

EDUCATORS GUIDE

STEP AFRIKA!

This guide is geared toward teachers of grades K - 12.

Supported by:
Francis Hollis Brain
Foundation Fund

In memory of Harriet from
the Haste Family Fund



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About This Guide

Use this guide to help your students anticipate, investigate, and reflect upon your virtual performance experience. This guide is geared toward teachers of grades K - 12.

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LEARNING CONNECTIONS

- Visual and Performing Arts (Visual arts, Theater)
- English Language Arts (Reading, Speaking and Listening, Parts of a Story, Writing)
- Social Studies (African-American History; Black History)
- Social Emotional Learning (Self-Awareness, Self-Management, Relationship Skills, Social Awareness)
- 21st Century Skills (Critical Thinking, Creativity, Collaboration, Communication)



The great thing about the arts is that they can often evolve to meet their context. That means that many of the activities shared are flexible to a lot of different contexts depending on how you choose to frame them in your class. We know that you all are experts on your classroom and your students and so we invite you to use these lessons and activities as guideposts and adapt them to fit your classroom management style, range of student ability, and time constraints.

COMMON CORE STATE STANDARDS ICON KEY



DANCE



MUSIC



READING



SOCIAL EMOTIONAL
LEARNING



SOCIAL
STUDIES



THEATRE



WRITING

Educators, we invite you to share with us what you did in your classroom around this guide or the production. You can email soleman@portlandovations.org or reach us via [Facebook](#) or [Twitter](#).

We want to hear and see what great learning is happening in your classrooms.

Introducing the Performance

It is often helpful to share some context with your students before they attend a live performance. Many of them may be unfamiliar



About the Performance

Stepping is a polyrhythmic and percussive form of dance that uses the body as an instrument. Steppers are both musicians and dancers. To make rhythms, the steppers clap their hands together or against other parts of their body and stomp their feet. Step Afrika! dances in 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.

About the Company

Step Afrika!, founded in 1994 by C. Brian Williams, is the first professional company dedicated to the tradition of stepping. Step Afrika! was started in 1994, the company is based in Washington D.C. and has toured all across the United States and the world. The dance company's choreography blends percussive dance styles practiced by historically African American fraternities and sororities; traditional African dances; and an array of contemporary dance and art forms. Their performances are much more than dance shows; they integrate songs, storytelling, humor, and audience participation. Step Afrika!'s mission is to preserve, expand, and promote an appreciation for stepping through professional performances and to educate, motivate, and inspire young people through arts education programs that emphasize stepping's core values of teamwork, commitment, and discipline. Over the past 25 years, Step Afrika! has grown to become one of the top 10 African-American dance companies in the United States. Step Afrika! gets people moving—towards college, towards a greater appreciation for the arts, and towards a better understanding of each other. www.stepafrika.org

Watch this segment about Step Afrika! on CBS Mornings: <https://www.youtube.com/watch?v=YILT6VLYOo>



Theater Etiquette

An audience member is a part of a larger community – an audience – and you all work together to create your theater experience. Audience members play a special and important role in the performance. The performers are very aware of the audience while they perform. Sharing their hard work and joy with you is one of the best parts of being a performer. Each performance calls for different audience responses. Lively bands, musicians and dancers may desire audience members to clap and move to the beat. Other performers require silent focus on the stage and talking from the audience can be distracting. A theater is designed to magnify sound and even the smallest whispers can be heard throughout the auditorium. The dancers in Step Afrika! highly encourage clapping, laughing and cheering at the parts of the performance that you enjoy. They also might invite you to participate in call and response.

As you enjoy the show, think about being a part of the performance.

- What are the differences between attending a live performance and going to a movie or watching television?
- What are some different types of live performances? How many can you name?
- What kind of responses might an audience give to different types of performances?
- What are the different cues that a performer will give you so that you know how to respond? For example, might they bow or pause for applause?



Students before the Portland Ovation presentation of “The Magic Tree House: Showtime with Shakespeare”, 2019

Essential Questions

What is Stepping?

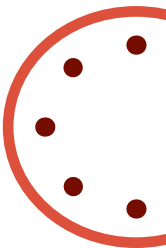
The stepping of Step Afrika! was created by the college students in African-American fraternities and sororities at Historically Black Colleges and Universities (HBCUs). It is distinct for its use of clapping, body clapping, footsteps, chants and singing. However, it has its roots in a lot of different parts of Black history and culture. Step Afrika! recently premiered a new work that honors and celebrates an important moment in stepping history – the Stono Rebellion.

