

STEP AFRiKA!



School Matinee Performances



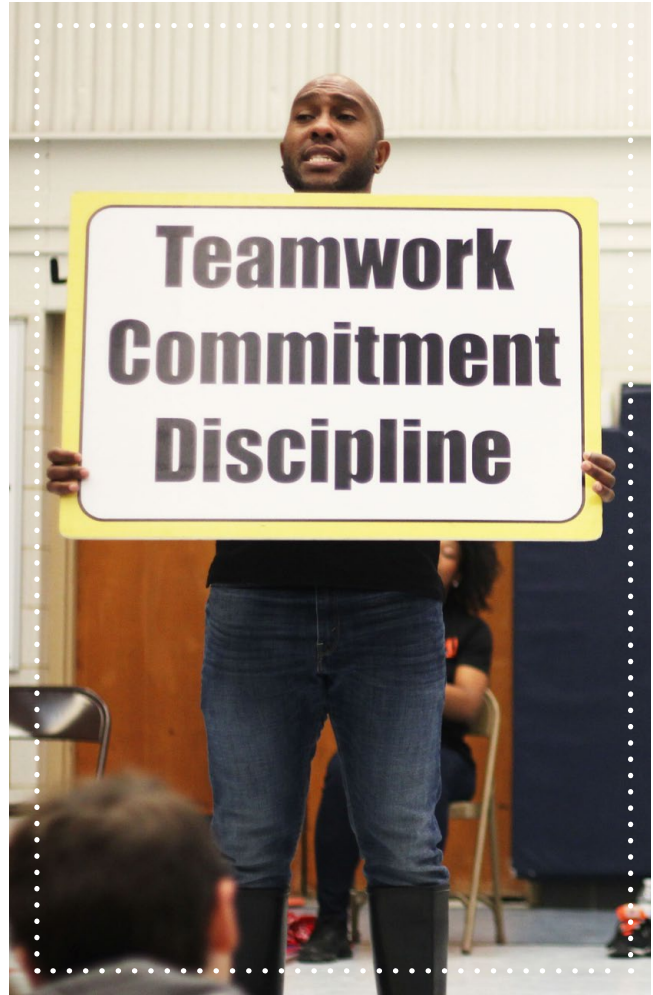
TEACHER RESOURCE GUIDE

Step Afrika!

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COMMUNITY ENGAGEMENT & EDUCATION



The lessons and activities in this guide are driven by the Ohio Learning Standards in English Language Arts (2017), Fine Arts (2012), Physical Education (adopted 2015), Science (2019), and Social Studies (revised 2019).

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

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

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



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

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

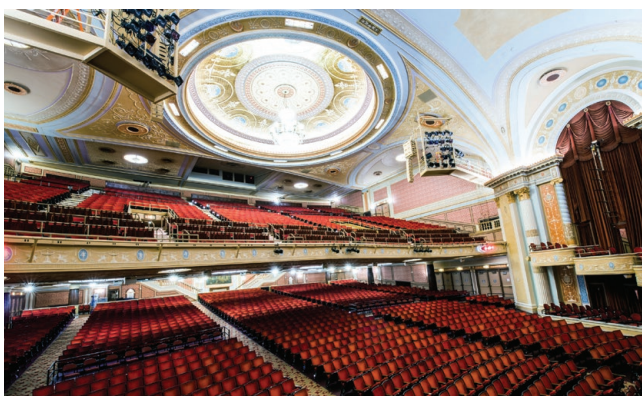
ABOUT PLAYHOUSE SQUARE



Playhouse Square is an exciting field trip destination! As the country's largest performing arts center outside of New York, the not-for-profit Playhouse Square attracts more than one million guests to 1,000+ shows and events each year. Five of Playhouse Square's 11 performance spaces are historic theaters that first opened in the early 1920s. By the late 1960s, they had been abandoned. A group of volunteers saved the theaters from being turned into parking lots. Now, all five historic theaters are fully restored.

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

When you visit, be sure to check out the GE Chandelier, the largest outdoor chandelier in North America, and the retro Playhouse Square sign with its 9-foot-tall letters!



COMING TO THE THEATER

This discussion and attendance at one of our in-person School Matinee Performances address the following Fine Arts Ohio Learning Standards for Drama: K.1CE, K.5CE, 1.5CE, 2.3RE, 2.6CE, 4.6CE

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

Here are a few points to begin the discussion:

- You and your students will be greeted and helped to your seats by members of Playhouse Square's staff and "RedCoat" volunteers.
- Theaters are built to magnify sound. Even the slightest whisper can be heard throughout the theater. Remember that not only can those around you hear you, but the performers can also too.
- As you watch the performance, feel free to respond by laughing or applauding. Theatre is meant to excite, entice, and motivate its audience. It helps us to see a different perspective from our own.
- Food, drink and gum are not permitted in the theater for school matinee performances.
- Photography and recording of performances are not permitted.
- Mobile phones and other electronic or noise-making devices should be silenced and put away before the performance begins.
- When the houselights dim, the performance is about to begin. Please turn your attention toward the stage.
- After the performance, a member of the Playhouse Square staff will come out on stage to dismiss each school by group number. Check around your seat to make sure you have all your personal belongings before leaving.



ABOUT STEP AFRIKA!

Founded in 1994, Step Afrika! is the first professional company dedicated to the tradition of stepping. Under Mr. Williams' leadership, stepping has evolved into one of America's cultural exports, touring more than 60 countries across the globe, and the Company now ranks as one of the top ten African-American dance companies in the United States.

Step Afrika! blends percussive dance styles practiced by historically African American fraternities and sororities; traditional African dances; and an array of contemporary dance and art forms into a cohesive, compelling, artistic experience. 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. The Company reaches tens of thousands of Americans each year through a 50-city tour of colleges and theaters and performs globally as Washington, D.C.'s one and only Cultural Ambassador.

Step Afrika! has earned Mayor's Arts Awards for *Outstanding Contribution to Arts Education, Innovation in the Arts, Excellence in an Artistic Discipline* and headlined President Barack Obama's Black History Month Reception at The White House. The Company is featured prominently at the Smithsonian's National Museum of African-American History & Culture with the world's first *stepping* interactive exhibit.



ABOUT THE CREATOR



C. Brian Williams, the founder and executive director of Step Afrika!, attended Howard University in Washington, D.C., where he learned how to step. Later he visited South Africa, and saw a young boy dancing a style that looked very similar to stepping. Recognizing the connection, Brian

wanted to find a way for Africans and Americans to share their dances, music and culture. In 1994, he founded Step Afrika! as the first professional company dedicated to the tradition of stepping. Step Afrika! ranks as one of the top ten African American dance companies in the United States.



