

NEW VICTORY

THEATER

NEW VICTORY® SCHOOL TOOL®

RESOURCE GUIDE



step
afrika!

STONONO



2021-22 SEASON

THE NEW VICTORY® THEATER

© The New 42nd Street

Powered by New 42

NEW VICTORY® EDUCATION

209 W 42nd Street, New York, NY 10036 • Education_Tickets@NewVictory.org | 646.223.3090

Bringing kids to the arts and the arts to kids since 1995, New Victory opens new worlds to young people and families through extraordinary performances, education and engagement programs both online and in its historic Times Square theater.

Powered by New 42, a cultural nonprofit dedicated to empowering artists, educators and families through the performing arts, New Victory subsidized its education programs and resources to make them available for free to New York City Department of Education public schools and charter schools last year. In 2020-21, the theater's classroom workshops, virtual programming and library of lesson plans and arts instruction videos served more than 1,000 classroom teachers and 20,000 NYC kids through its school partnerships.

Featuring artistic disciplines and traditions from a multitude of cultures, New Victory has become a standard-bearer of quality performing arts for young audiences in the United States with theatrical stories and experiences that spark the imagination and broaden our understanding of the world and our place in it.

NEW VICTORY® SCHOOL TOOL® Resource Guides

Filled with practical, engaging and ready-to-implement activities that allow any teacher to incorporate performing arts into their curricula, NEW VICTORY SCHOOL TOOL Resource Guides are designed to enrich students' arts skills and creative expression.

Jobs for Young People

Discover the New 42 Youth Corps, a youth development program that pairs life skills training with jobs in the arts for high school and college students. Designed to meet students where they are, New 42 Youth Corps provides flexible paid employment through a mix of on the job experience as well as personal, academic and professional development through a series of workshops, speakers and networking opportunities.



Under the leadership of President & CEO Russell Granet, New 42nd Street is a leading performing arts nonprofit whose mission is to make extraordinary performing arts a vital part of everyone's life from the earliest years onward.

Through our signature projects, New Victory and New 42 Studios, we serve young people, artists and educators with invaluable arts engagement and resources in and beyond the performing arts.

Support for New VICTORY Education has been provided by:

Bloomberg Philanthropies, Con Edison, Muna & Basem Hishmeh Foundation, Kennedy Center VSA, The Pierre and Tana Matisse, Foundation, New York City Council, New York City Department of Cultural Affairs, New York City Department of Education, New York Community Trust, New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature, May and Samuel Rudin Family Foundation, Adolph and Ruth Schnurmacher Foundation, Inc, Wells Fargo



Council on the Arts

NEW VICTORY® SCHOOL TOOL® Resource Guides are made possible by a generous gift in memory of Fr. John R. Scarangelo, OFM whose lifelong passion for the theater was a powerful influence on all who were fortunate to know and love him.



Table of Contents

- Our Guiding Pillars – p. 4
- Learning Standards – p. 5
- A Letter to Educators – p. 6

ZOOM OUT/ZOOM IN P. 7

- Knowing About Our Shared Past – p. 7
- Grappling with the Past: The Bigger Picture – p. 8
- Washington, D.C.: A Complicated History – p. 10
- Deliberate Oppression and Racism on Display – p. 11
- Racism, Rebellion and Self-liberation
When the Kids Made Good Trouble – p. 13
- The Movement Today – p. 15

PULLING BACK THE CURTAIN p. 16

- Connecting to: Step Afrika! – p. 17
- Connecting to:
Oppression, Resistance, Resilience: 1619-1976 – p. 18
- Connecting to: The Negro Act of 1740 – p. 20
- Connecting to: The Declaration of Independence – p. 23
- Connecting to: The Art Forms – p. 24
- Connecting to: Unit Plan Brainstorms – p. 25

BEFORE THE SHOW p. 27

- Activity:
Feel the Beat, Connect & Breathe, Create Together – p. 28
- Creativity Page: The Beat Begins With(in) You – p. 29

AT HOME p. 30

- Resource for Families – p. 31
- Interesting Info: Get This! – p. 32
- Got That? Now, Do This! – p. 33

AFTER THE SHOW p. 34

- Performance Reflection – p. 35
- Activity: Iconic Moments that Changed
the Course of History – p. 36
- Creativity Page: What's Past Is Monologue – p. 37
- Creativity Page: Life, Liberty and a
Contradiction in Terms – p. 38
- Sources – p. 39
- Land Acknowledgment – p. 40



You will see this symbol from time to time throughout this guide. It indicates that teachers and students can engage with those elements of this School Tool with or without first experiencing STONO.



Please be advised that the unauthorized reproduction or distribution of New Victory School Tool Resource Guides for any purpose other than educational, such as for commercial or monetary gain, may constitute copyright infringement and may be punishable by law. For more information, please contact the New Victory Education Department at Education@NewVictory.org

Our Guiding Pillars

The Guiding Pillars on this page are the foundation of the ways in which NEW VICTORY Education strives to cultivate collaboration and creativity for everyone. As we continue to grow and evolve, so do our pillars, and we continue to rethink their meaning and overall impact. We hope these values offer inspiration as you engage in creative art-making through the unit plan brainstorms, activities and creativity pages in this School Tool!

Arts for All

Invite everyone to create art in ways that are accessible to and inclusive of everyone.

Art Form

Honor and explore the technique of the art forms represented in the works we present.

Community

Encourage ensemble and collaboration within the communities with which we engage.

Create

Activate art-making and creativity to explore the art form in each production and beyond.

Discovery

Employ methods and ask questions that encourage opportunities for curiosity, risk-taking, inquiry, meaning-making, deepening understanding, and learning about oneself, one's peers and the world around us.

Play

Spark imagination, encourage joy in learning and evoke laughter.

Learning Standards

The New Victory Theater is excited to provide educators and students with this 2021-22 School Tool Resource Guide! The activities, creativity pages and reflection tools included in this guide will offer opportunities for everyone to engage with a variety of art forms and themes that you will see digitally and on stage at the New Victory. All activities and creativity pages can be directly connected to the Next Generation Learning Standards, the *Blueprints for Teaching and Learning in the Arts* and New York State Learning Standards for the Arts. Have fun exploring and we'll see you at the theater!

NEXT GENERATION LEARNING STANDARDS:

Reading: 1; 2; 3

Writing: 2; 3

Speaking and Listening: 1; 2; 3; 4; 5; 6

Language: 1; 2; 3

NEW YORK STATE LEARNING STANDARDS FOR THE ARTS:

Creating, Performing, Responding, Connecting

BLUEPRINTS FOR TEACHING AND LEARNING IN THE ARTS:

Theater Making, Developing Theater Literacy, Making Connections,
Exploring Careers and Lifelong Learning

Dance Making, Developing Dance Literacy, Making Connections,
Exploring Careers and Lifelong Learning

The logo for STONO, featuring the word "STONO" in a bold, black, sans-serif font. The letter "S" is stylized with a thick, curved tail that loops back under the "T".

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

A New 42® Project





Dear Educator,

New Victory is thrilled to present *STONO* by Step Arika! This company is near and dear to our hearts for several reasons, one of which is that their production, *Drumfolk* was the last production to play for school audiences in March 2020 before the pandemic put the whole country on lockdown. *STONO* marks their triumphant return to the New Victory with an energetic and charged piece that highlights rebellion, resistance and persistence against racial oppression and discrimination in the US through pulsating dance, rhythm, music and spoken word

The *STONO* SCHOOL TOOL Resource Guide explores ways everyone, regardless of their identity, has the ability to be a changemaker to more fully support what is written in our constitution—that all people are created equal. That all people be treated as full humans through our law and how we interact with one another. It also explores how dance and movement can be an expression of joy and resilience. To us, art has a heartbeat that, like drums, moves us in myriad ways. This curriculum supports the New York City Department of Education’s Blueprint for Teaching and Learning in the Arts, New York State Learning Standards, Next Generation Learning Standards and the Common Core State Standards.

New Victory, powered by New 42, has been in a process of deepening its antiracism, equity and justice practices within the institution, its programs and workplace culture. This work is ongoing and runs deep. One of the New 42’s core values includes “Inclusive Community.” We believe that our theaters belong to all, and want everyone to feel a sense of belonging in all of our spaces, wherever they engage with us, while folding antiracism practices into the NEW VICTORY Education Guiding Pillars of Art Form, Arts for All, Community, Create, Discovery and Play.

Thank you for all that you do to ensure performing arts are a part of your students’ daily lives. Let’s get started!

A handwritten signature in black ink, appearing to read "Courtney Boddie".

Courtney J. Boddie
VP, Education & School Engagement

A handwritten signature in black ink, appearing to read "Christopher Totten".

Christopher Totten
Senior Education Programs Manager

And everyone in NEW VICTORY Education

Powering New Victory & New 42 Studios



Knowing about our shared past

Before 1492: Many thousands of years before Christopher Columbus's ships landed in the Bahamas, beginning a long and troubled timeline of disease, violence and murder, the continent known now as North America was inhabited by millions of people indigenous to this land. These Indigenous people were the descendents of the nomadic people who actually discovered the Americas by traversing the Bering Land Bridge from Asia to modern-day Alaska over 15,000 years ago. In fact, by the time European colonizers arrived in the late 1400s CE, experts estimate that nearly 60 million people were already living in the Americas. Approximately 10 million of those people lived in what would become the United States. Over time, these migrants and their descendants made their way south and east, adapting to their environments along the way. Anthropological and geographical experts have divided these people into "culture areas," and North America, excluding what is now known as Mexico, has been broken into ten distinct culture areas: the Arctic, Subarctic, Northeast, Southeast, Plains, Southwest, Great Basin, California, Northwest Coast and the Plateau.

The Great Dying: Extensive research indicates that the continent's vast Indigenous population sustained itself through farming. In fact, it's estimated that, when Columbus arrived, about 10 percent of the Americas' landmass was farmed or utilized in some way by humans. This changed, however, in the decades after Europeans first set foot on the island of Hispaniola in 1497—now Haiti and the Dominican Republic—and the mainland in 1517. These colonizers brought measles, smallpox, influenza and the bubonic plague across the Atlantic, with devastating consequences for the Indigenous populations. It is believed that, because of these "virgin soil" epidemics—diseases affecting populations with no prior exposure to a particular infectious disease and therefore no immunity to it—the Indigenous population suffered a death toll of approximately 56 million by the beginning of the 17th century CE. That number amounts to about 90 percent of the pre-Columbian Indigenous population, or around 10 percent of the global population at that time. That makes the "Great Dying" the largest human genocidal event in proportion to the global population—all due to the unfettered and violent European colonization.

During the 1480s: The Portuguese enslave Africans and take them to their island colonies off the coast of western Africa, while other African captives are taken to Portugal.