“On September 9, 1739, the largest insurrection of enslaved Africans in North America began in South Carolina on the banks of the Stono River. Twenty Africans marched south toward a promised freedom in Spanish Florida, waving flags, beating drums, and shouting ‘Liberty.’ This extraordinary act of rebellion in colonial America predates the famed Boston Tea Party of 1773, the first significant act of defiance to British rule over American colonists. Although the Stono Rebellion was suppressed, this little-known event in American history forever changed African American life and culture. When Africans lost the right to use their drums through The Negro Act of 1740, they began to use their bodies as percussive instruments in response. This act of survival and activism earned them the name of “Drumfolk,” coined by famed folklorist Bessie Jones. Their percussive movement gave rise to some of the country’s most distinctive art forms, including the ring shout, tap, hambone, and stepping.”

In the early 1900s, the Black students in African-American fraternities and sororities took on this percussive and vocal form of dance and over many years made it their own. Each fraternity and sorority has a distinctive style of chant and movement. It was, and is used as a part of the celebrations of becoming a member of the fraternities and sororities as well as a way to show pride for their fraternal organization. Stepping is an important part of African-American culture in the United States, and internationally.

What are historically Black Colleges and Universities (HBCUs)?

Historically Black Colleges and Universities, often referred to as HBCUs, are higher education institutions that were founded before 1964 with the purpose of providing education to African-Americans. These institutions were essential because it was not possible for Black youth to receive a college education due to segregation and Jim Crow laws. Today there are over 100 HBCUs in the United States and they all boast incredibly accomplished graduates, including Vice President Kamala Harris and C. Brian Williams, the founder of Step Afrika! who both graduated from Howard University in Washington, D.C.



What is 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.

What is percussive dance?

Stepping is a form of percussive dance that uses body parts to create sound and rhythms. Others forms of percussive dances include:

- Flamenco – a Spanish dance that uses expressive arm movements and rhythmic foot stamping
- Irish Step Dancing – a dance of rapid leg and foot movements, jumps, hops, and steps performance with a mostly stiff upper body and in both hard and soft shoes.
- Tap Dance – a distinctly American dance featuring complex syncopated rhythms performed by striking the floor in shoes fitted with metal taps. Tap dance developed out of the dance styles of African-Americans and Irish-Americans.
- Haka – a ceremonial dance created by the Maori people in New Zealand. 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.



PRE-PERFORMANCE LESSON ACTIVITIES

Here are some ideas for lesson activities that expand on the essential questions, topics, and themes of Step Afrika!'s performance.

Glossary

Share these words with students prior to the performance so that they have a shared vocabulary of how to talk about what they watched.

RHYTHM: A pattern of long and short sounds organized by beat, accent, and tempo.

BEATS: Sounds that repeat again and again in a regular pattern (the ticking of a clock, the sound of footsteps, handclapping to music).

ACCENTS: Beats that sound stronger than others. In most American music, beats are arranged in groups of two or three with the accents on the first beat. In African music, the accent is usually on the second beat.

TEMPO: The speed at which the beats are played.

POLYRHYTHM: The simultaneous combination of contrasting rhythms in a musical composition. Poly means many, so many rhythms.

PERCUSSIVE: To strike forcibly

Choreography: The sequence of steps and movements in dance.

TEAMWORK: Working together to accomplish a goal.

COMMITTMENT: Being dedicated to something.

DISCIPLINE: Having the self-control and focus necessary to achieve.

FRATERNITY: The state or feeling of friendship and mutual support within a group. It is also a male students' society in a university or college.

SORORITY: a society for female students in a university or college, typically for social purposes.

COMMUNITY: a group of people living in the same place or having a particular characteristic in common, and, a feeling of fellowship with others, as a result of sharing common attitudes, interests, and goals.