ABOUT STEPPING

In the early 1900s, African American students who were members of college organizations called sororities (for women) and fraternities (for men) created stepping. Stepping became a way that members of these organizations showed pride.

There are many styles of stepping. Fraternities and Sororities develop their own particular style. Traditionally, male step teams were more athletic in their style of stepping; hitting the floor harder and performing more stunts. Female step teams focused on hand work and singing. In recent years, however, female step teams have developed more physical choreography.

Stepping is historically associated with college groups, but today the art form is universal and highly appealing to young people. Stepping has become a mainstream art form, and has been highlighted in motion pictures such as *Stomp The Yard*, *School Daze*, and *Drumline*. Stepping can also be found in schools, churches and community-based organizations across the United States.

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). These 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. These schools served as gateways to economic prosperity.

In recent years, there have been changes and challenges at HBCUs. Admissions have dropped due to the impact of desegregation and more opportunities to enroll at non-HBCU schools. A few historically black institutions have transitioned to majority white institutions to ensure the school'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.



KEY TERMS & EVENTS

Accents – beats that sound stronger than others

Beats – sounds that repeat again and again in a regular pattern. The ticking of a clock, the sound of footsteps and hand clapping to music are all examples of beats.

Call and Response – when a leader makes a statement with words or movements to which others repeat or answer

Choreography – the art of making a dance. Choreographers are people who make dances by putting movements together.

Commitment – being dedicated to something

Discipline – having the self-control and focus necessary to achieve

Fraternity or Sorority – a social organization with lifelong membership of men- Fraternity or women-Sorority with similar beliefs that people join in North American colleges and universities

Percussion – a way of making sound by striking one surface against another, such as clapping hands, stomping feet, or beating a drum.

Polyrhythm – combining two or more different rhythms together at the same time

Repetitive – when something is repeated multiple times in short succession

Rhythm – a pattern of long and short sounds organized by beat, accent and tempo

Stepping, or Step Dancing – a highly energetic art form first developed through the song and dance rituals of South Africa. African American fraternities and sororities adapted these traditions into a community building form known as stepping.

Syncopation – a musical term that means music or a portion of music is off-beat and deviates from the expected rhythm or beat; a variation in standard timing or pattern of rhythm.

Teamwork – working together to accomplish a goal

Tempo – the speed at which beats are played

The Divine Nine – a group of Fraternities and Sororities that developed unique core values that were used to uplift and educate the Black race in the face of racial inequities. Throughout history, The Divine Nine members fought for suffrage, the Civil Rights Movement, and have continued through the Black Lives Matter movement.

- 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

PRE-SHOW ACTIVITIES

Classroom Connections Video Workshop (Grades K-4)

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

Dance: K.2PE, 2.3PE, 3.3PR

Science: K.PS.2, 1.LS.1, 1.LS.2

Social Studies: K.Geo.6, 1.Geo.4, 1.Geo.5



Playhouse Square teaching artists design workshops to actively explore and connect with the art forms and themes students will see during the performance. Join AJ and Molly as they explore the origins of stepping, travel to Africa and learn some fun facts about the country.

Run time: 6:42

Further Learning

Africa – The second largest continent in the world, Africa covers 6% of the world’s total surface and has 54 countries. We look at Egypt, The Nile River, Ghana, and Madagascar.

This video discusses Egypt, Ghana, and Madagascar which are marked on the map here. For additional connections, have students complete the Color-by-Country activity on the next page and see if they can uncover any fun or unique facts about some of the others they locate!

Habitat – The area or environment that a plant or animal naturally lives. 6 main types of habitats are: forests, grasslands, deserts, mountains, polar regions, and aquatic (water).



Color by Country (Grades: 1-12)

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

Social Studies: K.Geo.6, 1.Geo.4, 2.Geo.5, 3.Geo.4

As mentioned in the pre-show workshop video, Africa is the 2nd largest continent in the world with 54 countries, the roots of which contributed to much of the cultural elements students will see during their Step Afrika! field trip. Provide the map on the following page to students, along with a political map of Africa showing the country placements (see resources page). Students should match up the countries' names with the location

on the map using a different color or coloring type for each country. They should mark both the box next to the country's name and the country itself to match. Set a timer for 10 minutes. In that time, how many countries can they locate and color? If needed, locational clues (i.e., northern, western, southern) can be provided to students upon request.



Color-by-Country



- | | |
|---|--|
| <input type="checkbox"/> Algeria | <input type="checkbox"/> Lesotho |
| <input type="checkbox"/> Angola | <input type="checkbox"/> Liberia |
| <input type="checkbox"/> Benin | <input type="checkbox"/> Libya |
| <input type="checkbox"/> Botswana | <input type="checkbox"/> Madagascar |
| <input type="checkbox"/> Burkina Faso | <input type="checkbox"/> Malawi |
| <input type="checkbox"/> Burundi | <input type="checkbox"/> Mali |
| <input type="checkbox"/> Cabo Verde | <input type="checkbox"/> Mauritania |
| <input type="checkbox"/> Cameroon | <input type="checkbox"/> Mauritius |
| <input type="checkbox"/> Central African Republic | <input type="checkbox"/> Morocco |
| <input type="checkbox"/> Chad | <input type="checkbox"/> Mozambique |
| <input type="checkbox"/> Comoros | <input type="checkbox"/> Namibia |
| <input type="checkbox"/> Congo | <input type="checkbox"/> Niger |
| <input type="checkbox"/> Cote d'Ivoire | <input type="checkbox"/> Nigeria |
| <input type="checkbox"/> Djibouti | <input type="checkbox"/> Rwanda |
| <input type="checkbox"/> DR Congo | <input type="checkbox"/> Senegal |
| <input type="checkbox"/> Gabon | <input type="checkbox"/> Sierra Leone |
| <input type="checkbox"/> Gambia | <input type="checkbox"/> Sao Tome & Principe |
| <input type="checkbox"/> Ghana | <input type="checkbox"/> South Sudan |
| <input type="checkbox"/> Guinea | <input type="checkbox"/> Sudan |
| <input type="checkbox"/> Guinea-Bissau | <input type="checkbox"/> Tanzania |
| <input type="checkbox"/> Egypt | <input type="checkbox"/> Togo |
| <input type="checkbox"/> Eritrea | <input type="checkbox"/> Tunisia |
| <input type="checkbox"/> Eswatini | <input type="checkbox"/> Uganda |
| <input type="checkbox"/> Ethiopia | <input type="checkbox"/> Zambia |
| <input type="checkbox"/> Equatorial Guinea | <input type="checkbox"/> Zimbabwe |
| <input type="checkbox"/> Kenya | |

The Beat (Grades: K-12)