1492: Believing he had reached the East Indies, Christopher Columbus, illegitimately credited as having discovered the New World (it was already inhabited), arrives on a Caribbean Island, referring to the Indigenous people there as "indians." He immediately enslaves six of those Indigenous people.

Circa 1500: Spain and Portugal begin establishing colonies in the New World as large parts of the Caribbean are depopulated during the conquest by Europeans. Africans are stolen from their lands and shipped to the New World in order to replace enslaved Indigenous people.

1513: Juan Ponce de Leon arrives in and names Florida. He makes contact with Indigenous people inhabiting the land, killing many and enslaving others. He returns to Florida in 1521 and, months after his arrival, in retaliation, is attacked and fatally wounded by local Indigenous people.

1539: Hernando de Soto, a Spanish conquistador, lands in Florida to invade the region. He explores the Southern region under the guidance of enslaved Indigenous people.

During the 1600s: The French, English and Dutch establish colonies in the New World and are key actors in the brutal transatlantic slave trade and the Africans they enslave are taken from West Africa and forced to work on sugar plantations in the Caribbean and tobacco plantations in the Chesapeake region of North America, among others.

STONO

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

A New 42® Project



Grappling with the past: the bigger picture

Let's think critically for a moment. Ask yourself: *How is it possible that Thomas Jefferson, principal author of the Declaration of Independence, could have written the phrase "all men are created equal," while also enslaving nearly 600 Black humans?* It's true that eight out of the first twelve presidents enslaved Africans, yet each and every one of them advocated for the "rights of man." Still, they purchased human beings at public auctions, tracked down self-liberated (often referred to as "runaway") enslaved people, violently beat and whipped those who did not obey orders and, at times, sold enslaved children. These same men had the freedom of violently sexually assaulting the women they enslaved at will, a common practice that was an unspoken but known truth and often took place off-site, and away from other white onlookers. Ask yourself again: *How is that possible?* It is just as important to learn and really think about the atrocities of our nation's past as it is to celebrate the accomplishments of its people.

The United States of America and its citizens share a turbulent and fraught history that is rooted in oppressive and racist actions and systems and still upholds white supremacist constructs. The United States of America began, despite what most history textbooks might say, with the invasion of what is now called North America by European colonizers, resulting in the torture, rape, enslavement and near annihilation of the land's Indigenous people. Layer onto that the European participation in the transatlantic slave trade, initiated by the Portuguese, in which Africans were brutally stolen from their native lands and enslaved, which would continue through 1811. The trauma and retraumatization from these violent and racist practices have been passed down through generations. Those traumas are woven into the fabric of our nation's history.

The constitutional convention of 1787—a delegation of all white men, no women and no people of color, which almost broke down on many occasions over its 116 day period—would come to an end with four main compromises that were necessary for all 13 states to adopt and ratify the Constitution:

THE GREAT COMPROMISE: This compromise provided a dual system of congressional representation. In the House of Representatives each state would be assigned a number of seats proportional to its population.

THE THREE-FIFTHS COMPROMISE: This compromise, proposed by delegate James Wilson and seconded by Charles Pinckney, counted three-fifths of each state's enslaved population toward that state's total population for the purpose of apportioning the House of Representatives. This gave Southern states one third more seats in Congress and one third more electoral votes than if the enslaved had not been counted at all, but fewer than if the enslaved and free people had been counted as full humans.

THE ELECTORAL COLLEGE: This is the formal body that elects the President and Vice President of the United States. Each state has as many "electors" in the Electoral College as it has Representatives and Senators in the United States Congress. The District of Columbia has three electors.

THE COMMERCE AND SLAVE TRADE COMPROMISE: This compromise stated that no new enslaved humans were permitted to be imported into the United States. It took effect on January 1, 1808 (21 years later) the earliest date permitted by the United States Constitution. Most of the compromises listed above are rooted in racism and white supremacy and aim to treat Black humans as "less than."



STONO

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

A New 42® Project



ZOOM OUT/ZOOM IN

Enslaved Africans attempted to liberate themselves through protest and rebellion, and many succeeded. But their actions were considered unlawful, often being referred to as “runaways,” a title that reinforces the idea that Black people were not full humans, but property. On January 1, 1863, President Abraham Lincoln issued the Emancipation Proclamation, which declared, legally, that enslaved Black people in Southern states were free. Slavery, as practiced in the United States, was formally abolished with the Thirteenth Amendment to the U.S. Constitution in 1865. And though there were very promising beginnings set forth in the Reconstruction era, former Confederate states, however, continued to enact laws that ensured Black people were subservient to white people. Grandfather clauses and other statutes that rescinded voting rights for Black men were enacted by former Confederates who saw a return to power.

Eventually, in many Southern states, African Americans were forbidden to vote, voluntarily leave a job, go to school, challenge an order, leave a job without consent or travel freely. In fact, in many states, an African American that was found to be traveling alone could face arrest or sentencing of forced labor.

New codes of social segregation—also known as Jim Crow* laws—were devised. The Ku Klux Klan (KKK) and other so-called “vigilante groups” (read: homegrown white terrorist organizations) enforced these harsh Jim Crow laws both in and out of government systems. In fact, the KKK made it their mission to terrorize African Americans, torturing and killing any who violated these codes. The number of lynchings—violent murder of another human, especially by hanging—soared, reaching its peak in 1892. It was in that year alone that 161 African Americans were murdered by mobs. According to the NAACP, between the years 1882 and 1968, there were 4,743 lynchings in the United States, and 3,446 of those lynched were Black.

**It should be noted that Jim Crow wasn't a real person, but a persona—a racist caricature. The term actually refers to laws and customs used to restrict Black Americans' rights. The origin of Jim Crow actually dates back to the 1830s, before the American Civil War, to a white actor named Thomas Dartmouth “Daddy” Rice. The actor rose to stardom for performing minstrel shows as the fictional “Jim Crow,” a Black enslaved man characterized by his dimwitted and clumsy behavior. He once noted that he developed the character upon seeing an elderly Black man singing “Jump Jim Crow” in Louisville, Kentucky, and subsequently appropriating the character by performing in blackface.*

STONO

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

A New 42® Project



Washington, D.C. – A Complicated History

In June of 1783, the Continental Congress, operating under the Articles of Confederation, held a meeting in what is now known as Independence Hall in Philadelphia, Pennsylvania. However, all was not peaceful at this meeting as the federal government had not paid soldiers who served and fought in the American Revolutionary War. This led to the Pennsylvania Mutiny of 1783, also known as the Philadelphia Mutiny, which was an anti-government protest by nearly 400 soldiers of the Continental Army who threatened action if their demands were not met. This forced members of Congress to place their focus on members' safety and pitted the federal government, which was now weakened, against Pennsylvania. This resulted in the Congress leaving Philadelphia. And so, it was the Residence Act of 1790, signed into law by President George Washington and officially titled, "An Act for Establishing the Temporary and Permanent Seat of the Government of the United States," that moved the nation's capital from Philadelphia, Pennsylvania, to modern-day Washington, D.C.

From its inception, the capital has been entangled in issues of race, national identity and power struggles. In fact, for the first seventy-two years of its existence, the nation's capital, Washington, D.C., harbored one of America's most difficult historical truths—slavery. Because Washington was situated along the Potomac River—between Maryland and Virginia, in which enslavement was legal—slavery was woven into the buildings, the institutions and the social makeup of the capital city. In an effort to minimize labor costs, enslaved workers were used to contribute to public building projects (pay went directly to their enslavers). Enslaved people were also bought and sold within the boundaries of the city, and served many of the men who founded the nation. In fact, eight of the first twelve presidents had enslaved Africans. Enslaved laborers worked on two of the largest construction projects in the capital city: the United States Capitol Building and the White House.

During the War of 1812, British forces nearly destroyed the city when they invaded and burned much of it to the ground. Three major casualties of this invasion were the newly-completed White House, the Capitol and the Library of Congress, including all of its books. Following that devastating attack, the city remained small and only increased in size after the Civil War (1861-1865), when enslaved Africans in Washington and across America were emancipated.

On April 16, 1862, nine months before the Emancipation Proclamation, the District of Columbia Emancipation Act resulted in freeing all enslaved people in the capital city. This ended the legal practice of what abolitionists had deemed "the national shame," which lasted for nearly 250 years. Washington, D.C. remained home to a large African American population. 1865 saw the ratification of the 13th amendment—the Abolition of Slavery, passed by Congress on January 31, 1865. Ratified December 6, 1865—and the assassination of President Abraham Lincoln. There would be more unrest.

STONO

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

A New 42® Project



Deliberate Oppression and Racism on Display

History would see wide-spread and targeted white supremacist violence like this—Black, Indigenous and People of Color (BIPOC) humans being beaten, hunted, accused, murdered—repeated time and again over the next century. A few of these include the Tulsa Race Massacre of 1921; the “long, hot summer of 1967,” which saw the eruption of 160 race riots across the country; the tragic assassination of Dr. Martin Luther King, Jr. in 1968; the police beating of Rodney King in 1991, resulting in five days of riots in Los Angeles, California.



Armed National Guards and African American men standing on a sidewalk during the race riots in Chicago, Illinois, 1919. Jun Fujita/Courtesy of the Chicago History Museum

More than twenty race riots took place across the country during the summer of 1919, also called “Red Summer.” The “race war” in Washington, D.C., began on the evening of July 19, 1919, as the result of a rumor spread by a group of white veterans that a Black man sexually assaulted a white woman. Because of that rumor, a mob of white veterans, armed with lead pipes, clubs and lumber, made their way to the Southwest section of the city to a poor, predominantly Black neighborhood and beat, without reason, any Black person with whom they came in contact. The violence continued across the city for four days, with little to no police intervention. To help get the riot under control, President Woodrow Wilson ordered 2,000 military soldiers into the city. On July 23, 1919, under heavy summer rain, the riot ended, leaving over 150 women, children and men beaten or shot by both white and Black rioters.

Recent history has certainly seen a rise in emboldened white supremacists, in large part, due to Donald J. Trump (former President of the United States), who upheld racist ideas and implemented policies and practices founded on these ideas. As a result of the constitution and hundreds of years of laws upholding racist ideas and white supremacist constructs, today white supremacy is intrinsically linked to police brutality against BIPOC citizens, of which we’ve seen a spike due to the increased use of video capture, and everyday people sharing these images more widely via social media platforms. Many of these violent acts and killings have resulted in demonstrations, peaceful protests and, in some cases, violent and destructive rioting. Among others, it was the killing of Ahmaud Arbery and the police shooting of Breonna Taylor that reignited calls for protest against police brutality. It seems that the last straw was the death of George Floyd in May of 2020, a Black man, who died when four officers restrained him, including officer Michael Derek Chauvin, a white man, who knelt on Floyd’s neck for 8 minutes and 46 seconds.

