

MUSICAL SELECTIONS

- "Eye of the Tiger" by Survivor
"1492" by Nancy Schimmel
Voltage
"Window" by Album Leaf
"Mr Nigga" by Mos Def
"Call and Answer" by Barenaked Ladies
"If You Were Gay" from the Broadway Musical, Avenue Q
"How Can You Mend a Broken Heart" by The Beegees

IMAGES

- www.library.thinkquest.org/C004391F/brown_vs._board
www.learntoquestion.com/.../1968olympics
www.sitins.com/freedomriders
www.calpatriot.com/blog/2005/08
www.sunset3.berkeley.edu/calheritage/jimcrow/images
www.asmlan.org/teachers/kwheatley/pictures
www.tupac.mabulle.com
www.pathumphries.com/peace
www.ncf.ca/~ek867/mother.jones
www.jurist.law.pitt.edu/images/women
www.cfc.ca/english/images/diversity
www.omiusa.org/grafx/interfaith-wld
www.freewebs.com/baseballhound/photos/aaron
www.gasolinealleyantiques.com/images/premiums/ra
Devin M. (Madison, WI, August 26, 2006 (Nazi Photos)

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CAMPUS CLIMATE



through performance.

Awareness through Performance is a production created by UWL students for UWL students. Both upbeat and serious scenes bring together a focus that encourages audience members to acknowledge the dignity and worth of all people and to strive to never diminish another by our conduct or our attitudes. The creative and artistic scenes provide the tools necessary for audience members to further engage in dialogue and take action to educate others about the topics discussed.

NOVEMBER 14, 2006

6:00 PM

GMH AUDITORIUM

PERFORMERS

Vanessa Armstrong | Sierra Barthen | Vinisha Bhatia
Molly Censky | Mao Cheng | Ben Cooney
Melissa Hill | Chris Jones | Ramani Kutty | Carrie Olson
Kaitlynn Radloff | Terrence Rowe | Curtis Smith
Jason Strangstalien | DeAndre Taylor
Jessi Witkins | Bug Woodworth

ADVISORS

Amanda Goodenough | Beth Hartung | Caiden Marcus

INTERPRETERS

Kris Follansbee | Sarah Olson

SPECIAL THANKS TO:

Michelle Abing for her behind the scenes HARD work.

Thong Lee for his understanding and help with
our performance space.

The OMSS staff for allowing us to use their space.

Wayne Ablor & Brant Mayer for all of their
technical assistance.

Our Cross Cultural Guides for their valued
and different perspectives.

The amazing interpreters that helped out
on such short notice.

Caiden Marcus & Terrence Rowe
for lighting and technical assistance.

Chelsee Flo, a Cultural Integration Liaison from
Osseo/Maple Grove School District in Minnesota,
for introducing us to STEP,
(one of her personal initiatives for integration).

The Research & Resource Center for Campus Climate
for sponsoring and believing in this
alternative outlet for social activism on campus.

And to all of the many other family members, friends, and
partners of the cast and crew for their understanding,
supporting, encouraging, and believing in our
performance production, *Awareness through Performance*.

*See insert for background information

**See insert for translation

AWARENESS IS A STEP*

Produced & Directed by: Chelsee Flo • [All Cast]

FIGHTING FOR A LIFETIME

Written by: Joe Kensok, Tegan Daly, Bree Breckel
[Chris, Kaitlynn, Sierra, Ben, Melissa]

SAME BUT DIFFERENT

Written by: Mao Cheng • [Mao & Molly]

CULTURE SHOCK

Written by: Kaitlynn Radloff • [Kaitlynn]

THE WEIGHT OF OTHERNESS

Written by: Bree Breckel, Tegan Daly, Curtis Smith, Joe Kensok
[Curtis, Vanessa, Bug, Jessi, Jason, Ben, DeAndre]

PERMISSION TO MARRY

Selected by: Carrie Olson • [Ben, Ramani, Vinisha]

HOW DOES IT FEEL?

Written by: Bug • [Bug]

IMAGINE A CLASSROOM: 1492

Written by: Beth Hartung
[All Cast...almost]

SEEKING MY IDENTITY

Performed by: Melissa Hill

KUV YOG HMOOB**

Written by: Mao Cheng
[Ramani, Mao, Kaitlynn, Sierra, Molly, Jason]

HANDS FOR HELPING, NOT HURTING

Written by: Jessi Witkins • [Jessi]

WHAT'S THE PROBLEM?: A DOCUMENTED HISTORY OF 'NIGGER'

Written by: Curtis Smith • [Curtis, Vanessa, Jason]

HURT BY HATE?