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

Music: K.2CE, K.2PR, K.4CE, 1.2CE, 2.2CE, 2.4PR, 3.2CE, 3.6PR, 4.5PR, 6.3CE, HS.I.6CE, HS.II.8CE

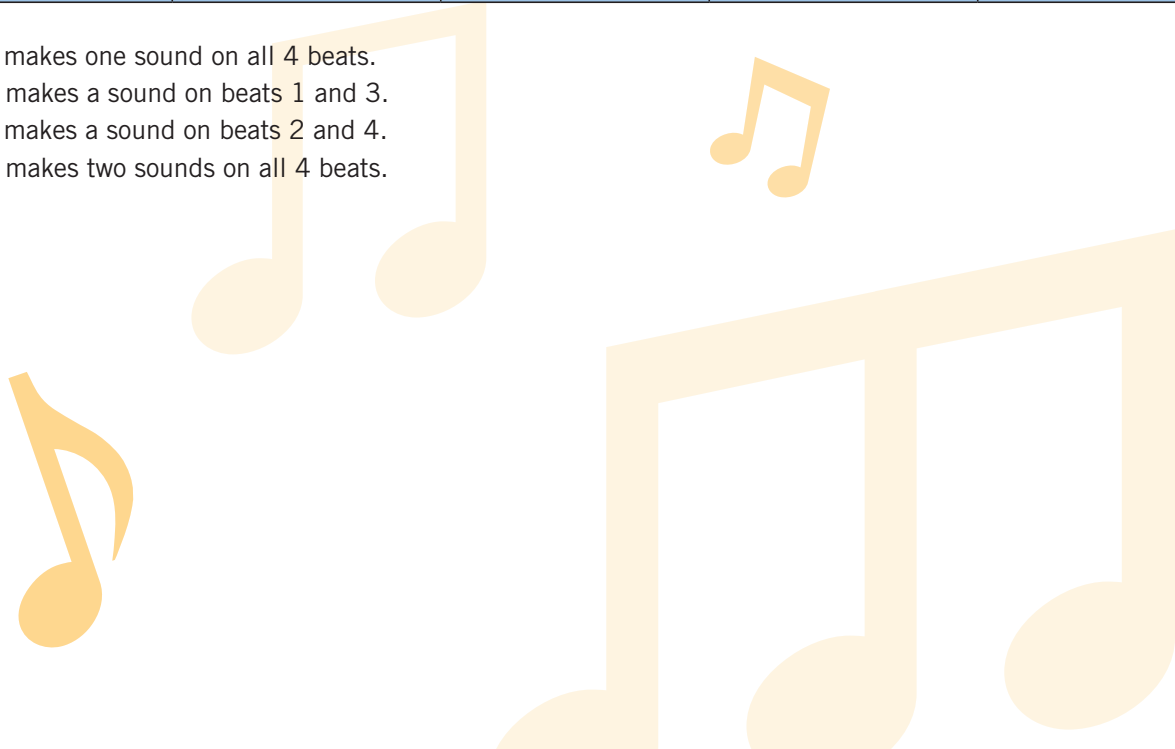
Introduce students to the history of stepping by watching Step Afrika's "Stepping Through History to Inspire the Next Generation" with your class (see resources page). Discuss the type of movements and sounds they witnessed in the video. Can students recreate some of them? Are there other ways to make sound with their bodies?

Divide the class into four groups: A, B, C & D. Each group should choose a different part of the body to create a sound (i.e., clapping hands, slapping a knee, stomping feet or with their voice). Use the chart below to create the different rhythms. Each dot represents one sound, and each number represents one beat.

Have each group rehearse individually, counting the beats out loud and practicing until all group members can repeat three times accurately. Then, bring all four groups together to perform. Explain that by bringing all of these different sounds and rhythms together, students have created a **polyrhythm**. Can they create any more? How does the performance sound different depending on which groups join in? How about if each group chose a different body part to use? Can students improvise or create other rhythms to add? Discuss rounds and canons – what happens if one group begins a beat after another?

	1	2	3	4
A	•	•	•	•
B	•		•	
C		•		•
D	••	••	••	••

Group A makes one sound on all 4 beats.
 Group B makes a sound on beats 1 and 3.
 Group C makes a sound on beats 2 and 4.
 Group D makes two sounds on all 4 beats.



The Divine Nine (Grades: 4-12)

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

English/Language Arts: RI.4.3, SL.4.4, W.4.8, RI.5.7, SL.5.4, W.5.8, SL.6.4, W.6.8, SL.7.4, W.7.8, SL.8.4, W.8.8, SL.9-10.4, W.9-10.8, SL.11-12.4, W.11-12.8

Social Studies: 4.His.2, 7.Gov.16, 8.Gov.20, AH.HT.1, AH.PD.18, CWI.CP.7

African-American college students created their own Greek-letter organizations in the early 1900s. There is a tradition of community service, an expectation of good citizenship and good grades, and carrying the legacy and ideals of those who founded the specific fraternity or sorority. Each has their own building or “House” on campus and members live together like family. They support one another and have a network of members of all ages.

Stepping became a way that members of these groups (known today as the Divine Nine) expressed love and pride for their organizations and kept hold of some traditional aspects of their culture. There are many notable individuals who were members of the Divine Nine organizations while they were in college. Some laid the foundation for what society appreciates today, others are current trailblazers from diverse fields. Members include figures such as: Dr. Martin Luther King, Jr., Lionel Richie, Kamala Harris, Maya Angelou, Toni Morrison, Michael Jordan, Shirley Chisholm, Lena Horne, Aretha Franklin, George Washington Carver, John Lewis, Zora Neale Hurston, Dionne Warwick, and so many more.

Have students read the “From the Burning Sands of the Divine Nine” article published by the NAACP, linked on the resources page. This will list the 9 organizations and link to their active chapter pages. In addition to the traditional structure of all fraternities and sororities, The Divine Nine developed unique core values that were used to uplift and educate the Black race in the face of racial inequities. Throughout history, The Divine Nine members fought for women’s suffrage, The Civil Rights Movement, and have continued through the Black Lives Matter movement to name a few.

Individually or in groups, ask students to research and report on one of the Divine Nine organizations. They should collect data on its founding date and a major point in its history, how to write its Greek letters, one service program it offers or its involvement in a movement of social change, and research three of its celebrated members, citing sources as necessary.

