g

Alpha Phi Alpha WINS 2016 Atlanta Greek Picnic \$10,000 Step show (Official Video)

youtube.com/watch?v=LQSU6vqQMs4

Books

Soulstepping: African American Step Shows

Elizabeth C. Fine

University of Illinois Press; Illustrated Edition (December 10, 2007)

African American Dance: An illustrated History

Barbara S. Glass

McFarland; Reprint Edition (May 10, 2012)

Steppin’ on the Blues: The Visible Rhythms of African American Dance (Folklore and Society)

Jacqui Malone

University of Illinois Press; First Edition (March 1, 1996)

Hot Feet and Social Change: African Dance and Diaspora Communities

Kariam Welsh (Editor, Contributor), Esailama Diouf (Editor, Contributor), Yvonne Daniel (Editor, Contributor), etc.

University of Illinois Press; Illustrated Edition (November 4, 2019)

njpac staff

(partial listing)

Steven M. Goldman, Esq. & Barry H. Ostrowsky, Co-Chairs, NJPAC Board of Directors

John Schreiber, President & CEO

Jennifer Tsukayama, Vice President, Arts Education

Mark Gross, Director, Jazz Instruction

Vicky Revesz, Director Program Operations

Rosa Hyde, Director AED Performances and Special Event Operations

Roe Bell, Senior Manager, School and Community Programs

Danielle Vauters, Senior Manager, Programming and Performances

Ashley Mandaglio, Senior Manager, Professional Development and Training

Daniel Silverstein, Manager On-Site Programs

Kristine Mathieson, Manager, In-School Programs

Sheikia, Purple Haze Norris, Director, Hip Hop Arts and Culture

Teacher Resource Guide Committee

Katherine Brodhead-Cullen, Andrea Seigel, Krystle Seit, Doriane Swain, Rebecca Visintainer, Sharon Adarlo, Teacher Resource Guide Writer

the arts in your school

In-School Residencies: Residencies: NJPAC teaching artists come right to your school—online—to teach the performing arts to your students. Our super-flexible virtual residencies are designed to meet your needs, and you'll have a dedicated program manager to help you every step of the way. It's the perfect program to keep your students creating, connecting and expressing themselves through the magic of the arts.

Professional Development: Calling all educators! Expand your teaching skills, deepen your curriculum and give yourself a creative boost in NJPAC's forward-thinking professional development workshops. Our virtual PD programs are for teachers all the way from pre-K to high school, and include hip hop, dance, storytelling, theater, music and more. Not only will you learn something... you'll also have fun and be inspired..

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 hip hop, jazz, devised 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 email our education sales team at artseducation@njpac.org. Visit njpac.org/education

Generous support for SchoolTime provided, in part, by



Major support for NJPAC Arts Education programs is provided by: BD, Stewart and Judy Colton, Leon and Toby Cooperman, Healthcare Foundation of New Jersey, Mars Wrigley, Merck Foundation, Panasonic Foundation, Inc., The Prudential Foundation, PSEG Foundation, Steven and Beverly Rubenstein Charitable Foundation, The John Strangfeld and Mary Kay Strangfeld Foundation, The Victoria Foundation, Wells Fargo, Women@NJPAC, New Jersey State Council on the Arts and Discover Jersey Arts

NJPAC Arts Education programs are made possible by the generosity of our endowment donors: The Arts Education Endowment Fund in honor of Raymond C. Chambers, The Joan and Allen Bildner Family Fund, Toby and Leon Cooperman, Albert and Katherine Merck, The Sagner Family Foundation, Wells Fargo

Generous annual support for NJPAC Arts Education Programs is provided by: Atlantic Tomorrow's Office, Broadridge Financial Solutions, Inc., Jennifer A. Chalsty, Mimi and Edwin Feliciano, Don Katz & Leslie Larson, McCrane Foundation, Inc., care of Margrit McCrane, The MCJ Amelior Foundation, Johnny Mercer Foundation, NJ Advance Media, NJM Insurance Group, David & Marian Rocker, Santander Bank, TD Charitable Foundation, Turrell Fund, Verizon, John and Suzanne Willian, and an anonymous donor