



AWARENESS THROUGH PERFORMANCE

Wednesday, March 5, 2008
Holmen High School Diversity Day

PERFORMERS

Molly Censky | Lauren Cikara | Ben Cooney
Mara Gericke | Jill Hayes | Mai Shoua Vang

ADVISORS

Beth Hartung | Amanda Goodenough

AWARENESS IS A STEP*

[All Cast]

FIGHTING FOR A LIFETIME

Written by: Bree Breckel, Tegan Daly, Joe Kensok
Adapted by: Mao Cheng, Mara Gericke,
Kara Leffelman
[Lauren, Ben, Mara, Jill, Mai Shoua]

SAME BUT DIFFERENT

Written by: Mao Cheng
[Molly, Mai Shoua]

MALE PRIVILEGE

Written by: D.A. Clarke • [Ben, Jill]

WE NEED TO WAKE UP

Produced by: Amanda Goodenough

BULLETS & WINDCHIMES

Written by: Andrea Gibson • [Jill]

MIDWESTERN YOUNG ADULT SLANG POCKET THESAURUS

Written by: Vanessa Armstrong, Angel
Granger, Stephanie Souvenir, Janelli Valdez
[Mara, Ben, Lauren, Mai Shoua]

CLOSET REDHEAD

Written by: Molly Censky, Bug Woodworth
[Molly, Mara]

THIS IS OUR INVITATION

Produced by: Amanda Goodenough

MUSICAL SELECTIONS

"I Need to Wake Up" by Melissa Etheridge

"Dare You to Move" by Switchfoot

IMAGES

http://www.achillesheel.freeuk.com/article08_18.gif

<http://people.ee.ethz.ch/~mhotz/files/pictures/photoshop/planets/Planet-003b2-starcut.jpg>

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<http://www.totaltravel.com.au/photos/blue-lake/multicultural.jpg>

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<http://www.monkeyfist.com/CollinWilliams/white/privilege.jpg>

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Clarke, D. *Male Privilege*. Retrieved February 19, 2008, from http://www.ealasaid.com/ego/2006/03/poem_male_privilege.html

Gibson, A. *Bullets & Windchimes*. Retrieved November 5, 2007, from <http://www.andreagibson.org>.

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) 785-5094 or visit our website at www.uwlax.edu/campusclimate/atp.

*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.

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