A Alpha	B Beta	Γ Gamma	Δ Delta	E Epsilon	Z Zeta
H Eta	Θ Theta	I Iota	K Kappa	Λ Lambda	M Mu
N Nu	Ξ Xi	O Omicron	Π Pi	P Rho	Σ Sigma
T Tau	Υ Upsilon	Φ Phi	X Chi	Ψ Psi	Ω Omega

POST-SHOW ACTIVITIES

Classroom Connections Video Workshop (Grades: K-2)

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

Fine Arts: Dance: K.2PE, K.2PR, 1.3PE, 1.3PR, 1.6PE, 2.3PE, 2.3PR; Music: K.2CE, K.2PR, K.4CE, 1.1PR, 1.2CE, 2.4PR

Physical Education: 1A.K.3, 1A.K.5, 1A.1.3, 1A.1.6, 1A.2.3

Playhouse Square teaching artists design workshops to actively explore and connect with the art forms and themes students will see during the performance. Join AJ and Molly as they warm up, practice physical movements, and explore polyrhythms with an engaging call and response activity.

Run time: 6:30



Further Learning

In sync – short for the word *synchronized* meaning many people or things moving together at the same time

Choreographers – people who make dances by putting movements together.

Call and response – An African tradition of building community, respect, trust and energy. Call and response can be used vocally to get everyone's attention. *Akan* is the Central Tano language and is the main, native language of the Akan people of Ghana. A popular, Ghanaian traditional call and response is:

Call: *AGO?* (*ah-go*) Translation: *Are you listening?*

Response: *AME!* (*ah-may*) Translation: *You have my attention!*

This call and response phrase is used to bring assemblies of people to order. Try using it in your classroom!

In the Step tradition, one person demonstrates the movement (call), and the group repeats the movement (response). Break into small groups and try creating a movement pattern that your classmates can repeat back to you. You can continually expand the number of callers and responders until the entire class is moving.

Step Afrika! Critique (Grades: K-12)

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

English/Language Arts: W.K.1, W.K.8, W.1.1, W.1.8, W.2.1, W.2.8, W.3.1, W.3.8, W.4.1, W.4.8, W.5.1, W.5.8, W.6.1, W.6.8, W.7.1, W.7.8, W.8.1, W.8.8, W.9-10.1, W.9-10.8, W.11-12.1, W.11-12.8

Fine Arts: Dance: K.5PE, K.5RE, 1.1PE, 1.3PE, 2.3PE, 2.5RE, 3.1RE, 3.2PE, 4.2PE, 5.1RE, 5.2PE, 6.7PE, 7.6PE, 8.1PE, 8.5PE, B.3PE, B.7PE ; Drama: K.1RE, 1.1RE, 2.1RE, 3.4RE, 4.4RE, 5.1RE, 6.5RE, I.1RE, IV.5RE

For this activity, students will write a critique of the *Step Afrika!* performance. Three versions are provided on the following pages for different grade levels.

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

Playhouse Square

Attn: School Field Trips
1501 Euclid Ave. Ste. 200
Cleveland, Ohio 44115

(Grades K-2)

Have students complete the one-page *Step Afrika!* critique on the following page. Encourage students to consider not only the dancers and their movements, but also the music, costumes, set, props, lighting and other elements to the performance. The one-pager should include the name of the performance, five words to describe the dance, a picture of how they felt about the performance and a written description about their favorite

part. Finally, students should rate the performance. They should color in the number of stars that they feel the show deserves. Explain to that not everyone will feel the same way about a performance – and that’s okay! They should color in the number of stars that represents how they felt about the show: the worst rating would be 0/5 stars colored in, while the best rating would be 5/5 stars colored in.



Step Afrika! Critique

Draw a picture of how you felt watching the dance

Name of Performance

Describe your favorite part

Write 5 words to describe the dance

Rate the performance

★ ★ ★ ★ ★

(Grades: 3-5)

Step 1: Experience the performance

The first step for writing a dance critique is to watch the performance! It is very important that the students pay attention to the music, dance movements, lights, costumes, set, props, interactions between the dancers, and all the little details about the performance. Remind students that dance requires its audience to actively participate.

Step 2: Who is Step Afrika!?

Now that the students have watched the show, have them write a critique. This is their chance to tell others if they liked the dance. Have them begin their critique by answering the 5W's.

- What is the name of the performance?
- Who are the performers?
- Where are the performers from?
- When did you watch the performance?
- Why is this style of dance important?

Students may need to research some of these answers at stepafrika.org.

Step 3: Discuss elements of the dance

After answering the 5W's, have students describe the performance. If the dance told a story, have them write about their interpretation of it.

- Describe how the dancers moved
- Describe the music (fast/slow; rhythmic/lyrical; emotional)
- Describe the costumes and the props
- Describe the performance: Did any dancers stand out? Were any dancers expressive?
- If the dance told a story, describe it.

Step 4: Reaction

Students should describe how the dance made them feel, what they liked most, and even what they didn't like about the dance. Did it remind them of anything? What stood out to them the most? Ask them to consider how their opinions might be informed by cultural or social influences.

Step 5: Rate the performance

Lastly, have students rate the performance by drawing the number of stars that they think this dance deserves. 0 stars means they thought it was very bad. 5 stars means that it was amazing. After they draw the stars, have them write one sentence about why they gave that rating.



(Grades: 6-12)

Step 1: Experience the performance

The first step for writing a dance critique is to immerse oneself in the performance. Remind students that to fully experience the dance, they must keep an open mind as they watch and listen. Dance requires its audience to be an active participant. Have them take note of the movements, costumes, interactions between the dancers, music, lights and all the other details that are involved with the performance.

Step 2: Research

Researching the company (Step Afrika!), the dancers and the choreographer adds depth to a critique, and it helps to provide context for the reader. This is especially important if the reader is unfamiliar with stepping. Relevant background information could include when Step Afrika! formed, why it formed, a brief history of stepping, a description of stepping and other information to prepare the reader for the performance. The Step Afrika! website and social media pages (see resource page) are great places to begin.

Step 3: Discuss elements of the dance

The body of the critique should describe elements of the performance. The aim is to provide enough description, so the reader feels as if they were at the performance. At the same time, we want to remind students not to reveal everything. Suggested elements to critique include (note: not all prompts require an answer):

Movement

- What movements did you observe?
- What body actions did the dancers perform?
- Which parts of the body were emphasized?
- Were the dancers crawling, leaping, slithering, jumping, spinning, etc.?
- Was the dance sharp or sluggish? Deliberate or explosive?
- What forms did the dancers' bodies employ?
- Did the dance tell a story or was it abstract?

Performance

- What were the technical and expressive abilities of the dancers?
- What made a particular performer stand out?
- Were the dancers focused and energetic?

Music

- Was the music fast or slow?
- Was the music more rhythmic or lyrical?
- Did the music evoke a specific emotional response?

Staging

- Were the costumes appropriate for the dance?
- Did the lighting focus attention or distract?
- Were there sets? Did they add to the performance?
- Was the absence of costumes or sets meaningful?

Personal Response

- Did the dance remind you of anything?
- Did the dance make you happy or sad? Why?
- What did the dance communicate to you?
- What stood out the most?