STONO

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

A New 42® Project



ZOOM OUT/ZOOM IN

We must also acknowledge and reckon with the issue of the insidious persistence of white supremacy, which was on full display on January 6, 2021, when an armed mob of mostly white Trump supporters stormed the U.S. Capitol with the intent of harming and killing elected officials and overturning a free and fair 2020 election. It was televised. Everyone in the world had the opportunity to watch this play out. The systems in place in this country—and the privilege granted by those systems—allowed that mostly white mob to desecrate a sacred space, built by enslaved Africans and meant to serve as a beacon of hope and democracy. Because this horrific riot was televised, we not only got to watch this traumatic event take place, but we also got to watch most of those people walk away—except for the five people who lost their lives—mostly unharmed. If the members of that mob had Black or Brown skin, they would have been immediately arrested or, more likely, harmed or killed. However, on that day, through a confluence of intentional strategies, white privilege and coordinated efforts, the perpetrators were protected.

Since European colonizers first invaded this continent, oppressive systems and racist structures have been a part of our shared history. Since the enslavement, by white people, of Indigenous and African humans forced to work on this land and to build our shared symbols of freedom, while being refused that very right, white supremacy has been a part of our history. We're reckoning, collectively, with the ripples of trauma from centuries of systemic racism and oppression. And it's time we start doing what it takes to work towards more permanently changing those systems, repairing and seeing everyone—EVERYONE—as equal.



Demonstrators with Black Lives Matter march during a protest in Washington, DC. Joshua Roberts/Reuters

STONO

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

A New 42® Project



Resistance, Rebellion and Self-Liberation

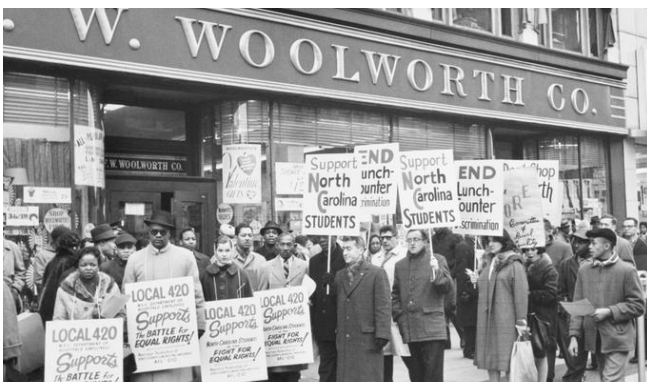
When the Kids Made Good Trouble

February 1, 1960, saw the start of the civil rights protest known as the Greensboro sit-in, which took place at a segregated Woolworth's diner counter in Greensboro, North Carolina. Four young Black men—Ezell Blair Jr., David Richmond, Franklin McCain and Joseph McNeil—were responsible for staging the first sit-in at Greensboro. They felt called to action after the 1955 lynching-style murder of 14-year-old Emmett Till, a Black boy accused of whistling at a white woman in Mississippi with no evidence. This inspired a movement that rippled through college towns in Southern states. These four young men, influenced by the nonviolent tactics of the Freedom Rides (organized by the Congress of Racial Equality) and Mahatma Gandhi, would be dubbed the Greensboro Four. By the time police arrived on the scene, Ralph Johns, a local white businessman who had offered to help the Greensboro Four, had already alerted the local media. The ensuing event was covered on local television. The four young men remained at the counter until the store closed and came back the next day with more students.



Sterling High School students protesting at the Woolworth's lunch counter in 1960. Photo courtesy of the Greenville County Historical Society, Joe Jordan Collection.

By February 5, 1960, 300 college students had joined the sit-in protest with the Greensboro Four. The impact of these protests ensured Woolworth's and other businesses to rethink their racist and oppressive practices and devise new, more inclusive policies. In May of 1963, thousands of young people took part in the Children's Crusade, also called the Children's March, which were non-violent demonstrations in Birmingham, Alabama—a city rife with racist segregationist policies in business and in public life. The idea behind these non-violent protests was to convince Birmingham civic and business leaders to segregate.



Demonstrators holding signs protest in front of an F.W. Woolworth store in Harlem to oppose lunch counter discrimination practiced in Woolworth stores in Greensboro, Charlotte, and Durham, North Carolina. Getty Images

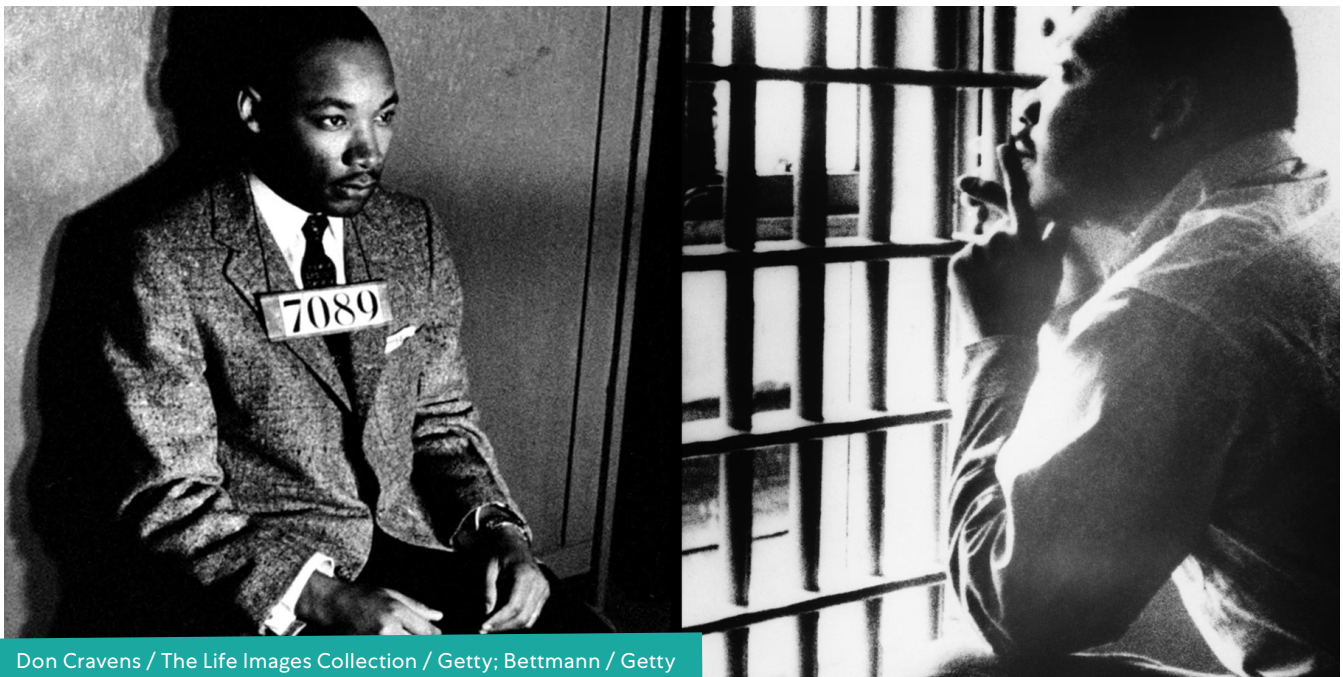


A May 28, 1963, sit-in demonstration at a Woolworth's lunch counter in Jackson, Miss., turned violent when white people poured sugar, ketchup and mustard over the heads of demonstrators, from left, John Salter, Joan Trumpauer and Anne Moody. Fred Blackwell / Associated Press

ZOOM OUT/ZOOM IN

The first round of protests resulted in many arrests, including Dr. Martin Luther King, Jr. It was during this time that he wrote his famous “Letter from a Birmingham Jail.” Those taking part in the peaceful protests were not met with peace in return. Hundreds of young people were arrested and police were ordered by Bull Connor (Birmingham’s Commissioner of Public Safety) to spray children with high-powered water hoses, threaten and attack them with police dogs and beat them with batons. Despite this, the peaceful demonstrations continued over the next few days, while film footage and photos of the police violence spread across the country and the globe, causing an uproar.

After a May 5 protest outside of the city jail, during which protestors sang songs, local officials agreed to meet with civil rights leaders and, on May 10, an agreement was reached. Businesses were desegregated and everyone jailed during the protests were freed. Later in the year, the Birmingham Board of Education made the decision to expel any student who had participated in the Children’s Crusade. The court of appeals overturned that decision. Later that year, in September 1963, four young Black girls—Addie Mae Collins, Cynthia Wesley, Carole Robertson and Carol Denise McNair—were killed, and 20 others were injured. In a violent response to the peaceful protests, white supremacists planted bombs at the 16th Street Baptist Church. Still, the citizens of Birmingham continued their non-violent demonstrations. The outcome from these protests helped make lasting change in Birmingham at a key turning point in the civil rights movement.



Don Cravens / The Life Images Collection / Getty; Bettmann / Getty

STONO

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

A New 42® Project



The Movement Today



WASHINGTON, DC - JUNE 05, 2020: People walk down 16th street after volunteers, with permission from the city, painted "Black Lives Matter" on the street near the White House on June 05, 2020 in Washington, DC. Photo by Tasos Katopodis/Getty Images



SAN FRANCISCO, CA - JUNE 12, 2020: (From left) Ashley Williams, her 10-year-old daughter Marley McNealy and Williams' sister Mo McNealy work alongside volunteers and staff African American Art & Culture Complex work to paint massive letters spelling "Black Lives Matter" across Fulton Street between Webster and Octavia streets in San Francisco, Calif. Friday, June 12, 2020. Jessica Christian/The San Francisco Chronicle via Getty Images / HEARST NEWSPAPERS VIA GETTY IMAGES



Demonstrators holding signs protest in front of an F.W. Woolworth store in Harlem to oppose lunch counter discrimination practiced in Woolworth stores in Greensboro, Charlotte, and Durham, North Carolina. Getty Images

The Black Lives Matter (BLM) movement was founded in July 2013 by three Black women, Patrisse Cullors, Alicia Garza and Opal Tometi—after George Zimmerman, the man who shot Trayvon Martin on February 26, 2012. Martin was an unarmed 17-year-old African American boy visiting family in Sanford, Florida—in cold blood, was acquitted. Since its inception, the movement has grown into a global network.

Over the past two years, Black Lives Matter protests have taken over streets in cities and towns large and small, with organizers committed “to eradicate white supremacy and build local power to intervene in violence inflicted on Black communities by the state and vigilantes.” Protests continue around the country, along with a call to put less funds toward militarization of local police forces and more toward community resources that could better serve all citizens. Of course, that would mean relinquishing power, which challenges white supremacist constructs ingrained in our policing systems. It should be noted that policing is rooted in so-called “slave patrols,” which began in North Carolina in 1704, and night watches, which would evolve into modern-day police units, both of which consisted of groups of white men and were designed to control the behavior of marginalized people. Furthermore, slave patrols were created in order to control, return and punish self-liberated slaves.