Written by: Bug Woodworth, Jillian Rowley, Tegan Daly
[Vanessa, Vinisha, Carrie, Beth, Amanda]

PHENOMENAL WOMAN

Performed by: Melissa Hill

THE PROPER ETIQUETTE

Written by: Jessi Witkins • [Jessi, DeAndre, Bug, Kris]

IMAGINE A CLASSROOM: LGBTQQA

Written by: Chelsee O'Neil
[All Cast...almost]

MY STEP

Written by: Kaitlynn Radloff • [Kaitlynn]

THIS IS OUR INVITATION

Produced by: Satoshi Toyosaki, Beth Hartung, Andrew Gilbert & AJ Clauss
[All Cast]

MAKE CHANGE

through involvement.

ALANA

(ASIAN, LATINA, AFRICAN, NATIVE AMERICAN WOMEN)
Wednesdays @ 5:00pm in 330 Cartwright Center
Contact: Jaci Gamroth gamroth.jaci@students.uwlax.edu

ASO

(ASIAN STUDENT ORGANIZATION)
Wednesdays @ 8:00pm in 263 Cartwright Center
Contact: Keng Moua moua.keng@students.uwlax.edu

BSU

(BLACK STUDENT UNITY)
Thursdays @ 6:00pm in the Diversity Center
Contact: Melissa Hill hill.meli@students.uwlax.edu

CAU

(COALITION FOR ACCEPTANCE & UNDERSTANDING)
Mondays @ 7:00pm in 227 Graff Main Hall
Contact: Carrie Olson olson.caro@students.uwlax.edu

HOPE

(HMONG ORGANIZATION PROMOTING EDUCATION)
Mondays @ 7:00pm in 327 Cartwright Center
Contact: Mai Yang Xiong xiong.mai2@students.uwlax.edu

ISO

(INTERNATIONAL STUDENT ORGANIZATION)
Fridays @ 6:30pm in 263 Cartwright Center
Contact: Ha Nguyen nguyen.ha@students.uwlax.edu

LASO

(LATIN AMERICAN STUDENT ORGANIZATION)
Thursdays @ 7:30pm in 259 Cartwright Center
Contact: Joe Lucio lucio.joe@students.uwlax.edu

NASA

(NATIVE AMERICAN STUDENT ASSOCIATION)
Thursdays @ 6:00pm in the Diversity Center
Contact: Nathan Northup northup.nath@students.uwlax.edu

PROGRESSIVES

Tuesdays @ 7:00pm in 257 Cartwright Center
Contact: Adam Conlin, Jacquelyn Jarvis, or Jeremy Jansen

RU

(RAINBOW UNITY-PEOPLE ADVOCATING UNITY AND LOVE)
Tuesdays @ 7:00pm in 332 Cartwright Center
Contact: Kryz Okunowski okunowsk.kryz@students.uwlax.edu

SAPA

(STUDENTS ADVOCATING POTENTIAL ABILITY)
Contact: sapa@uwlax.edu

SASO

(SOUTH ASIAN STUDENT ORGANIZATION)
Alternate Tuesdays @ 7:00pm in 327 Cartwright Center
Contact: Ramani Kuty kuty.rama@students.uwlax.edu

WSSA

(WOMEN'S STUDIES STUDENT ASSOCIATION)
Tuesdays @ 8:30pm in Cartwright Center
Contact: Ashley Keul keul.ashl@students.uwlax.edu

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.

For more information on STEP, please contact the Research & Resource Center for Campus Climate at 608.785.5093.

KUV YOG HMOOB - TRANSLATION

(How should I start?)

There are still a lot of things I don't know about my own history. What I know is this. I am Hmong. Hmong is my ethnicity. Back in Laos we farm and raise domestic animals like chickens, pigs, cow, and buffalo.

(What should I say next?)

Hmong are here because we were recruited to help the Americans fight the communists during The Vietnam War. In 1975, United States withdrew from the war. The communists saw the Hmong as enemies so the Hmong were persecuted for helping the Americans. As a result Hmong fled to Thailand to the refugee camps. From there most came to the United States but some went to France and Australia.

(What should I share about my personal story?)

I was born during the rice-harvesting season in 1985 in the village called "Yellow Mountain" in Laos. My birth date on paper is August 25th, 1985 because there isn't a "rice harvesting season" choice to choose from. I don't know where "Yellow Mountain" since my parents can't point out to me the map of Laos. How are they supposed to know? They never have studied these things. My story is long, and I want to share it with you if you would just give me some of your time and listen to me.