Overall Reaction

- Can you make any connections between the performance and what you've learned?
- What impression did the dance make?
- What did you learn about dance from this performance?
- Did the performance create any questions for you?

Step 4: Write the Critique

Remind students that this critique is their opinion; however, even though it is their opinion, they must back it up with actual experiences. They shouldn't just say "the dance was energetic." The students should use descriptive language to express what made them feel that the dance was energetic. For example, they could say "the quick tempo, upbeat music and quick movements expressed lively and energetic emotions." In other words, they want to describe not tell.

Step 5: Edit

Finally, have students edit their work. Make sure they take the time to reread their critique, read it aloud, proofread, or have someone else read their critique.

Critique template adapted from Martha Talman, 2011

RESOURCES

BOOKS



Grades K-5

A is for Ancestors: My Black College ABCs by Erica White and Cami Vollmer

HBCU Proud by Yvette Manns

Henry's Going to an HBCU! by Kyle McMurtry

Homecoming by La-Donia Alford-Jefferies

I Love my Future HBCU: Teaching Children About Historically Black Colleges & Universities by Nathalie Nelson Parker

Grades 6-12

Parallel University by Kiara Canaan

Soulstepping: African American Step Shows by Elizabeth Fine

Steppin' On the Blues by Jacqui Malone

WEB



"From the Burning Sands of the Divine Nine," *NAACP Connect*. <https://www.naacpconnect.org/blog/entry/from-the-burning-sands-of-the-divine-nine>

Step Afrika homepage. <https://www.stepafrika.org/>

"Stepping through history to inspire the next generation." *Step Afrika!* Youtube. <https://www.youtube.com/watch?v=vgyBx-GaSyc>

Political map of Africa. *Nations Online*. <https://www.nationsonline.org/oneworld/map/africa-political-map.htm>

Maps of Africa (printable). *Free World Maps*. <https://www.freeworldmaps.net/printable/africa/>

"The Beat", *Step Afrika!* YouTube. <https://www.youtube.com/watch?v=o1NsvtwLljQ>

"The Story of Step Afrika!", *Step Afrika!* YouTube. https://www.youtube.com/watch?v=S0zEb_o6bpE

The Divine Nine Activity

Alpha Kappa Alpha Sorority page. <https://aka1908.com/>

Alpha Phi Alpha Fraternity page. <https://apa1906.net/>

Delta Sigma Thera Sorority page. <https://www.deltasigmatheta.org/>

Kappa Alpha Psi Fraternity page. <https://www.kappaalphapsi1911.com/kapsi/s/>

Iota Phi Thera Fraternity page. <https://iotaphitheta.org/>

Omega Psi Phi Fraternity page. <http://www.omegapsiphifraternity.org/>

Phi Beta Sigma Fraternity page. <https://phibetasigma1914.org/>

Sigma Gamma Rho Sorority page. <https://www.sgrho1922.org/>

Zeta Phi Beta Sorority page. <https://zphib1920.org/>

Classroom Connections Video Workshops

Step Afrika Pre-Show Video.

<https://vimeo.com/811340302>. Password: Step23.

Step Afrika Post-Show Video.

<https://vimeo.com/811340124>. Password: Step23.

Follow Step Afrika! On Social Media:



@StepAfrikaHQ



StepAfrika1994



StepAfrikaInfo



@StepAfrika

CURRICULUM STANDARDS INDEX

English/Language Arts

Standard	Description	Grade	Activity	Page
W.K.1	Use a combination of drawing, dictating, and writing to compose opinion pieces that tell a reader the topic or the name of the book being written about and express an opinion or preference about the topic or book (e.g., my favorite book is...).	K	Step Afrika! Critique	14
W.K.8	With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.	K	Step Afrika! Critique	14
W.1.1	Write opinion pieces that introduce the topic or name the book being written about, express an opinion, supply a reason for the opinion, and provide some sense of closure.	1	Step Afrika! Critique	14
W.1.8	With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.	1	Step Afrika! Critique	14
W.2.1	Write opinion pieces that introduce the topic or book being written about, express an opinion, supply reasons that support the opinion, use linking words (e.g., because, and, also) to connect opinion and reasons, and provide a concluding statement or section.	2	Step Afrika! Critique	14
W.2.8	Recall information from experiences or gather information from provided sources to answer a question.	2	Step Afrika! Critique	14
W.3.1	Write opinion pieces on topics or texts, supporting a point of view with reasons.	3	Step Afrika! Critique	14
W.3.8	Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.	3	Step Afrika! Critique	14
RI.4.3	Explain events, procedures, ideas or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.	4	The Divine Nine	12
SL.4.4	Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.	4	The Divine Nine	12
W.4.1	Write opinion pieces on topics or texts, supporting a point of view with reasons and information.	4	Step Afrika! Critique	14

W.4.8	Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information and provide a list of sources.	4	The Divine Nine Step Afrika! Critique	12 14
RI.5.7	Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.	5	The Divine Nine	12
SL.5.4	Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.	5	The Divine Nine	12
W.5.1	Write opinion pieces on topics or texts, supporting a point of view with reasons and information.	5	Step Afrika! Critique	14
W.5.8	Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work and provide a list of sources.	5	The Divine Nine Step Afrika! Critique	12 14
SL.6.4	Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.	6	The Divine Nine	12
W.6.1	Write arguments to support claims with clear reasons and relevant evidence.	6	Step Afrika! Critique	14
W.6.8	Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others, while avoiding plagiarism and providing basic bibliographic information for sources.	6	The Divine Nine Step Afrika! Critique	12 14
SL.7.4	Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.	7	The Divine Nine	12
W.7.1	Write arguments to support claims with clear reasons and relevant evidence.	8	Step Afrika! Critique	14
W.7.8	Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.	7	The Divine Nine Step Afrika! Critique	12 14
SL.8.4	Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.	8	The Divine Nine	12

W.8.1	Write arguments to support claims with clear reasons and relevant evidence.	8	Step Afrika! Critique	14
W.8.8	Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others, while avoiding plagiarism and following a standard format for citation.	8	The Divine Nine Step Afrika Critique	12 14
SL.9-10.4	Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.	9-10	The Divine Nine	12
W.9-10.1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.	9-10	Step Afrika! Critique	14
W.9-10.8	Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.	9-10	The Divine Nine Step Afrika! Critique	12 14
SL.11-12.4	Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.	11-12	The Divine Nine	12
W.11-12.1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.	11-12	Step Afrika! Critique	14
W.11-12.8	Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.	11-12	The Divine Nine Step Afrika! Critique	12 14

Fine Arts – Dance

Standard	Description	Grade	Activity	Page
K.2PE	Observe and explore dance forms from various cultures.	K	Pre-Show Video Workshop Post-Show Video Workshop	8 13