And so now, we are at a turning point; a crossroads. If we’ve learned anything from the past 400 years of systemic oppression and racism, it’s that we must look, collectively, at this new century, as a century of recovery. We have been, and continue to be called to action, to stop patterns of oppression, to disrupt and dismantle systems of oppression. We must acknowledge and honor the global majority, Black, Indigenous, Latinx, Asian, Pacific Islanders, Middle Eastern, and more, as humans. Humans worthy of a seat at the table, a place in the collective conversation and a perspective worthy of being seen and heard in order to shape a more just future for us all. So what do you say? Let’s work together to make some good trouble.

STONO

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

A New 42® Project





Pulling Back the Curtain

This section, which includes everything you need to know before watching a performance presented by the New Victory, is a behind-the-scenes look at the artists, the company and the art forms and themes of this production. Use these engaging activities and creativity pages to inspire arts exploration wherever you are!



STONO: At a Glance

With beating drums and shouts of “Liberty!,” the Stono Rebellion spurred the Negro Act of 1740, which prohibited, among numerous rights, enslaved Africans’ use of drums. But the fight for freedom is never silent. A story of resistance, resilience and reclamation, Stono fills the stage with music and dance to honor the artistry and activism borne out of the body as a percussive instrument. From traditions of the ring shout to contemporary stepping, Step Afrika! reveals the hidden histories and resounding rhythms that transformed America.

Connecting to:
Step Afrika!

Connecting to:
Oppression, Resistance,
Resilience: 1619-1976

Connecting to:
The Negro Act of 1740

Connecting to:
The Declaration
of Independence

Connecting to:
The Art Forms

Connecting to:
Unit Plan Brainstorms

PULLING BACK THE CURTAIN

This is Step Afrika!'s second time at The New Victory! They were the last company to perform on the NEW VICTORY stage (*Drumfolk*, 2020) for school audiences before the pandemic forced the theater to close for over 700 days. Let's celebrate their return!

Stepping, one of the main forms of dance in the show, is partially derived from the South African tradition of gumboot dancing, in which performers use heavy boots to make percussive sound with their feet while dancing. Stepping can be found in today's pop culture. For instance, it can be seen in Beyoncé's *Homecoming* or the documentary, *Step*.

Historians believe that drums are the oldest instruments ever used by humans. They were first invented over 7,000 years ago!

Have you ever wondered how drums make sound? When something strikes the top of a drum, the part known as the head, the shape of the head changes forcing the air inside the drum to compress. This in turn affects the shape of the bottom of the drum. Going back and forth, the air compressions make the drum vibrate, creating the sound we hear!

Connecting to Step Afrika!

Founded in 1994 by C. Brian Williams, and located in Washington, D.C., Step Afrika! is a collaborative dance company with artists from the U.S., Europe and the South Africa-based Soweto Dance Theater. Step Afrika! both tours the United States, putting on exciting performances for a variety of audiences, and teaches students the art of stepping, its history, and the cultural significance of the art form. The Company blends percussive dance styles practiced by historically African American fraternities and sororities, African traditional dance and influences from a variety of other dance and art forms. Performances are much more than dance shows; they integrate songs, storytelling, humor, and audience participation.

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 DC's one and only Cultural Ambassador. Step Afrika! has earned District of Columbia Mayor's Arts Awards for Outstanding Contribution to Arts Education (2005); Innovation in the Arts (2008); and Excellence in an Artistic Discipline (2012); and performed at the White House for President Barack Obama and the First Lady. Step Afrika! is featured prominently at the Smithsonian's National Museum of African-American History & Culture with the world's first stepping interactive installation.

Where in the world is STONO from?



Washington, D.C.

Black History + Resistance

x Resilience =

STONO



Oppression, Resistance, Resilience: 1619-1976

- 1619: The first record of Africans in America, in which African men, transported from a Spanish ship to Jamestown colony in Virginia, were treated as indentured servants
- 1662: Virginia law dictates that children born to enslaved mothers are to be classified as slaves, regardless of their father's social status or race
- 1676: Bacon's Rebellion, an armed rebellion fought in Virginia by both free and enslaved African Americans against the rule of Governor William Berkeley, takes place
- 1712: The New York Slave Revolt takes place
- 1773: *Poems on Various Subjects, Religious and Moral* by Phillis Wheatley, who was herself once enslaved, is published
- 1739: The Stono Rebellion, an uprising led by native Africans, begins on September 9 in the colony of South Carolina
- 1740: In response to the Stono Rebellion, the South Carolina legislature passes the Negro Act of 1740, making it illegal for enslaved Africans to assemble, speak in their native language, move abroad, get an education or use their drums
- 1765-1767: The First Continental Congress drafts a multi-colony agreement titled the *Non-Importation Agreements*, forbidding the British imports, including slaves, effectively stopping the international slave trade
- 1775: The Society for the Relief of Free Negroes Unlawfully Held in Bondage, the first American abolition society, is founded
- 1780: Elizabeth Freeman, also known as Bett, becomes the first enslaved African American to win a freedom suit (*Brom and Bett v. Ashley*) in Massachusetts
- 1780: Amid the tumult of the American Revolution, Pennsylvania becomes the first U.S. state to abolish slavery
- 1791: Major Andrew Ellicott, a white man, hires Benjamin Banneker, an African American draftsman and naturalist, to help survey the boundaries of the federal district that would later become the District of Columbia
- 1793: The Fugitive Slave Act of 1793, which authorized local governments to capture and return escaped slaves to their owners, is passed
- 1800: Gabriel Prosser, an enslaved blacksmith, attempts to lead a slave rebellion in Richmond, Virginia, but fails
- 1807: Congress passes the Act Prohibiting Importation of Slaves, making it a federal crime to import slaves
- 1829: David Walker, a black abolitionist, begins publishing *Walker's Appeal*, an abolitionist pamphlet
- 1831: Nat Turner leads a group of enslaved African Americans in the deadliest rebellion on U.S. soil, lasting four days, and resulting in the deaths of 51 white people; this also resulted in 56 African Americans being executed while 200 more were beaten by mobs or white militias
- 1833: The American Anti-Slavery Society, at which abolitionist and orator Frederick Douglass was a key leader, is founded by William Lloyd Garrison and Arthur Tappan
- 1839: Abducted African people aboard the illegal slave schooner, *La Amistad*, revolt. This led to the *United States v. The Amistad* Supreme Court hearing and resulted in their freedom. As well as safe return to their African homeland
- 1849: Harriet Tubman escapes from slavery and begins helping other enslaved people to escape on the Underground Railroad
- 1852: Harriet Beecher Stowe's anti-slavery novel, *Uncle Tom's Cabin*, is published
- 1861: The American Civil War begins and will last until April of 1865
- 1861: Thousands of enslaved African Americans escape to Union lines, assisting Union army efforts and working as paid laborers

Oppression, Resistance, Resilience: 1619-1976

- 1863: Emancipation Proclamation, declaring “that all persons held as slaves” within the rebellious states “are, and henceforward shall be free” goes into effect
- 1866: Congress passes the Civil Rights Act of 1866, stating that any persons born in the United States were “hereby declared to be citizens of the United States,” with the exception of Native Americans, granting them “full and equal benefit of all laws and proceedings for the security of person and property.”
- 1872: P.B.S. Pinchback, the first black member of the U.S. House of Representatives, is sworn in
- 1877: Jim Crow laws, named from the minstrel routine “Jump Jim Crow,” were any of the laws that enforced racial segregation in the South between 1877 (the end of Reconstruction) and the 1950s (the beginning of the Civil Rights Movement)
- 1892: Ida B. Wells, an African American investigative journalist and author, publishes *Southern Horrors: Lynch Law in All Its Phases*, a pamphlet she wrote while exiled from the South for having written *Free Speech*, a piece she penned in her newspaper regarding the lynching of her friend

- 1896: The landmark U.S. Supreme Court decision *Plessy v. Ferguson* upholds “separate but equal”
- 1901: *Up from Slavery* by educator, orator and presidential advisor Booker T. Washington is published
- 1916: *The Journal of Negro History* is first published by Professor Carter Woodson, known as the “Father of Black History.”
- 1923: The first automatic three-position traffic light is invented and patented by African American inventor Garrett A. Morgan
- 1929: African American educator and political activist John Hope becomes president of Atlanta University
- 1930: Two African American men, Thomas Shipp and Abram Smith, are lynched* in Marion, Indiana
- 1931: The Scottsboro Boys are arrested after being falsely accused of raping two white women on a train
- 1948: Universal Declaration of Human Rights, passed by the United Nations General Assembly in its third session, aims to ban slavery across the globe

Jim Crow Laws 1877-1965

The Great Migration 1916-1970

- 1955: Rosa Parks refuses to give up her seat to a white person, sparking the Montgomery Bus Boycott
- 1965: In March, Martin Luther King, Jr. leads nearly 8,000 people on a five-day march from Selma to Montgomery to protest voting rights; two earlier attempts were made, but were met with resistance by opponents
- 1965: The Voting Rights Act, which outlawed discriminatory voting practices adopted in many southern states post-Civil War, is signed into law
- 1967: Thurgood Marshall becomes the first African American U.S. Supreme Court Justice
- 1968: Martin Luther King, Jr. is assassinated on the balcony of a motel in Memphis, Tennessee
- 1972: Shirley Chisholm, having been the first African American woman elected to Congress, becomes the first major party African American candidate and the first female candidate for president of the United States
- 1976: Professor Carter Woodson’s Association for the Study of Afro-American Life and History founds Black History Month

The Civil Rights Movement 1954-1968

*It should be noted that this timeline is a snapshot of some pivotal events that occurred on U.S. soil, and influential humans that paved important pathways for their fellow humans past, present and future, between the years 1619-1976. This timeline only considers a Western, U.S. lens and does not cover events occurring in other parts of the world, and the role that this country played in those events, during that time frame. To be clear, this is U.S. historical information documented, traditionally speaking, primarily by cisgender white men. We have included references to historical documentation by people of African and Native American descent on the Sources page of this School Tool Resource Guide.

**According to statistics provided by the Tuskegee Institute, 4,743 people were lynched—condemned to violent death by mob or full communities without a legal trial—in the United States between 1882 and 1968. This number includes 3,446 African Americans and 1,297 white people. More than 73 percent of these lynchings took place in Southern states.

THE STONO REBELLION & THE NEGRO ACT OF 1740

The Stono Rebellion, which began on September 9, 1739 near the Stono River in Charleston, was an uprising by enslaved African Americans in the colony of South Carolina. This rebellion, the largest in the British mainland colonies, ended with 25 whites killed and approximately 35 to 50 Africans killed in the revolt, captured or executed. One effect of this uprising was the passing of the Negro Act of 1740, making it illegal for Africans to assemble, get an education, speak in their native language, earn money or learn to write in English. Below are some excerpts of articles from the Negro Act of 1740.