Create a Polyrhythm

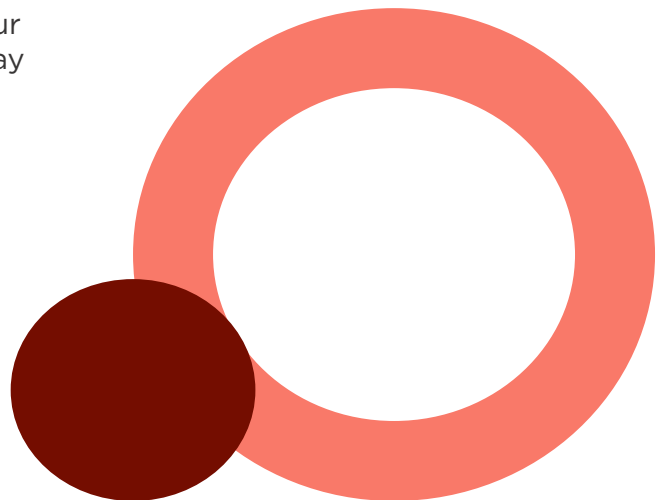
Divide students into four groups (A, B, C, D). Invite each group to choose a part of the body to create a sound. Make sure each of the groups chooses a different body part/sound. For example, one group can clap, another group can slap their knee, another group can stomp their feet, and the last group can repeat a word or sound.



GROUPS	BEATS (4 count sequence)			
	1	2	3	4
A	X	X	X	X
B	X		X	
C		X		X
D	XX	XX	XX	XX

Look at the chart above. Each X 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. After doing it one time, invite students to compose different sequences of beats.

Reflect on the activity, asking: What was it like to create our polyrhythmic composition? What did you have to do to play your part? How does this activity reflect teamwork?



POST-PERFORMANCE LESSON ACTIVITIES

Post-Performance Discussion Questions

1. How did you feel when watching the dancers step? How would you describe the movement?
2. What is stepping?
 - Stepping is a highly energetic, polyrhythmic and percussive dance form created by African American college students
 - Dancer is both the dancer and the music
3. How did you feel when you were watching the performance?
4. How did the dancers use call and response in their performance?

Classroom Call and Response

Use the different types of claps and stomps to create up to four beats of a rhythmic pattern. Invite the class to repeat back to you. Continue to change the rhythm sequence every four beats, with the class repeating back to you each time. As students become more comfortable, invite students to volunteer to be the leader and create their own rhythm for the class to repeat.

When you find yourself needing to do a more mindful centering activity, use this centering call and response Ovation learned from Arabella Perez, PhD, LCSW. You can also play around with the level and tone of your voice. Lead it in a neutral voice, then lead it in a quiet, calming voice, then lead it with enthusiasm.

Teacher: Where am I? Students: Here

Teacher: What time is it? Students: Now

Teacher: How am I doing? Students: The best I can

ACTIVITY: Create a Step Routine

Check out the Choreograph a Step Routine Lesson Plan on page 18.



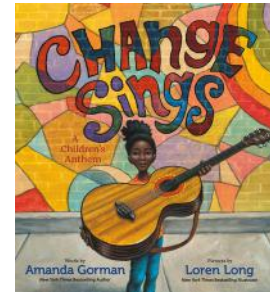
Black Joy

Stepping is an expression of Black Joy, and all of the books that students received as a part of Portland Oventions' Cultivating Curiosity program center Black Joy. Here are some resources to delve more deeply into those books.

Change Sings: A Children's Anthem by Amanda Gorman, Pictures by Loren Long

Reflection Questions (NEA, Read Across America)

1. What is an anthem? What does an anthem do? What other anthems do you know? Why do you think *Change Sings* is called "a children's anthem?"
2. Are there ideas, people, or things you think are missing that should be in a children's anthem for change?
3. Singing out is one way to make your voice heard. What are some other ways you can call attention to other changes you think need to be made in your community?
4. What strengths, interests, and talents do you have? How can you use them to contribute to positive change in your community?
5. What can you do to get others involved in speaking up about challenges or ideas that are important to you?



Discussion Points & Activities

- *Change Sings* is called "a children's anthem." Talk with students about anthems—songs that rouse, unite, celebrate and call to action—and how they have been inspired by *Change Sings*.
- Talk too about how poetry and music can come together to create an anthem. "Lift Every Voice and Sing," often referred to as "The Black National Anthem," was a hymn written as a poem by NAACP leader James Weldon Johnson. The lyrics for the United States national anthem, "The Star-Spangled Banner," come from the "Defence of Fort M'Henry," a poem written by lawyer and amateur poet Francis Scott Key.
- Have students write their own anthem for something that is important to them, honoring someone or something they are passionate about. Or ask students to come up with stirring words to celebrate the importance and joys of reading!
- Challenge students to turn a story into a play. The hardest part of adapting a book to a play is that plays are all dialogue. This is a great way to get students to think about the importance of show don't tell and descriptive details. Choose a storybook (the shorter the better!) to "put on its feet" as is said in the theatre world. Use the From the Page to the Stage guide on page 22.