K.2PR	Explore movement ideas for dance-making based on observation, memory, imagination and experience.	K	Post-Show Video Workshop	13
K.5PE	Observe dances and dancers and share what they see using words, pictures or movements.	K	Step Afrika! Critique	14
K.5RE	Recognize that people have different opinions and responses to works of art.	K	Step Afrika! Critique	14
1.1PE	Recognize and use descriptive language when engaging in conversations about their dance experiences.	1	Step Afrika! Critique	14
1.3PE	Observe a culturally representative dance and describe the visual, kinetic and expressive elements.	1	Post-Show Video Workshop Step Afrika! Critique	13 14
1.3PR	Play creatively with rhythm games.	1	Post-Show Video Workshop	13
1.6PE	Describe what a choreographer does and find examples of dances by choreographers in their school or community.	1	Post-Show Video Workshop	13
2.3PE	Observe and explore dance forms from various cultures.	2	Pre-Show Video Workshop Post-Show Video Workshop Step Afrika! Critique	8 13 14
2.3PR	Share responsibility for collaborating with peers to create movement sequences and informal dances.	2	Post-Show Video Workshop	13
2.5RE	Share their preferences for the dances they observe and consider those of their peers.	2	Step Afrika! Critique	14
3.1RE	Reflect and share personal reactions to viewing, creating and performing dances.	3	Step Afrika! Critique	14
3.2PE	Observe, identify and describe basic choreographic elements.	3	Step Afrika! Critique	14
3.3PR	Learn dances related to the cultures represented in the local community.	3	Pre-Show Video Workshop	8
4.2PE	Observe, identify and describe basic choreographic elements.	4	Step Afrika! Critique	14
5.1RE	Discuss personal reactions to dances viewed or performances and consider how these are informed by cultural and social influences.	5	Step Afrika! Critique	14
5.2PE	Observe, identify and describe basic choreographic elements.	5	Step Afrika! Critique	14
6.7PE	Observe dances with attention to rhythmic structure, with or without musical accompaniment.	6	Step Afrika! Critique	14
7.6PE	Observe dances with attention to rhythmic structure, with or without musical accompaniment.	7	Step Afrika! Critique	14
8.1PE	Attend to, consider and articulate the aesthetic qualities in dances observed.	8	Step Afrika! Critique	14

8.5PE	Observe dances with attention to rhythmic structure, with or without musical accompaniment.	8	Step Afrika! Critique	14
B.3PE	Observe and describe specific historic and traditional dances from various cultures.	9-12	Step Afrika! Critique	14
B.7PE	Use inquiry skills to develop opinions about dance.	9-12	Step Afrika! Critique	14

Fine Arts – Drama

Standard	Description	Grade	Activity	Page
K.1CE	Demonstrate observation and listening skills in a theatrical context.	K	Coming to the Theater	4
K.1RE	Share thoughts, emotions and ideas in response to a dramatic or theatrical experience.	K	Step Afrika! Critique	14
K.5CE	Listen to and follow directions in both classroom and theatrical settings.	K	Coming to the Theater	4
1.1RE	Explain personal and collective emotional responses to dramatic and theatrical works or experiences.	1	Step Afrika! Critique	14
1.5CE	Demonstrate audience behavior appropriate for the forms and styles of theatre (e.g., live theatre, film, television, film and media).	1	Coming to the Theater	4
2.1RE	Identify factors that influence personal opinions about a dramatic or theatrical work or experience.	2	Step Afrika! Critique	14
2.3RE	Recognize and demonstrate acceptable audience behavior when participating in a drama experience.	2	Coming to the Theater	4
2.6CE	Listen to and follow directions from instructor and peers in both classroom and theatrical settings.	2	Coming to the Theater	4
3.4RE	Share personal opinions about a play or theatre experience and respectfully consider the opinions of others.	3	Step Afrika! Critique	14
4.4RE	Justify personal opinions about a play or theatre experience.	4	Step Afrika! Critique	14
4.6CE	Identify where dramatic and theatrical activities occur in the school or community.	4	Coming to the Theater	4
5.1RE	Examine and discuss the aesthetic qualities in dramatic and theatrical works.	5	Step Afrika! Critique	14
6.5RE	Justify a personal interpretation to a theatre performance with reference to the dramatic elements.	6	Step Afrika! Critique	14
I.1RE	Explain how a performance style communicates a message or story narrative.	9-12	Step Afrika! Critique	14
IV.5RE	Evaluate a specific production using both personal and group-developed criteria.	9-12	Step Afrika! Critique	14

Fine Arts – Music

Standard	Description	Grade	Activity	Page
K.2CE	Explore steady beat and rhythm.	K	The Beat Post-Show Video Workshop	11 13
K.2PR	Demonstrate a steady beat and maintain it while performing.	K	The Beat Post-Show Video Workshop	11 13
K.4CE	Explore and identify a wide variety of sounds, including the human voice.	K	The Beat Post-Show Video Workshop	11 13
1.1PR	Demonstrate echo and call/response.	1	Post-Show Video Workshop	13
1.2CE	Explore steady beat, rhythm and meter.	1	The Beat Post-Show Video Workshop	11 13
2.2CE	Identify rounds and canons.	2	The Beat	11
2.4PR	Improvise and compose simple rhythmic and melodic phrases.	2	The Beat Post-Show Video Workshop	11 13
3.2CE	Identify and discriminate between sounds produced by various instruments and the human voice.	3	The Beat	11
3.6PR	Improvise and compose simple rhythmic and melodic phrases.	3	The Beat	11
4.5PR	Improve and compose short compositions using a variety of classroom instruments and sound sources.	4	The Beat	11
6.3CE	Identify different functions and uses of music in American and other cultures.	6	The Beat	11
HS.I.6CE	Identify the social contexts from which music of various cultures evolved.	9-12	The Beat	11
HS.II.8CE	Describe how music reflects the social and political events of history and the role of the musician in history and culture.	9-12	The Beat	11

Physical Education

Standard	Description	Grade	Activity	Page
1A.K.3	Use non-locomotor skills (e.g., bend, twist, turn, sway, stretch) in an exploratory and stable environment.	K	Post-Show Video Workshop	13
1A.K.5	Transfer weight by rocking and rolling.	K	Post-Show Video Workshop	13
1A.1.3	Use non-locomotor skills in exploratory and controlled settings and in response to verbal and non-verbal (e.g., mirroring or matching a partner) stimuli.	1	Post-Show Video Workshop	13

1A.1.6	Move to a rhythmic beat or pattern.	1	Post-Show Video Workshop	13
1A.2.3	Perform combinations of non-locomotor and locomotor skills in a movement pattern.	2	Post-Show Video Workshop	13