The spelling and punctuation below reflects that of the original document.

... ..

III. And for the better keeping slaves in due order and subjection, be it further enacted by the authority aforesaid, that no person whatsoever shall permit or suffer any slave under his or their care or management, and who lives or is employed in Charlestown, or any other town in this Province, to go out of the limits of the said town, or any such slave who lives in the country, to go out of the plantation to which such slave belongs, or in which plantation such slave is usually employed, without a letter superscribed and directed, or a ticket in the words following:

Permit this slave to be absent from Charlestown, (or any other town, or if he lives in the country, from Mr. X plantation, X parish,) for X days or hours; dated the X day of X.

Or, to that purpose or effect; which ticket shall be signed by the master or other person having the care or charge of such slave, or by some other by his or their order, directions and consent; and every slave who shall be found out of Charlestown, or any other town (if such slave lives or is usually employed there,) or out of the plantation to which such slave belongs, or in which slave is usually employed, or if such slave lives in the country, without such letter or ticket as aforesaid, or without a white person in his company, shall be punished with whipping on the bare back, not exceeding twenty lashes.

V. And it shall be further enacted by the authority aforesaid, That if any slave who shall be out of the house or plantation where such slave shall live, or shall be usually employed, or without some whiter person in company with such slave, shall refuse to submit or undergo the examination of any white person, it shall be lawful for any such white person to pursue, apprehend, and moderately correct such slave; and if any such slave shall assault and stricke such white person, such slave may be lawfully killed.

VIII. And be it further enacted by the authority aforesaid, That if any person shall be maimed, wounded or disabled, in pursuing, apprehending, or taking any slave that is runaway or charged with any criminal offence, or in doing any other act, matter or thing, in obedience to or in pursuance of the direction of this Act, he shall receive such reward from the public, as the General Assembly shall think fit; and if any such person shall be killed his heirs, executors or administrators, shall receive the like reward.

THE STONO REBELLION & THE NEGRO ACT OF 1740

Handwritten text at the top of the page: "H. 1740. Act. in relation to the Negroes."

XL. And whereas, many of the slaves in this Province wear clothes much above the condition of slaves, for the procuring whereof they use sinister and evil methods: For the prevention, therefore, of such practices for the future, Be it enacted by the authority aforesaid, That no owner or proprietor of any Negro slave, or other slave, (except livery men and boys,) shall permit or suffer such Negro or other slave, to have or wear any sort of apparel whatsoever, finer, other, or greater value than Negro cloth, duffels, kerseys, osnabrigs, blue linen, check linen or coarse garlix, or calicoes, checked cottons, or Scotch plaids, under the pain of forfeiting all and every such apparel and garment, that any person shall permit or suffer his Negro or other slave to have or wear, finer, other or of greater value than Negro cloth, duffels, coarse kerseys, osnabrigs, blue linen, check linen or coarse garlix or calicoes, checked cottons or Scotch plaids, as aforesaid; and all and every constable and other persons are hereby authorized, empowered, and required, when as often as they shall find any such Negro slave, or other slave, having or wearing any sort of garment or apparel whatsoever, finer, other or of greater value than Negro cloth, duffels, coarse kerseys, osnabrigs, blue linen, check linen, or coarse garlix, or calicoes, checked cottons or Scottish plaids, as aforesaid, to seize and take away the same, to his or their own use, benefit and behoof; any law, usage or custom to the contrary notwithstanding. Provided always, that if any owner of any such slave or slaves, shall think the garment or apparel of his said slave not liable to forfeiture, or to be taken away by virtue of this Act, he may not apply to any neighboring justice of the peace, who is hereby authorized and empowered to determine any difference or dispute that shall happen thereupon, according to the true intent and meaning of this Act.

XXXVI. And for that as it is absolutely necessary to the safety of this Province, that all due care be taken to restrain the wanderings and meetings of Negroes and other slaves, at all times, and more especially on Saturday nights, Sundays, and other holidays, and their using and carrying wooden swords, and other mischievous and dangerous weapons, or using or keeping of drums, horns, or other loud instruments, which may call together or give sign or notice to one another of their wicked designs and purposes; and that all masters, overseers and others may be enjoined, diligently and carefully to prevent the same,

Be it enacted by the authority aforesaid, that it shall be lawful for all masters, overseers and other persons whosoever, to apprehend and take up any Negro or other slave that shall be found out of the plantation of his or their master or owner, at any time, especially on Saturday nights, Sundays or other holiday, not being on lawful business, and with a letter from their master, or a ticket, or not having a white person with them; and the said Negro or other slave or slaves, met or found out of the plantation of his or their master or mistress, though with a letter or ticket, if he or they be armed with such offensive weapons aforesaid, him or them to disarm, take up and whip.

And whatsoever master, owner or overseer shall permit or suffer his or their Negro or other slave or slaves, at any time hereafter, to beat drums, blow horns, or use any other loud instruments or whosoever shall suffer and countenance any public meeting or feastings of strange Negroes or slaves in their plantations, shall forfeit ten pounds, current money, for every such offence, upon conviction or proof as aforesaid; provided, an information or other suit be commenced within one month after forfeiture thereof for the same.

Handwritten text at the bottom of the page: "Enacted by the authority aforesaid."

THE STONO REBELLION & THE NEGRO ACT OF 1740

XLVII. And whereas, many disobedient and evil minded Negroes and other slaves, being the property of his Majesty's subjects of this Province, have lately deserted the service of their owners, and have fled to St. Augustine and other places in Florida, in hopes of being there received and protected; and whereas, many other slaves have attempted to follow the same evil and pernicious example, which, (unless timely prevented,) may tend to the very great loss and prejudice of the inhabitants of this Province; Be it therefore enacted by the authority aforesaid, That from and after the passing of this act, any white person or persons, free Indian or Indians, who shall, on the south side of Savannah river, take and secure, and shall from thence bring to the work house in Charlestown, any Negroes or other slaves, which within the space of six months have deserted, or who shall hereafter desert, from the services of their owners or employers, every such white person or persons, free Indian or Indians, on evidence of the said slaves being taken as aforesaid, and the same certified by any two justices of the peace in this Province, shall be paid by the public treasurer of this Province the several rates and sums following, as the case shall appear to be; provided always, that nothing in this clause contained shall extend to such slaves as shall desert from any plantation situate within thirty miles of the said Savannah river, unless such slaves last mentioned shall be found on the south side of Altamahaw river; that is to say: -- for each grown man slave brought alive, the sum of fifty pounds; for every grown woman or boy slave above the age of twelve years brought alive, the sum of twenty five pounds; for every Negro child under the age of twelve years, brought alive, the sum of five pounds; for every scalp of a grown Negro slave with the two ears, twenty pounds; and for every Negro grown slave, found on the south side of St. John's river, and brought alive as aforesaid, the sum of one hundred pounds; and for every scalp of a grown Negro slave with the two ears, taken on the south side of St. John's river, the sum of fifty pounds.

LVI. And whereas, several Negroes did lately rise in rebellion, and did commit many barbarous murders at Stono and other parts adjacent thereto; and whereas, in suppressing the said rebels, several of them were killed and others taken alive and executed; and as the exigence and danger the inhabitants at that time were in an exposed to, would not admit of the formality of a legal trial of such rebellious Negroes, but for their own security the said inhabitants were obliged to put such Negroes to immediate death; to prevent, therefore, any person or persons being questioned for any matter or thing done in the suppression or execution of the said rebellious Negroes, as also any litigious suit, action or prosecution that may be brought, sued or prosecuted or commenced against such person or persons for or concerning the same; Be it enacted by the authority aforesaid, that all and every act, matter and thing, had, done, committed and executed, in and about the suppressing and putting all and every the said Negro and Negroes to death, is and are hereby declared lawful, to all intents and purposes whatsoever, as fully and amply as if such rebellious Negroes had undergone a formal trial and condemnation, notwithstanding any want of form or omission whatever in the trial of such Negroes; and any law, usage or custom to the contrary thereof in any wise notwithstanding.

*for mind wehl gar in das der Uffland gar in
Und die Tränen find doch so falf und fofin.
Dmög' ifu der Himmel bezafter.*

Declaration of Independence

(an excerpt)

Please note that the text below is an excerpt of a transcription of the document on display in the Rotunda at the National Archives Museum and is taken directly from the National Archives website. As indicated on that website, the spelling and punctuation below reflects that of the original document.

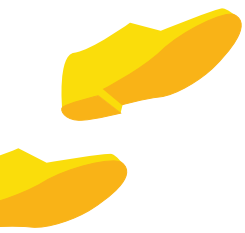
"In Congress, July 4, 1776.

The unanimous Declaration of the thirteen united States of America, When in the Course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the Laws of Nature and of Nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness.—That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed,—That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all experience hath shewn, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same Object evinces a design to reduce them under absolute Despotism, it is their right, it is their duty, to throw off such Government, and to provide new Guards for their future security.—Such has been the patient sufferance of these Colonies; and such is now the necessity which constrains them to alter their former Systems of Government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid world."


PULLING BACK THE CURTAIN: Connecting to the Art Forms

STEPPING




Stepping or step dance, rooted in song and dance rituals historically practiced in America by African American fraternities and sororities since the early 1900s, is one of the many dance styles showcased in Step Afrika!'s STONO. It uses the body as an instrument to create different rhythms and sounds by combining footsteps, clapping and spoken word. The movements used in stepping are derived from African foot dances like gumboot, a rhythmic dance originally conceived and utilized by miners in South Africa as a means of communicating.

STORYTELLING



The music and movement of STONO tell an important story. STONO uses several different forms of dance and music to artistically interpret the effects of a real event in history—the passage of the Negro Act of 1740, which took away the right for enslaved people in the U.S. to use their drums, a fundamental part of their cultural identity—to ensure that this story is heard, seen and processed by audiences. Regardless of the time that has passed between then and now, Step Afrika!'s depiction of this story illustrates its importance and poignancy. STONO celebrates innovation and ingenuity in the face of oppression.

PERCUSSION



Percussion has been a very important part of African culture as far back as historians can tell. Having both entertainment and symbolic value, drums are used for religion, ceremonies, communication, and more! STONO shows the evolution of African percussion. Many forms of music today have been influenced by African percussion and reflect the way it has both changed and stayed the same for thousands of years.

What do your students know now?

Prior to learning about Africa and exploring **STEPPING** and **PERCUSSION** with your students, find out how much they already know about these art forms. In addition, ask them to explore the themes of **RACIAL JUSTICE**, **SOCIAL JUSTICE** and **COMMUNITY**.

Have you ever seen a dance performance on stage, on film or on television?

Have you ever seen stepping before? What did you enjoy about it and why?

What element(s) of dance do you like best? Why?

What does the phrase “social justice” mean to you?

What comes to mind when you hear the phrase “racial justice”?