Check out more great resources at Penguin School & Library Teacher and Librarian Resources:

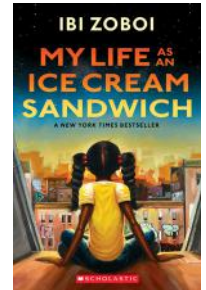
<https://penguinclassroom.com/books/change-sings/>



My Life As An Ice Cream Sandwich

by Ibi Zoboi

Ebony-Grace Norfleet, is a sci-fi-obsessed granddaughter of one of the first black engineers to integrate NASA. Set in Harlem in the early days of hip-hop, *My Life as an Ice Cream Sandwich* is a moving and hilarious story of girl finding a place and a voice in a world that's changing at warp speed. In the summer of 1984, 12-year-old Ebony-Grace Norfleet makes the trip from Huntsville, Alabama, to Harlem, where she'll spend a few weeks with her father while her mother deals with some trouble that's arisen for Ebony-Grace's beloved grandfather, Jeremiah. Jeremiah Norfleet is a bit of a celebrity in Huntsville, where he was one of the first black engineers to integrate NASA two decades earlier. And ever since his granddaughter came to live with him when she was little, he's nurtured her love of all things outer space and science fiction--especially Star Wars and Star Trek, both of which she's watched dozens of time on Granddaddy's Betamax machine. So even as Ebony-Grace struggled to make friends among her peers, she could always rely on her grandfather and the imaginary worlds they created together. In Harlem, however, she faces a whole new challenge. Harlem in 1984 is an exciting and terrifying place for a sheltered girl from Huntsville, and her first instinct is to retreat into her imagination. But soon 126th Street begins to reveal that it has more in common with her beloved sci-fi adventures than she ever thought possible, and by summer's end, Ebony-Grace discovers that gritty and graffitied Harlem has a place for a girl whose eyes are always on the stars.



Invite student to create a story map of the novel. Choose the questions that best fit your age level.

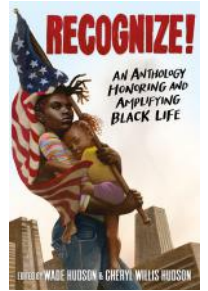
- Where is the setting of this story?
- What similarities and differences do you see between the setting and where you live/your community?
- Who are the main characters in the story? What different identity markers do the characters have (race, gender, age, immigration, etc)? What experiences did those characters have because of their identity markers? How are they similar and different from your own?
- What happened in the beginning, middle and end of the novel?
- What was the main problem in the story? How did it resolve?
- What familiar feelings did you experience through the text? What feelings were unfamiliar to you? (Loved, great, sad, chill, proud, excluded, lonely, supported, etc.)
- What were some of the main themes of the story? How did you see those play out in the plot or writing style?
- Why do you think the author wrote this story?

Recognize! An Anthology Honoring and Amplifying Black Life
edited by Wade Hudson & Cheryl Willis Hudson

Prominent Black creators lend their voice, their insight, and their talent to an inspiring anthology that celebrates Black culture and Black life. Essays, poems, short stories, and historical excerpts blend with an eight-page full-color insert of spellbinding art to capture the pride, prestige, and jubilation that is being Black in America. In these pages, find the stories of the past, the journeys of the present, and the light guiding us toward the future.

Check out Random House Teachers & Librarians' Educators Guide

https://images.randomhouse.com/promo_image/9780593381595_8340.pdf



Home is Not a Country

by Safia Elhillo

This powerful novel-in-verse captures one girl, caught between cultures, on an unexpected journey to face the ephemeral girl she might have been. Woven through with moments of lyrical beauty, this is a tender meditation on family, belonging, and home. Nima wishes she were someone else. She doesn't feel understood by her mother, who grew up in a different land. She doesn't feel accepted in her suburban town; yet somehow, she isn't different enough to belong elsewhere. Her best friend, Haitham, is the only person with whom she can truly be herself. Until she can't, and suddenly her only refuge is gone. As the ground is pulled out from under her, Nima must grapple with the phantom of a life not chosen—the name her parents meant to give her at birth—Yasmeen. But that other name, that other girl, might be more real than Nima knows. And the life Nima wishes were someone else's. . . is one she will need to fight for with a fierceness she never knew she possessed.



