



AWARENESS THROUGH PERFORMANCE

Thursday, March 22, 2007
A Production for Onalaska High School's
Celebration of Diversity Day

PERFORMERS

Vanessa Armstrong | Bjorn Bergman
Molly Censky | Mao Cheng | Jill Hayes
Melissa Hill | Ryan Nell
Jessi Witkins | Bug Woodworth

ADVISORS

Amanda Goodenough | Beth Hartung

AWARENESS IS A STEP*

Choreographed by: Chelsee Flo
[All Cast]

COMMONALITIES

Written by: Vanessa Armstrong,
Bjorn Bergman, Beth Hartung, Ryan Nell
[Bjorn, Vanessa, Ryan, Bug, Mao]

SAME BUT DIFFERENT

Written by: Mao Cheng • [Mao, Molly]

CLOSET REDHEAD

Written by: Bug Woodworth & Molly Censky
[Jessi, Molly]

REMEDY

Produced by: Melissa Hill
[Melissa, Vanessa, Ryan, Jessi, Bug]

BULLETS & WINDCHIMES

Written by: Andrea Gibson • [Jill Hayes]

MY GENDER JUST IS...

Written by: Jessi Witkins & Jackie Jarvis
[Jessi, Vanessa]

COMING TOGETHER

Written by: All Cast
[All Cast]

THIS IS OUR INVITATION

Produced by: Amanda Goodenough

MUSICAL SELECTIONS

"Material Girl" by Madonna

"Live to Tell" by Madonna

"I Need to Wake Up" by Melissa Etheridge

REFERENCES

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- Douglas, S. *Where the Girls Are: Growing up Female with the Mass Media*. Times Books, NY.
- Dowling, C. *The Cinderella Complex: Women's Hidden Fear of Independence*. Pocket Books, NY.
- Gmelch, S. *Gender on Campus: Issues for College Women*. Rutgers University Press, New Brunswick, NJ.
- Hansen, J., Reed, E. & Waters, M. *Cosmetics Fashions and the Exploitation of Women*. Pathfinder, NY.
- Levin, M. (2006). *Understanding Oppression*. www.marilynlevin.com.
- May, E. *Pushing the Limits: American Women 1940-1961*. Oxford University Press, NY.
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BACKGROUND INFO FOR **UW-L** AWARENESS THROUGH PERFORMANCE

Awareness through Performance is a production created by students that brings together both upbeat and serious scenes which encourage audience members to acknowledge the dignity and worth of all people. Through creative and artistic messages, the audience is provided with the tools necessary to further engage in dialogue and take action to educate others about the topics discussed. For more information about *Awareness through Performance*, please contact the Research & Resource Center for Campus Climate at (608) 785-5092 or visit our website at www.uwlax.edu/campusclimate.

*HISTORY OF STEP

The roots of the "STEPPING" dance dates as far back as the ancestral tribes of Africa.

It has been written that rival tribes would settle disputes by challenging each other to dance. However, "STEPPING" was probably most heavily influenced by an African American dance called Juba. The Juba Dance came from Africa to the West Indies via the Trans-Atlantic slave trade. Juba eventually made it to the United States where it evolved into a rhythmic stomping, patting, and tapping of the body dance style.

During Slavery, Juba was more commonly known as Hambone. At the turn of the nineteenth century, an African American founded fraternity- Alpha Phi Alpha- would sophisticate the Hambone Dance by adding synchronized chanting and beats from the hands and feet. This unified rhythm sport is what we now call "STEPPING."

The roots of "STEPPING" are also heavily connected and influenced by African American college students and Greek organizations. "STEPPING" is practiced at almost every college campus where Black Greek-Letter organizations are represented. This art form allows fraternities and sororities a way of building a deeper and closer bond with each other across different college campuses in the nation, as well as provide an opportunity to connect with common history.

Today youth and adult organizations across America embrace this art form because of how it unifies people through rhythm and dialogue.