When you hear the word “community,” what comes to mind?

STONO

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

A New 42® Project



PULLING BACK THE CURTAIN: Connecting to Unit Plan Brainstorms

THE STONO REBELLION AND THE NEGRO ACT OF 1740 (HISTORY)

New Victory's 2020 season saw the presentation of Step Afrika!'s production *Drumfolk*, a show upon which this season's production of STONO is based. That show was grounded in the historical context of the Stono Rebellion of 1739—a self-liberating uprising by enslaved Africans—and the Negro Act of 1740, a response to the rebellion which took away rights for those who were enslaved, including the right to use their drums, because they “may call together or give sign or notice to one another of their wicked designs and purposes.” As a class, research the Stono Rebellion and the Negro Act of 1740 and learn how systems of oppression and white supremacy were at the very root of law-making during the 18th century and continue to this day. First, have your students read selections from, or the entirety of, the Negro Act of 1740, which can be found in this School Tool chapter, and discuss specific causes and effects of the Stono Rebellion and the language included in the Negro Act of 1740 as a response to that uprising. Ask students to use evidence to identify causes for the various articles within the act, and other specific legislation it laid out. To help guide the conversation, ask questions like: *How do you feel about what you've read and learned about? Which part of the act stood out most for you? Why? How do you think this act has contributed to the racial inequality we see in our society today? In what ways are systems of oppression and white supremacy still upheld today? How can we dismantle those systems and reach a more equitable, racially just society?* **Note:** *Some of the language in this act may be difficult to understand and/or is deeply upsetting. Still, as it is a part of our shared history, we highly recommend reading it at a pace that works for your class.*

To support this unit, use the Activity **Iconic Moments that Changed the Course of History** in the **After the Show** section.

DANCE AS ACTIVISM AND LIBERATION (ENGLISH LANGUAGE ARTS, THEATER)

Through dance, hold space for students to learn about and understand activism and examine their potential role as activists, disruptors and co-conspirators. Have your students embark on a visual research project in which their objective is to find photos of protests either at different points throughout U.S. or World History, or seize this moment and focus on events that occurred between January 1, 2020, and January 20, 2021. A few more examples they might choose from are: Vietnam or Iraq War protests, the use of Japanese internment camps during WWII, women's reproductive rights, the Black Lives Matter Movement, Indigenous Nation Sovereignty/Land Back movement, rights for Asian communities, right for differently abled people and LGBTQIA+ rights. Once each student has found a photo that resonates with them, have them research the events leading up to and surrounding that moment of protest or activism, and political actions taken after those protests to bring about change for the larger population it served. Once students are finished with their research, ask them to choose one person in their photograph, put themselves in that person's shoes, become them and create a movement or dance piece inspired by their stance, posture, facial expression and position within the world around them. Have your students think through the following prompts from that character's point of view: *What inspired you to get involved in this protest? What emotions did you feel while participating in the protest? What did you hope to accomplish by making your voice heard? What do you hope the world learns from hearing your voice? What do you hope will change as a result of you using your voice?* As a culminating experience, have your students showcase their photograph to the class, share their movement piece and talk about how their perspective of that photo has changed from first seeing it, to examining it and then using it to create their own piece of art.

To support this unit, use the Creativity Page **The Beat Begins With(in) You** in the **Before the Show** section.

PULLING BACK THE CURTAIN: Connecting to Unit Plan Brainstorms

AMERICAN FORMS OF DANCE (ENGLISH LANGUAGE ARTS, SOCIAL STUDIES, DANCE)

Dance is a form of storytelling and humans have been sharing stories since the dawn of time. So, it stands to reason that history, culture and dance are intertwined. For instance, ballet, a graceful and precise form of dance, was developed primarily in France from 17th century social dance, while flamenco, an intensely emotional dance made up of sharp staccato movements which originated in Southern Spain, dates back to the mid-to-late 18th century. A few examples are: the hoop dance (Indigenous art form), tap dance and hip-hop. *But what forms of dance originated right here in North America, specifically in the land now known as the United States, and how and why were they invented? What is their cultural or social significance? How have they influenced other forms of dance over time? Work with your students to explore these questions and the historical and social significance embedded in each of the listed styles. Then, use this opportunity to learn more about the history of dance across the globe and how each style is intrinsically linked to its culture or society. Have fun exploring a world of dance!*

To support this unit, use the Activity **Feel The Beat, Connect & Breathe, Create Together** in the **Before the Show** section.

#RESIST (ENGLISH LANGUAGE ARTS, SOCIAL STUDIES)

Racism in the United States has been incredibly pervasive and persistent, continuing well after slavery officially ended. Jim Crow Laws, voter oppression, housing inequality or redlining, and the wealth gap are only a few ways that systemic racism persists. However, STONO shows how people subverted the government that passed The Negro Act of 1740, a prejudiced, appalling act, by creating a new form of expressive dance. People have never stopped fighting against oppression throughout the United States' history through myriad means. First, have your students think about how they've seen resistance to racism in their own lives. *Has it been through participating in a march? By being an upstander? Through a creative medium? By writing to a congressperson?* Next, have your students individually research ways throughout history that people have spoken truth to power in terms of racist government policies. Some examples could be specific protests in the Civil Rights Era or Colin Kaepernick's "Know Your Rights Camp." Ask: *What specific issue or issues does this act or organization target? What contributed to its necessity (causes)? How did it help (effects)?* Once students have had the chance to learn from each others' research, have a class discussion about ways that they can personally help resist oppression.

To support this unit, use the Creativity Page **What's Past is Monologue** in the **After the Show** section.

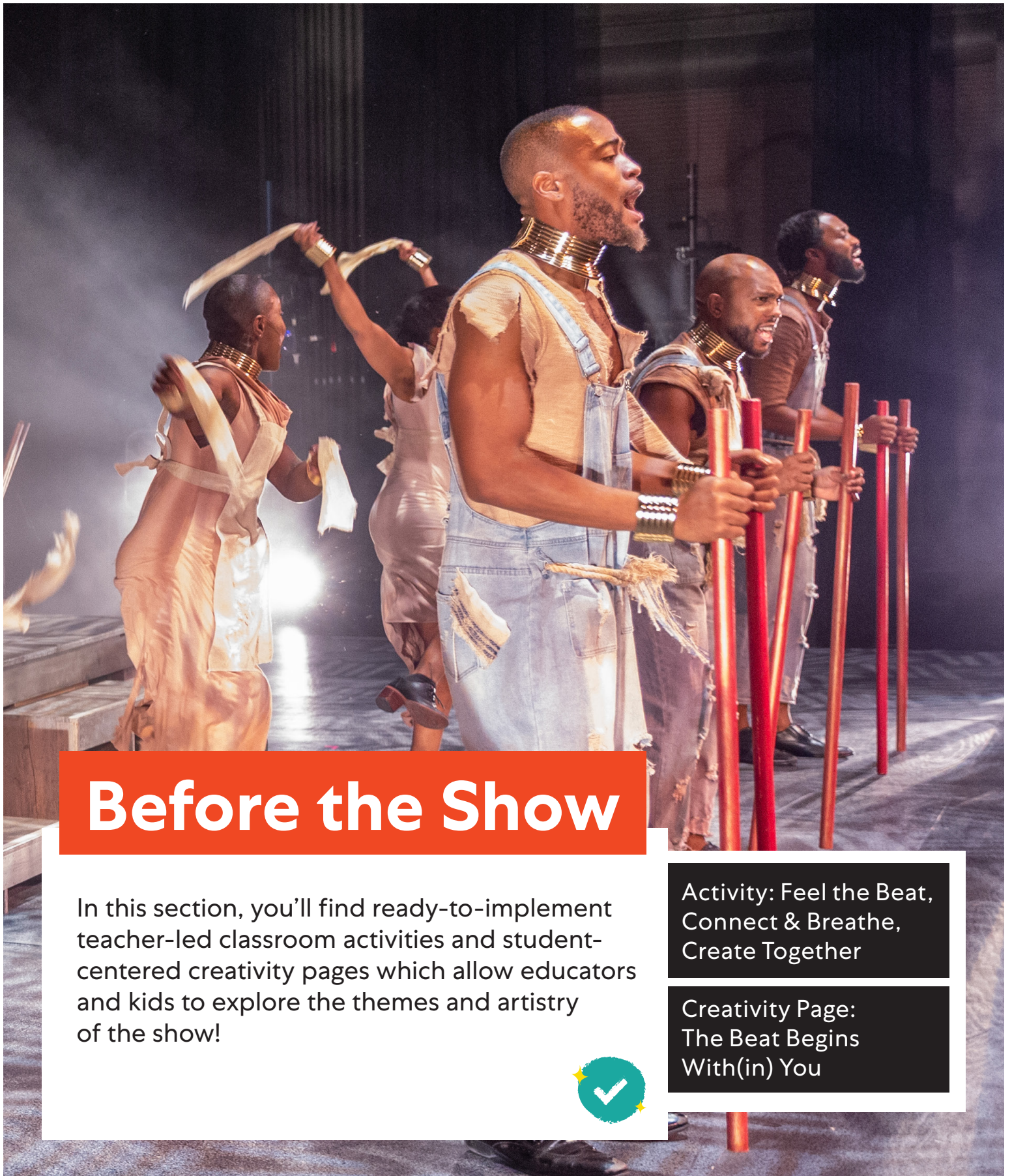
STONO

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

A New 42® Project





Before the Show

In this section, you'll find ready-to-implement teacher-led classroom activities and student-centered creativity pages which allow educators and kids to explore the themes and artistry of the show!



Activity: Feel the Beat, Connect & Breathe, Create Together

Creativity Page: The Beat Begins With(in) You



FEEL THE BEAT, CONNECT & BREATHE, CREATE TOGETHER

In a world that increasingly offers anxiety-inducing moments and few opportunities for focusing on self-care, it's important to create space for us all to stop, connect to our thoughts, our breath and each other. Use the activity below to connect, collaborate and explore breath through movement and meditative practice!

Use the activity below to connect, collaborate and explore breath through movement and meditative practice!