Science

Standard	Description	Grade	Activity	Page
K.PS.2	Some objects and materials can be made to vibrate to produce sound.	K	Pre-Show Video Workshop	8
1.LS.1	Living things have basic needs, which are met by obtaining materials from the physical environment.	1	Pre-Show Video Workshop	8
1.LS.2	Living things survive only in environments that meet their needs.	1	Pre-Show Video Workshop	8

Social Studies

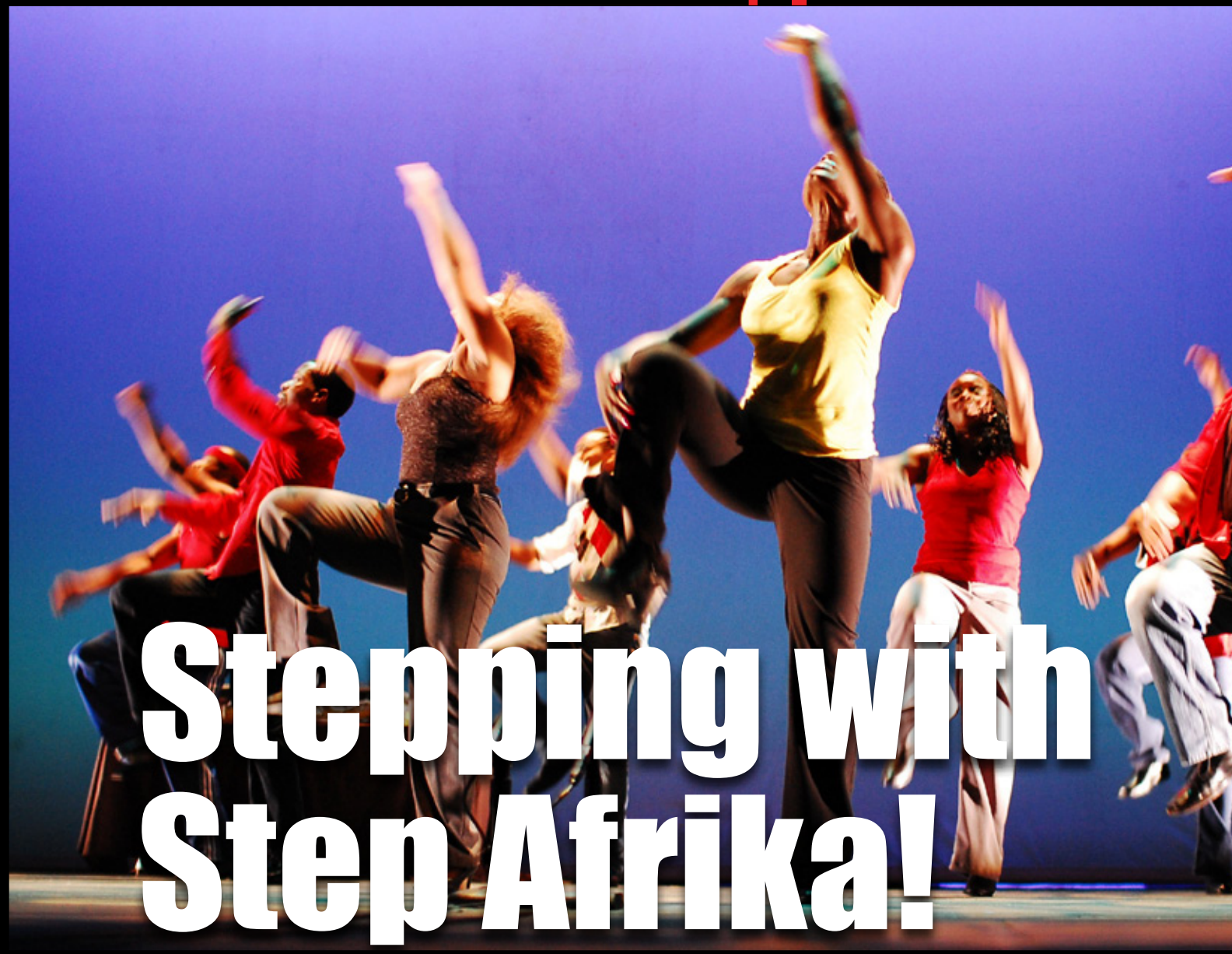
Standard	Description	Grade	Activity	Page
K.Geo.6	Models and maps represent real places.	K	Pre-Show Video Workshop Color-by-Country	8 9
1.Geo.4	Maps can be used to locate and identify places.	1	Pre-Show Video Workshop Color-by-Country	8 9
1.Geo.5	Places are distinctive because of their physical characteristics (land forms and bodies of water) and human characteristics (structures built by people).	1	Pre-Show Video Workshop	8
2.Geo.5	Maps and their symbols, including cardinal directions, can be interpreted to answer questions about location of places.	2	Color-by-Country	9
3.Geo.4	Physical and political maps have distinctive characteristics and purposes. Places can be located on a map by using the title, key, alphanumeric grid and cardinal directions.	3	Color-by-Country	9
4.His.2	Primary and secondary sources can be used to create historical narratives.	4	The Divine Nine	12
7.Gov.16	Analyzing individual and group perspectives is essential to understanding historic and contemporary issues. Opportunities for civic engagement exist for students to connect real-world issues and events to classroom learning.	7	The Divine Nine	12
8.Gov.20	Active participation in social and civic groups can lead to the attainment of individual and public goals.	8	The Divine Nine	12

AH.HT.1	The use of primary and secondary sources of information includes an examination of the credibility of each source.	9-12	The Divine Nine	12
AH.PD.18	Movements such as the Harlem Renaissance, African-American migration, women's suffrage and Prohibition all contributed to social change.	9-12	The Divine Nine	12
CWI.CP.7	Individuals can participate through non-governmental organizations to help address humanitarian needs.	9-12	The Divine Nine	12

STEP AFRiKA!







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Learn more about Step Afrika! by visiting www.stepafrika.org

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STEP AFRiKA!

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Using the body as an instrument, Step Afrika! performers create many rhythms while they dance.

This educational guide is designed to help you enjoy the dance performance by Step Afrika! Learn About:

- The history and significance of stepping
- Influences and dance styles
- The definition and elements of rhythm
- Step Afrika! history and programs

What is

Step Afrika!

“ If you can talk, you can sing;
if you can walk, you can dance. ”
– African proverb

We Step

We promote an appreciation for stepping and its use as an educational, motivational and healthy tool for young people. We structure our performances and programs to connect intimately with our audience and create a positive influence on students' lives.

We Tour

Step Afrika! performs in more than 50 U.S. and Canadian cities each year. As a cultural ambassador, Step Afrika! also partners with various organizations to perform for audiences all over the world. During international visits, Step Afrika! joins with local dance groups and other arts organizations to develop performances that blend the styles of different cultures and create a unique experience for the audience. Step Afrika! programs are a testament to the power of the arts; bringing communities together and building tolerance, unity and acceptance among young people everywhere.