Discussion Questions from I'm Your Neighbor Books

Part 1

- In the airport and at school, Nima and her mother are targeted for simply being Muslim. Rewrite the scene in the airport as if you were behind Nima and her mother at the check-in desk. What could you have said or done? Rewrite the scene in the principal's office with at least one voice supporting Nima.
- Nima and Haitham speak to each other in both English and Arabic, "a perfect mix of the two so we never have to translate." (Page 47) Do you know someone like Haitham, for whom you do not need to translate your language or personality for?
- When Yasmeen first comes into focus she looks and speaks a certain way. How is Yasmeen a manifestation of Nima's self-loathing? How is Yasmeen a manifestation of being a First Generation American? Do you ever feel divided by what you want to be and who you are?
- At times, Nima becomes transparent. How might her disappearance be related to her fights with Haitham and her mother? How might her disappearance be related to how she is or isn't seen at school? Write about a time when you felt invisible or unseen.

Part 2

- The attack on Haitham pulls out the truth of how Nima's father died. How does the brutal act in the Sudan explain the family's migration? How does the brutal act in America represent the hardest realities of being a Muslim immigrant or immigrant of color in this country?
- When Nima steps into the photograph, she sees her Sudanese American community, "so young & full of what is possible." She asks, "why couldn't i / have been born into this version of us"? (Pages 110-111) What do the scenes of Nima looking at old photographs tell you about what it feels like to be the first generation in America?
- In her grandmother's house, Nima sees photographs of her ancestors and "for the first time...i belong to other people." As an immigrant or as an adoptee, that experience can be lost to us. Have you ever had the sense that your features are "inherited / from the bodies in these photographs" (pages 128-129) or do you struggle with a sense of belonging?
- Do you believe that Nima was actually able to step into the past and that her desire for that past pulled Yasmeen in from another world or was this journey all an allegory? Does the difference matter to you?
- When Nima forgives and saves Yasmeen, is she also forgiving or saving herself? How?

Part 3

- How does Nima intervene in the past? What pain does she take away? What pain would you take away from your own family or friends if you could?
- When Nima returns through the portal, how have her home, her mother, and she, herself, changed? What has not changed? In his introduction, Christopher Myers says, "you could have just as easily been any one of a hundred other people." How is this related to Nima and Yasmeen's journey?
- Nima wants to apologize to Haitham for "locking myself away inside my head / & invented memories" (page 202). What does she say instead? How can you stay "here now" for your friends, family, and yourself and not "locked away"?
- What do you think the title of this novel means?

ADDITIONAL RESOURCES

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

SOURCES

“Historically Black Colleges and Universities.” Encyclopædia Britannica, Encyclopædia Britannica, Inc., www.britannica.com/topic/historically-black-colleges-and-universities

“Stepping.” Encyclopædia Britannica, Encyclopædia Britannica, Inc., www.britannica.com/art/stepping

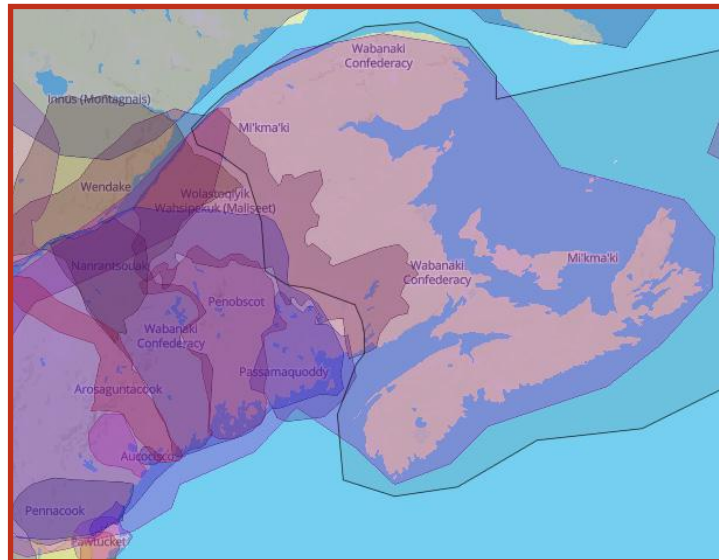
“Step Afrika! Virtual Premiere: Stono.” Step Afrika!, 11 Dec. 2020, www.stepafrika.org/events/step-afrika-virtual-premiere-stono/.