1. To begin, have students join you in a standing circle or other formation that is suitable for your learning space, at a safe social distance apart. Then, tell them that, as a group, you're going to be exploring the connection between movement, sound, thoughts and breath.
2. Lead a brief, non-verbal physical warm-up to calming music of your choice asking students to pay close attention to their breath, their heartbeat and the thoughts that are coming to the forefront of their minds.
3. After you've finished warming up, choose to make eye contact (or other visual cue) with everyone and, without speaking, invite the whole group to take a deep breath, too. After you all exhale together, take an intentional step into the center of the circle and, without speaking, establish a beat, either by tapping one foot or tapping the middle of your chest with one hand. Invite the entire group to keep that beat while you continue to **Step 4**.
4. Invite one other student into the center of the circle with you, offer a physical movement that keeps to the established beat and invite the volunteer student to mirror that same movement, choosing the right moment to find an ending together by taking a deep breath and exhaling in unison. Slowly leave the circle while exhaling.
5. Helping to keep the established beat, invite the remaining student to offer a visual cue to the circle's next volunteer. Continue with each student entering the circle, mirroring each other's movements and changing places with an exhale.
6. Once each student has had a turn in the center of the circle, come back to standing in neutral, asking everyone to look around the circle, make eye contact with their peers and acknowledge the joy that just ensued, nonverbally of course. Have students stand

still, acknowledge the silence in the room, close their eyes and place one hand on their heart. Ask them to focus on each of the following:

- a. The rhythm of their heartbeat
- b. The way in which they're intaking breath
- c. The thoughts they are having
- d. The emotions they're feeling in this moment

Help guide this introspective, nonverbal exercise by asking questions like: *What did it feel like to lead and follow different movements? What emotions came up for you while moving and while standing in neutral? What was it like to stand in silence and notice the rhythm of your heartbeat? What was it like to think about how you intake breath? What was it like to connect your thoughts to your breath?*

7. Finally, invite students to open their eyes, once again making eye contact with their peers to acknowledge them, and then discuss the experience of taking time to connect to our bodies and our breath during this activity.

Reflection Questions:

What does the term "connection" mean to you?

What was your favorite part of this activity?

Why is it important to think about and connect with our breath?

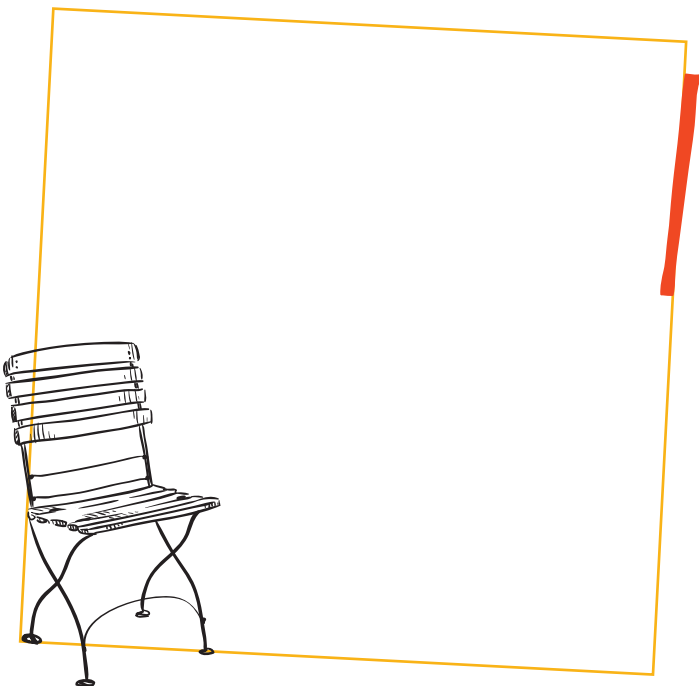
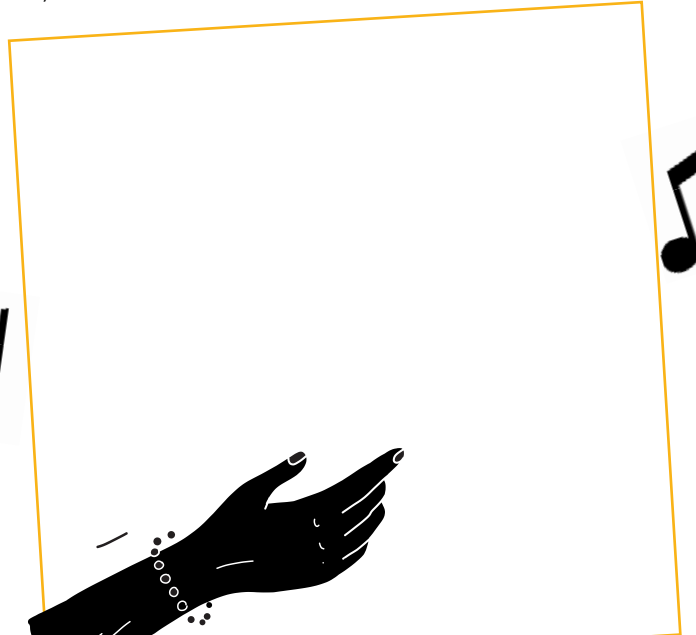
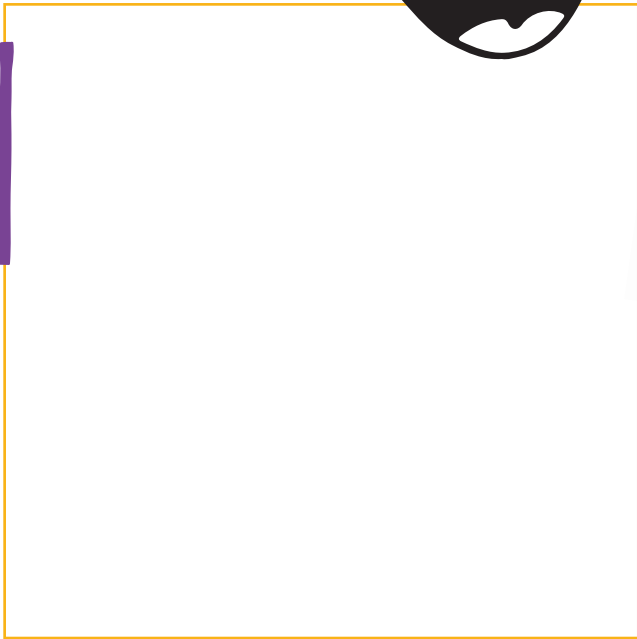
Why do you think an activity like this might be useful or important in daily life?

What did you find challenging about this activity?

THE BEAT BEGINS WITH(IN) YOU

In STONO, you'll see and hear performers create percussive sounds with their bodies and with musical instruments. On this page are four squares, each of which features a different part of the body or an object. Within each quadrant write out a series of four-count rhythmic phrases that you could do with that body part or object.

Once you've created a series for each square, put it all together using your body to create your very own 16-count percussive piece. Then, share it with a friend!



STONO

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

A New 42® Project





At Home



This section includes engaging activities for the whole family that will help build anticipation for seeing a theatrical performance and help to reflect on the experience of seeing a show!

Resources for Families

Interesting Info:
Get This!

Got That? Now,
Do This!

Be a part of your kid's viewing experience!

Ask

Ask your kid **BEFORE** they see the show:

- ▶ *What do you think stepping or step dance is?*
- ▶ *How do you think the performers discovered their talent for dance?*
- ▶ *What are you most excited about for your trip to The New Victory Theater?*

Ask your kid **AFTER** they see the show:

- ▶ *What was your favorite part of the show?*
- ▶ *How would you describe step or rhythm?*
- ▶ *Did anything about the show surprise you?*

Watch

Now, watch the trailer for STONO. Then, utilize the **After the Show** section to engage with the art forms and reflect on the experience.

Engage

In addition to the activities in this School Tool, check out the NEW VICTORY Arts Break for STONO at [NewVictory.org/ArtsBreak!](https://NewVictory.org/ArtsBreak)

STONO

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

A New 42® Project



GET THIS!

Go through these interesting facts on your own, or with a parent or caregiver, and then head on over to the next page for a fun factivity!

This is Step Afrika!'s second time at The New Victory! They were the last company to perform on the NEW VICTORY stage (*Drumfolk*, 2020) for school audiences before the pandemic forced the theater to close for over 700 days. Let's celebrate their return!

Step Afrika! is based in Washington D.C., our nation's capital, and the company has toured the entire country and internationally.

Beatboxing, using only your voice to make sounds that would generally come from an instrument like the drums, has been around since the 1980's! According to Human Beatbox, a primary online resource for beatboxers, beatboxing started in Harlem, New York City along with the beginnings of hip hop.

Historians believe that drums are the oldest instruments ever used by humans. They were first invented over 7,000 years ago!

Stepping, one of the main forms of dance in the show, is partially derived from the South African tradition of gumboot dancing, in which performers use heavy boots to make percussive sound with their feet while dancing. Stepping can be found in today's pop culture. For instance, it can be seen in Beyonce's *Homecoming* or the documentary, *Step*.

In the past, Step Afrika!'s visual design aesthetic has been inspired by the work of renowned African American muralist John Biggers. Additional influence came from a style known as Afrofuturism, a form of science fiction rooted in black culture in which the future is viewed through a black lens. You can find Biggers's work all over the campuses of Hampton University in Virginia and Texas Southern University.

Have you noticed that we can feel sound? You may not realize it, but the sounds that you'll hear in the show—and hear everyday—are waves that physically move through whatever they encounter. That includes air, water and YOU!



Now, flip to the next page to get creative with the **GOT THAT? NOW, DO THIS** activity!

Have you ever wondered how drums make sound? When something strikes the top of a drum, the part known as the head, the shape of the head changes forcing the air inside the drum to compress. This in turn affects the shape of the bottom of the drum. Going back and forth, the air compressions make the drum vibrate, creating the sound we hear!

STONO

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

A New 42® Project



GOT THAT? NOW DO THIS!

Resistance and resilience are major themes in Step Afrika!'s STONO. In our society, especially in this moment in time, we are called to resist and overcome obstacles and injustices? Think about that for a moment. Close your eyes and imagine that you're standing in the middle of nowhere, with no distractions and only time to think. Then, just like that, your biggest obstacle is standing in front of you. What is that obstacle? How does that obstacle keep you from moving forward? How can you defeat that obstacle? That obstacle is ready to hear what you have to say. What do you say when you're finally able to face down your obstacle? Draw or write what you have to say in the large panel below!

STONO

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

A New 42® Project





After the Show

Following your viewing experience, engage your students in an active discussion about the show's art forms and themes. Take time to reflect on the experience of seeing a virtual theater work, making connections to themselves, each other and the world around them by thinking about the show's themes. The activities and creativity pages in this section are an extension of the theater-viewing experience, providing opportunities for students to activate and articulate their own thoughts and hear their classmates' ideas!

Performance Reflection

Activity: Iconic Moments that Changed the Course of History

Creativity Page: What's Past Is Monologue

Creativity Page: Life, Liberty and a Contradiction in Terms

Sources

Land Acknowledgement

Performance Reflection

Following your viewing experience, you may find that your students want to discuss the performance and their own opinions. Reflecting on the show and voicing an aesthetic response is an important part of the overall experience. Allowing your students the opportunity to articulate their own thoughts and hear the ideas of their classmates will increase the impact of the theater experience.

Engage in a conversation with your students to help them process their thoughts and feelings about the show. On a large piece of chart paper, draw the outline of a large floating balloon and use the prompts below to guide students through an active reflection. On the outside of the outline, have students write or draw their favorite moments and favorite moments from the show. On the inside of the outline, have students write or draw their own feelings about the show and what the imagery evoked. Then, lead students in a discussion:

What was the story about?