We Teach

Step Afrika! has been dedicated to arts education since its inception. We present the art, values, and culture of stepping to students of all grades and backgrounds. We have become a model for using stepping as an educational tool. Exhibiting the organization's core values of teamwork, discipline, and commitment, Step Afrika! presents the following programs:

- *Stepping with Step Afrika! in-school performance*
- *Step Up to College residency program*
- *Step Afrika! Step Shop*
- *Summer Steps with Step Afrika! summer camp*
- *Step Afrika! Youth Ensemble*
- *Step Afrika! Scholars Program*

For more information about our arts education programs, visit www.stepafrika.org, or email info@stepafrika.org.



College: Where Stepping was Born

In the early 1900s, African American students who were members of college organizations called sororities (for women) and fraternities (for men) created stepping. Stepping became a way that members of these organizations showed pride.

Styles of Stepping

There are many styles of stepping. Fraternities and Sororities develop their own particular style. Traditionally, male step teams were more athletic in their style of stepping; hitting the floor harder and performing more stunts. Female step teams focused on hand work and singing. In recent years, female step teams have developed more physical choreography.





All About

Stepping?

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

Stepping Today...


Stepping is historically associated with college groups, but today the art form is universal and highly appealing to young people. Stepping has become a mainstream artform, and has been highlighted in motion pictures such as *Stomp The Yard*, *School Daze*, and *Drumline*.

Stepping can also be found in schools, churches, and community-based organizations across the United States. Are there step teams in your community?

Resources to Read

Soulstepping: African American Step Shows by Elizabeth Fine

Steppin' On the Blues by Jacqui Malone



C. Brian Williams, the founder and executive director of Step Afrika!, attended Howard University in Washington, D.C., where he learned how to step. Later he visited South Africa, and saw a young boy dancing a style that looked very similar to stepping. Recognizing the connection, Brian wanted to find a way for Africans and Americans to share their dances, music, and culture. In 1994, he founded Step Afrika! as the first professional company dedicated to the tradition of stepping. Step Afrika! ranks as one of the top ten African American dance companies in the United States.



Stepping

Rhythm

Activity: Create Polyrhythm

Get a bunch of your friends together and divide them into 4 groups; A, B, C, and D. Each group should choose a different part of the body to create a sound. For example, one group can clap, another group can slap their knee, another group can stomp their feet, and the last group can repeat a word or sound.

Groups	Beats			
	1	2	3	4
A	•	•	•	•
B	•		•	
C		•		•
D	••	••	••	••

Look at the chart above. Each dot represents one sound, and each number represents one beat. Group A makes one sound on all 4 beats. Group B makes a sound on beats 1 and 3. Group C makes a sound on beats 2 and 4. Group D makes two sounds on each beat. Each group should rehearse individually, counting the beats out loud and practicing until all group members can repeat three times accurately. Finally, bring all four groups together to perform.

Dance Creation

Choreography is the art of making a dance. Choreographers are the people who create dances by putting movements together into phrases (series of dance movements). Some of Step Afrika!’s dances were choreographed by the late Mbuyisekwa Jacob “Jackie” Semela, a respected choreographer from Soweto, South Africa. Creating and learning dance is a very collaborative process, and takes a lot of hard work and dedication. Step Afrika! teaches three core values that are necessary to be a great dancer:

Teamwork:
working together to
accomplish a goal

Discipline:
having the self-
control and focus
necessary to achieve

Commitment:
being dedicated
to something

These core values are not only important for dancing, but for everyday life.





Creating

is Dance!



Dance as Culture

Dance and music are an important part of everyday life. In cultures all over the world, people of all generations dance to celebrate accomplishments, communicate messages, and show community pride. Teaching dance and music ensures that the cultural history lives on forever. Many cultures believe that dance is for everyone, just as Step Afrika! believes that stepping is for everyone!

Dance as Music

Some dances require musical instruments for an accurate performance, other dance forms require that the body be used as the musical instrument. These are known as percussive dance forms. Just like stepping, the dancers create music as they move. Tap dance and gumboot dance are great examples of percussive dance forms. Some dances also require vocal sounds to add to the creation of the music. During the performance, you will hear Step Afrika! dancers make sounds with their bodies and their voices to add to the musical beat.

What is Rhythm?

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

Beats are sounds that repeat again and again in a regular pattern. The ticking of a clock, the sound of footsteps, and hand clapping to music are all example of beats.

Accents are beats that sound stronger 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?

Activity: Create a Dance

Dances are created by:

- repeating a movement
- slowing down or speeding up a movement
- changing the movement, but keeping the same beat
- changing the direction of the movement (left, right, front, back, diagonal)
- slowing down or speeding up movements

Use these 5 elements and create your own step choreography. Explore different ways to make sounds with your body. What special movements or tricks can you add? Practice your dance to make sure you remember it. Pick a friend and teach them your choreography. Make sure you both can perform it several times without forgetting. Then perform it together for family and friends.





Influences

and Styles

American Dance Meets African Dance

African tradition has greatly influenced and inspired the dances of Step Afrika! The American and African dances that Step Afrika! performs share the following qualities:

- They are percussive - Dancers strike their feet and hands to create rhythms.
- They are polyrhythmic - Dancers play several different rhythms at the same time.
- They involve call and response - A leader makes a statement with words or movements and other dancers answer.

Dances You Will See

Step Afrika! dances three distinct styles:

Traditional Stepping: Step Afrika! will demonstrate collegiate step traditions as practiced by men and women all across the United States. During the show, look for the explanation of fraternities and sororities, and notice the unique style of stepping.

Contemporary Stepping: Today, stepping has gained mainstream exposure. Stepping has grown from college campuses to churches, schools, and movies. As more and more people create step choreography, popular dance moves and chants are incorporated. During the show, look for special moves, creative formations, and chants.

South African gumboot dance: In this dance, the dancers wear rubber boots, or gumboots, that they will hit with their bare hands to make rhythms, or patterns of sounds.

The South African Gumboot Dance

South African mine workers developed the gumboot dance nearly 100 years ago, around the same time stepping began in America. The name of the dance comes from the rubber-soled boots worn by the mine workers. Miners came from countries throughout Southern Africa, such as Mozambique, Zimbabwe, and Botswana. They created the dance as a form of common communication. They also danced for enjoyment during breaks from their dangerous jobs.

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



Activity: Learn How to Gumboot Dance

Put on your rain boots at home. Create choreography similar to what you saw in today's performance. Slap the side of your rubber boots, stomp on the ground, and clap your hands to create unique sounds. Ask a friend to join you and create a gumboot dance together.