“From Margins to Mainstream: A Brief Tap Dance History.” University Musical Society, University of Michigan, 21 June 2019, <https://ums.org/2019/06/21/from-margins-to-mainstream-tap-dance-history/#:~:text=Tap%20dance%20originated%20in%20the,and%20retain%20their%20cultural%20identities.>

Portland Oventions, founded in 1931, produces dynamic performing arts events including classical music, jazz, opera, dance, theater, and Broadway. We believe that cultural enrichment should be high quality and accessible to all. Oventions collaborates with other nonprofit organizations, education systems, and the business sector to promote lifelong learning while celebrating the power and virtuosity of the performing arts. We bring the exhilaration of the performing arts into our communities with free events as part of Oventions Offstage, connecting artists and audiences. Join us at unexpected “art happenings,” classroom workshops, masterclasses, community discussions, and pre-performance lectures to explore together the relevance and connection of the performing arts to our lives.

Land Acknowledgment

Portland Oventions acknowledges that the places where we gather, dance, and sing is ancestral Wabanaki land. We wish to pay respect to the Abenaki, Maliseet, Mi'kmaq, Passamaquoddy, Penobscot – and their elders past, present and future.



Native-Land.ca

Cultivating Curiosity

Oventions Offstage's Cultivating Curiosity places books in the hands of Maine students and provides young learners with a unique opportunity to make connections between literacy and performance. The program pairs reading opportunities with selected School-Time Performances, by providing each child who attends the performance a free book born from its title or themes to add to their home library. During the 2020-2021 season, Oventions is partnering with I'm Your Neighbor Books to curate diverse books and provide resources for young people, families, and educators to engage deeply in literature and story.

Created and written by Sarah Coleman

Additional information and images provided by Step Afrika!, I'm Your Neighbor Books

Designed by Katie Day

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Objective: Individually or in small groups of up to 4, students will create their own step routine. They will share the routine with others and discuss its composition using key vocabulary words.

LESSON OUTLINE

1. Discuss the Step Afrika! performance using the Post-Performance Discussion Questions.
2. Teach, and practice together, some of the basic components of step dance
 - Bass Clap: Clap with your hands in a “C” shape
 - Tone Clap: Clap with hands offset (likely how you normally applaud)
 - Match Clap: Clap with hands lined up
 - Chip Clap: Hit the bottom part of your hand with the top part of your other hand
 - Step: Stop your foot on the ground
 - Call and Response
3. Explain to students that they will now choreograph their own polyrhythmic step routine using the basic steps.
4. There are 4 elements of dance that all movement pieces include
 BODY: What we move
 SPACE: Where we move (level, direction, pathway)
 TIME: When we move (tempo)
 ENERGY: How we move (weight, quality, style)
5. Teach some of the techniques that choreographers use to put movements together in unique and interesting ways. Those methods for putting movements together include:
 - Accent (make a part of the beat sound stronger than other parts)
 - Repetition (either a rhythm phrase or one beat)
 - Tempo (slow down/speed)
 - Variety (keep the same beat but use a different movement)
 - Change direction (with your whole body or just one part of your body)
 - Spacing (where the dancers stand in relationship to each other)
6. Give students time to create and practice their routine. Depending on your group you might ask them to create something that is 16 beats long or 30 seconds. Make sure they write down the order of their movements so that they can remember it at a later time. They might also film each other doing the sequence.

7. Share the routines. Depending on the amount of time that students have had to create the routine it might be best if it doesn't feel like a formal sharing.
 - If students are working individually they might share it with a few other students. Have one student film it and share it with the teacher. If students are working in smaller groups they could share out with the entire class.
 - Remind students that they are sharing a routine-in-progress.
 - Have each student/group share two times in a row.
8. After each sharing have the audience talk about what they noticed and enjoyed about the sharing using the vocabulary words.
 - Discussion vocabulary should include: rhythm, beat, accent, tempo, repetition, variety, direction, and spacing.

Rubric/Assessment Ideas

- Choreography includes repetition, tempo changes, direction changes, call and response, combinations of the 5 movement from the Day 4 video, and a clear beginning and end to the routine.
- Performer showed energy, enthusiasm and focus throughout the performance
- As an audience member, student is engaged in conversation using the vocabulary.