Who were the characters?

What were they in search of? Did they find it?

What were your favorite parts of the show?

What did you think about how the performers' interacted with one another?

What different production elements (projections, costumes, music, lighting, etc.) did you notice in the show?

How did the show make you feel?

Teacher Tip

Engaging in dialogue, asking questions and recalling observations are skills that we believe should be fostered and encouraged. When leading a performance reflection discussion, try the following model of critical response:

Describe (*I saw...*)

Analyze (*I wonder...*)

Interpret (*I think/feel...*)

Evaluate (*I believe...*)

STONO

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

A New 42® Project



Iconic moments that changed the course of history

Use the activity below to help your students analyze and become a part of some of the most iconic moments from 2020 and 2021.

1. Tell your students that they are going to collaborate in an exercise that asks them to analyze photographs from events that took place in the year 2020—a pivotal year in American history.
2. Have students take time to use sources in the library and on the internet (reliable sources only) to find photographs that represent iconic, changemaking events that took place in the year 2020.
3. Once they've selected their images, create a gallery in your classroom so that students can examine each photo, asking each student to choose one photo that resonates with them the most.
4. Let this moment of observation spark a classroom discussion or individual journal-writing time, using the following questions: *Who or what do you see in the photograph? What is the environment like? If there are people, what might they be thinking? Where did the people in the photograph come from and where are they going? What might the people be seeing or feeling? What might these people say? What do you notice about the structures or objects in the photograph?*
5. Put your students into small groups and have them pick one photograph from the gallery. If small groups don't work for your class, you could also do this as a full group!
6. Within their groups, have students discuss their individual interpretations of their chosen image and decide which parts of the photo they would like to further examine.
7. Then, have each group choose a section of their photograph and visualize zooming out of the photo's frame. Guide them by asking questions like: *What is just beyond the borders of that photograph? Who exists outside of the photograph? How might the things we can't see be affecting what is happening inside of the image captured by the camera?* Once they've answered these questions, ask them to imagine that they are standing just outside the photograph. *What are they doing? What emotions do they feel? Are they taking action or standing back? Why?* Then have students act this out using a small movement or gesture.
8. As a culminating experience, have students in each group discuss the world they've created just outside of the photograph, and their role in it, and have them share their movements or gestures with one another. Ask groups to sequence their movements into a cohesive story. Then, have each group present their movement sequences to the full group.
9. Let this activity spark a class discussion about collaboration, theater-making and interpreting meaning from different images. Discuss how and why some individuals perceive these images differently from others. Ask the students questions like: *What was it like to collaborate in order to create something? How did it feel to develop your own group movement piece?*

Reflection Questions:

What did you find most challenging about this activity?

What did it feel like to embody another person and their emotions?

What was it like to create a movement piece based solely on an image?

What did you find challenging about this activity?

STONO

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

A New 42® Project



What's past is monologue

Read through the timeline—a partial timeline of the history of the United States of America (pre- and post-colonial)—located in the **Pulling Back the Curtain** section of this School Tool, and choose a person from the timeline that you find intriguing. After doing a bit of research at your local library or online, write a monologue from their perspective. Consider these prompts to guide you: What was their story? What was their life like before and after this moment in time? What contributions did they make to the world? If they were alive today, what would they have to say about the state of the world? Once you've written your monologue, share or perform it for a friend!



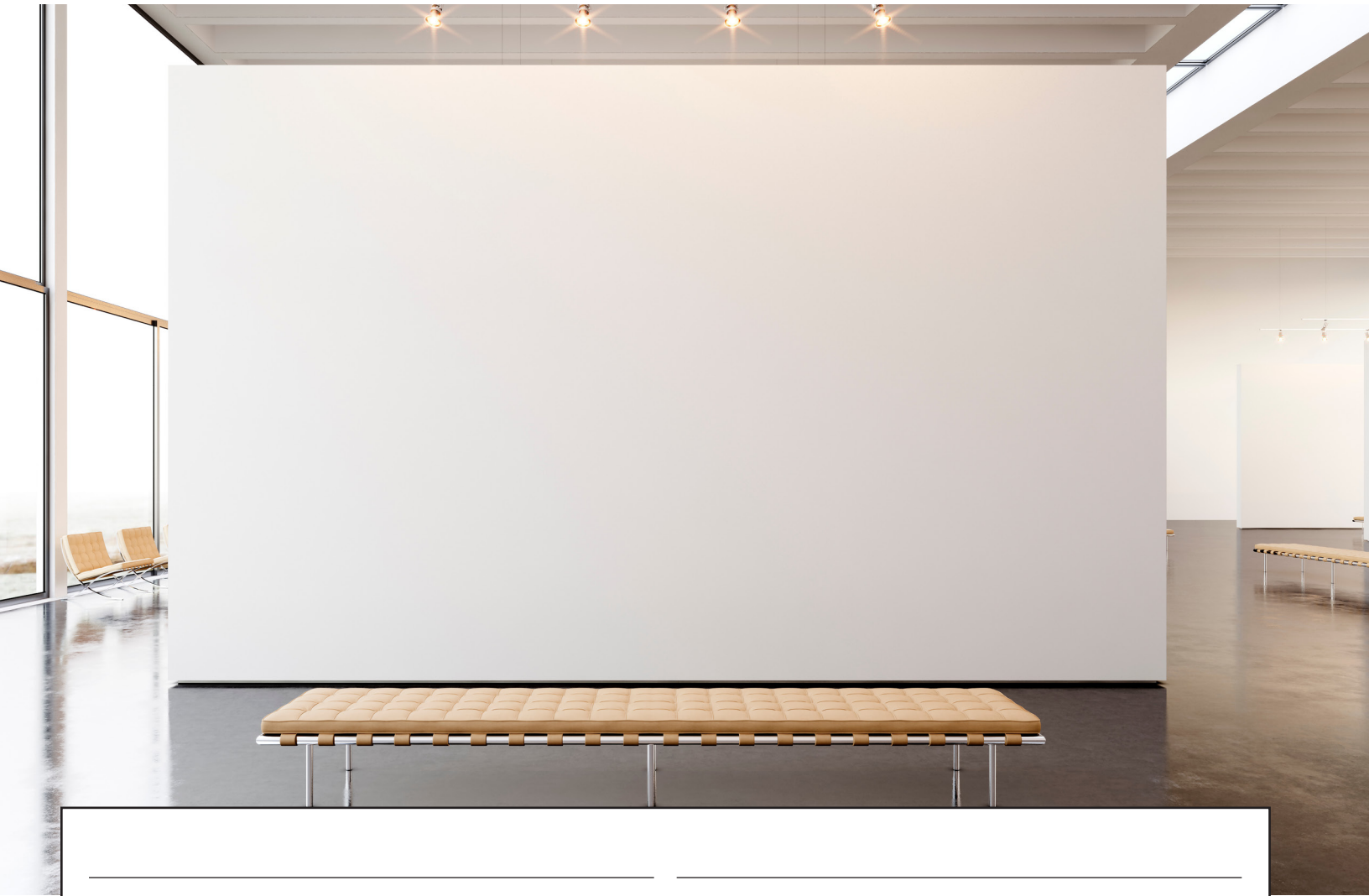
STONO



LIFE, LIBERTY AND A CONTRADICTION IN TERMS

Read, compare and contrast the language in the **Handouts: Negro Act of 1740** and **Declaration of Independence (excerpts)** in the **Pulling Back the Curtain** section of this School Tool. As you read them, consider this: What does each document's text say? Who wrote that text and why? Who benefitted from the publishing of these documents?

Imagine you're designing an interactive art installation for viewers to experience the disparities and commonalities between the two documents. What would your space look like? What artifacts would you use? What type of music might be playing? What emotions would you like your viewers to experience? Design it here! Then, in the blank box, write the title and a brief description of your art installation.



STONO

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

A New 42® Project



SOURCES:

COMPANY:

StepAfrika.org

CONTENT & THEMES:

400 Years of Inequality: A Call to Action

<https://www.mailman.columbia.edu/public-health-now/events/400-years-inequality-call-action>

Afrofuturism:

<https://africanarguments.org/2018/03/06/this-is-afrofuturism/>

Drums:

<http://www.historyofdrums.net>

<https://ourpastimes.com/how-do-drums-make-sound-12167431.html>

John Biggers:

<http://thejohnsoncollection.org/john-biggers/>

<https://aaregistry.org/story/john-biggers-brought-african-influence-to-art/>

Komi Olaf:

<https://komiolaf.com/>

<https://www.ottawalife.com/article/art-and-afrofuturism-an-interview-with-komi-olaf>

Negro Act of 1740:

<https://calendar.eji.org/racial-injustice/may/10>

<https://digital.scetv.org/teachingAmerhistory/pdfs/Transcriptionof1740SlaveCodes.pdf>

Rhythm in Visual Art:

<https://artclasscurator.com/rhythm-in-art-examples/>

The 1619 Project:

<https://www.nytimes.com/interactive/2019/12/20/magazine/1619-intro.html>

<https://www.theatlantic.com/ideas/archive/2019/12/historians-clash-1619-project/604093/>

The Declaration of Independence:

<https://www.archives.gov/founding-docs/declaration-transcript>

Universal Declaration of Human Rights:

https://www.un.org/en/udhrbook/pdf/udhr_booklet_en_web.pdf

Violence Against Enslaved Africans:

<http://www.monroeworktoday.org/lynching.html>

PRODUCTION PHOTOS

Abboye Lawrence

STONO

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

A New 42® Project



A Land Acknowledgement

NEW VICTORY

The New Victory Theater is on the island known as Mannahatta, now called Manhattan, in Lenapehoking, the homeland of the Lenape people. These lands are the intertribal trade lands under the stewardship of many more Nations. We acknowledge the systematic erasure of many Nations and recognize those still among us.

New York City is home to over 180,000 intertribal Native American, First Nations and Indigenous peoples, the largest of any urban city across Turtle Island, known today as North America. Some were born here with family roots that go back generations within the area's surrounding Nations. Others have come to New York to find what couldn't be found anywhere else. All contribute to the rich and diverse culture that is New York City's urban Native community today.

New Victory respects all Native peoples past, present and future and their continuing presence in the homeland throughout the Indigenous diaspora. We offer our gratitude to the Indigenous peoples of many Nations who continue to act as stewards of the land and encourage everyone to learn more about these vibrant communities.

THE NEW VICTORY THEATER
NEW YORK'S THEATER FOR KIDS AND FAMILIES

Thank you to Ty Defoe, IBEX Puppetry and the cast and cultural consultants of *AJIJAAK ON TURTLE ISLAND*, presented by New Victory Theater, March 2019, for their contributions to this language.