A Brief Set of Steps for Dramatizing Story

1. **Read, discuss, and re-read the story.**
2. **Make a story map** to determine the setting, characters and plot sequence. Start with a large brainstorm and then edit the story down to a manageable number (based on your class size and their ability to work in small groups) of scenes or moments.
3. **Write the dialogue.** In small groups or pairs, have students create 5 - 10 lines of dialogue for each moment that communicates the key ideas.
4. **Create the setting.** Using their bodies or a few pieces of furniture have the students create the setting.
3. **Cast the story.** Have students decide who will play what part. Students be a part of the setting if they do not want to speak. Two students can play the same character and alternate lines.
4. **Play the scene.** Have students put all of the parts together - the setting and the dialogue. As they play the scene invite them to think about what feelings/emotions they want to make sure the audience experiences. They can show emotions through their facial expression, body language, and tone of voice.
5. **Watch and reflect.** Have the students share their scene with other students. Invite the audience to look and listen for the ideas discussed in the story map along with emotions. Following each scene ask students:
 1. Describe a moment that was interesting (or exciting, realistic, funny, etc.)?
 2. What part of the story did the scene retell? What elements of the story map were included?
 3. Was there anything missing? What could be improved for the next time the group plays the scene?
6. **Play the story again.** Invite students the play the scene again. They can practice in their own groups and then share out again. Or, they can just practice again and do a short written reflection on what changed.
7. **Final Reflection.** Have a discussion or invited students to respond in writing to the following questions.
 1. How was it different to read the text as opposed to turn it into a play?
 2. What more did you discover about the story, the characters, the setting, the plot?
 3. Which version helped you understand the story better - reading or turning it into a play? Why?

Note: For younger grades a simple story book is best. You can play out the entire story as a class. If there are multiple characters have groups of students perform each characters in clumps around a circle or at their desks. The teacher should remain the narrator and guide the pace of the story, inviting students to perform part of the setting or movements/emotions of the characters along with them.

We want to know what *you* thought about the performance. You can write your answers below or draw a picture on the back of this page. Thank you!

PERFORMANCE: Step Afrika!

SCHOOL NAME: _____ **TEACHER NAME:** _____ **GRADE:** _____

YOUR NAME: _____ May we use your name when we share your comments?
Yes___ No___

What did you like about Step Afrika!? Why did you like that part?

What was something that you learned during the performance?

What would you like to tell other kids about Step Afrika!?

What types of performance would you like Portland Ovation to offer in the future? (Feel free to share what type of art you are interested in (theater, dance, music), what cultures you might like to see, what topics the art might connect with, or specific artists.)

Please take a few moments to fill out this survey after you attend the performance. You can also fill it out [online here](#). Your response provides valuable insight on the impact, accessibility, and relevancy of the School-Time Performance Series and will allow us to improve and strengthen the program. Thank you.

PERFORMANCE: Step Afrika! – April 7, 2022

TEACHER NAME: _____ **GRADE(S) OF STUDENTS:** _____

SCHOOL NAME: _____ **CITY/TOWN:** _____

EMAIL ADDRESS: _____

1. From your perspective as a teacher, how would you rate Step Afrika!?

☐ Excellent ☐ Very Good ☐ Good ☐ Fair ☐ Poor

3. What made this a valuable experience for your students? (If it wasn't, what can we do better?)

4. What was your primary reason for choosing to bring your students to Step Afrika!?

- ☐ I wanted my students to experience the performing arts.
- ☐ The performance topic fit with my curriculum goals.
- ☐ The date and time of the performance fit our schedule.
- ☐ The ticket price is affordable.
- ☐ Other (please specify):

5. How did this live performance connect to or enhance your curriculum?

6. Did you use the Educators Guide provided by Portland Ovation before or after attending the performance? ☐ Yes ☐ No

7. Why or why not?

8. What improvements could we make to the Educators Guide to serve you and your classroom better?

9. How would you rate the following components of attending the School-Time Performance?

	Excellent	Very Good	Good	Fair	Poor
Reserving & paying for tickets	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Communication about the day of the performance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Arrival at the venue	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Departure from the venue	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

10. What types of performances would you like to bring your students to in the future? (Feel free to share art forms, topics/themes, specific artists, etc.)?

11. A number of generous individuals and organizations make it possible for Portland Ovation to offer these School-Time Performance tickets at extremely discounted rates. Is there anything you'd like them to know in terms of your experiences or its impact on your students?