

NEW VICTORY

THEATER

NEW VICTORY® SCHOOL TOOL®

RESOURCE GUIDE



DRUMFOLK

step
afrika!

2019-20 SEASON

THE NEW VICTORY® THEATER

New York's Theater for Kids and Families

POWERED BY NEW 42

NEW VICTORY EDUCATION

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

New Victory opens new worlds to young people and families through extraordinary performances, education and engagement programs. Bringing kids to the arts and the arts to kids since 1995, this nonprofit theater has become a standard-bearer of quality performing arts for young audiences in the United States. Featuring artistic disciplines and traditions from a multitude of cultures, New Victory presents theatrical stories and experiences that spark the imagination and broaden our understanding of the world and our place in it.

New Victory provides more kids in more grades with more live performing arts than any other cultural organization in the city. Every year, NEW VICTORY Education makes it possible for 40,000 kids to attend student matinees and see New Victory shows for little to no cost. In schools across the city, New Victory pairs these visits with free, arts-based classroom workshops and residencies, and offers artistic professional development to educators who want to incorporate the arts into their daily curriculum.

New Victory is committed to arts access for all communities of New York to experience and engage with the exemplary international shows on its stages. The nonprofit is celebrated for programs including Victory Dance, which provides free dance performances and education to NYC summer schools; SPARK, a multi-year program to infuse arts-deprived school communities with live performing arts and arts education; and GIVE, a new initiative to address equitable student engagement in inclusion classrooms.

NEW VICTORY SCHOOL TOOL Resource Guides

Available to School Partners for every show in our season, NEW VICTORY SCHOOL TOOL Resource Guides are designed for educators to explore the artistry and key themes of each production.

Filled with practical, engaging and ready-to-implement activities that allow any teacher to incorporate New Victory into their classroom, NEW VICTORY SCHOOL TOOLS are designed to enrich the performance experience before, during and after the students' trip to the theater.

JOBS FOR YOUNG PEOPLE

Discover the New 42 Youth Corps, a youth development initiative that pairs life skills training with jobs in the arts for high school and college students. The Youth Corps is composed of four different tracks to meet students where they are academically and professionally, and to serve New York City with a diverse, creative pipeline of young talent.

NEW VICTORY Usher Corps

At New Victory, students ages 16-19 can apply to join the Usher Corps, a rigorous three-year program that offers:

- Live theater from around the world
- Job training and workshops
- A supportive team of young adults from across the city
- Hands-on work with kids and families in a friendly, fast-paced environment
- Personal and professional growth

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

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

What Guides NEW VICTORY Education: Our Pillars! p. 4

Learning Standards p. 5

PULLING BACK THE CURTAIN p. 6

Dancing Through: DRUMFOLK p. 7

Fun Facts p. 8

Dancing Through: The Art Forms p. 9

Dancing Through: Unit Plan Brainstorms p. 10

BEFORE THE SHOW p. 11

Activity: We've Got Rhythm p. 12

Creativity Page: Off the Beatin' Path p. 14

United States History: 1619-1976 p. 15

The Stono Rebellion and Negro Act of 1740 p. 17

The Declaration of Independence (an excerpt) p. 20

AT HOME p. 21

Family Fun Facts / FUN FACTivity! p. 22

Resource for Families p. 24

HEADING TO THE THEATER p. 25

Heads Up! / No-Hush Zone p. 26

Creativity Page:

Art in Your Own Words p. 27

Trip Guide p. 28

AFTER THE SHOW p. 30

Performance Reflection p. 31

Activity: Creating Communal Art p. 33

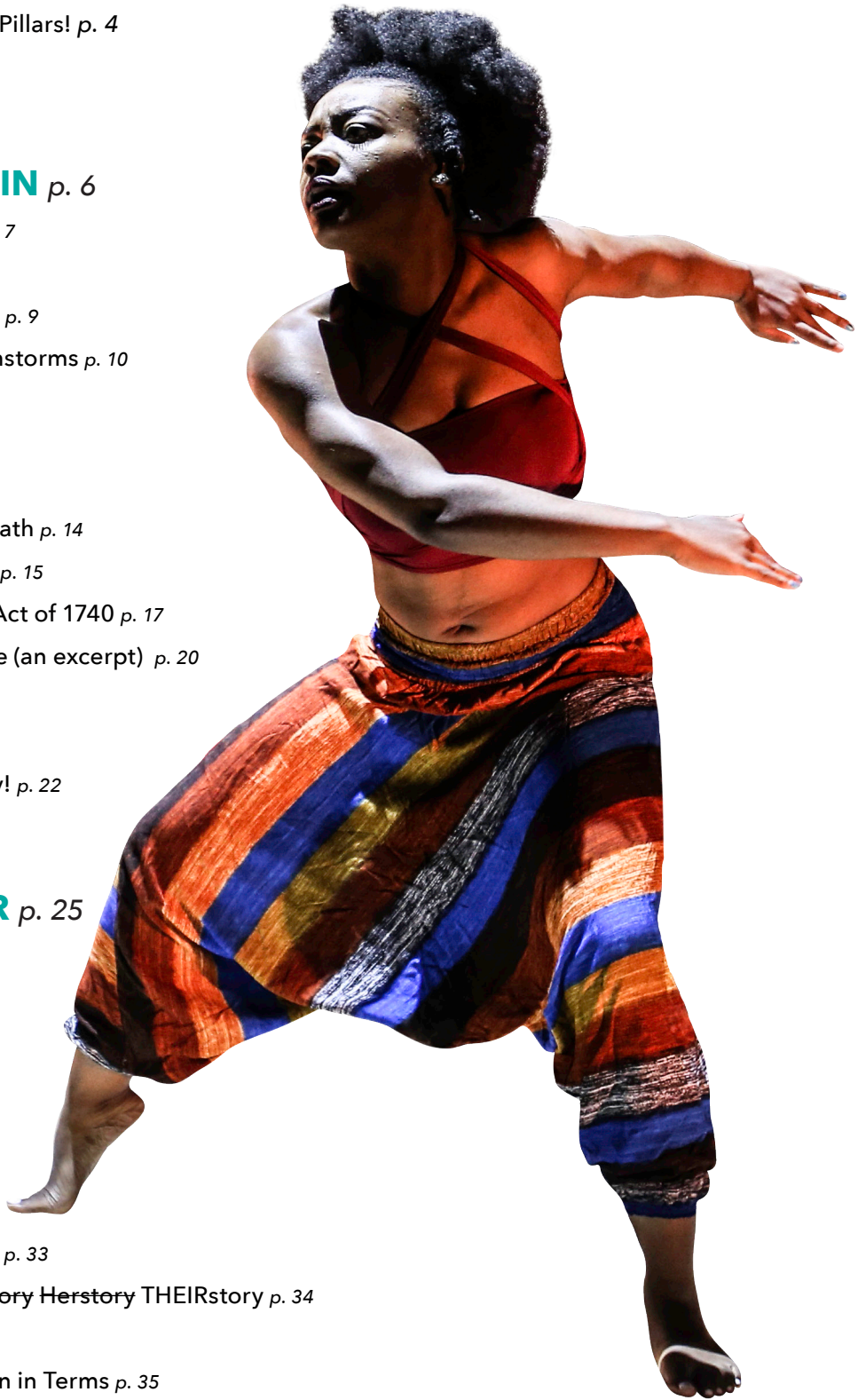
Creativity Page: Voices from History Herstory THEIRstory p. 34

Creativity Page:

Life, Liberty and a Contradiction in Terms p. 35

Sources p. 36

Land Acknowledgment p. 37



DRUMFOLK



NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

NewVictory.org/SchoolTool

© The New 42nd Street

OUR GUIDING PILLARS

*Want to know what guides the work we do in NEW VICTORY Education?
The Guiding Pillars on this page are the foundation of how we strive
to cultivate collaboration and creativity for everyone!*

ARTS FOR ALL

How is the work accessible to and inclusive of everyone?

ART FORM

How are we honoring and exploring the technique of the art forms presented on our stage?

COMMUNITY

How are we encouraging ensemble and collaboration within the communities we work with?

CREATE

How can we activate art-making and creativity to explore the art form in each production?

DISCOVERY

What methods are we employing? What questions are we asking to encourage opportunities for meaning-making, deepening understanding, inquiry, curiosity, risk-taking and learning about oneself, one's peers and the world around us?

PLAY

How is the work sparking imagination, encouraging joy in learning and evoking laughter?

DRUMFOLK



LEARNING STANDARDS

New Victory Theater is excited to provide educators and students with this 2019-20 School Tool Resource Guide! The activities, creativity pages and reflection tools included in this guide will allow everyone to engage with a variety of art forms and themes that you will see on stage at the New Victory. All activities and creativity pages can be directly connected to the Next Generation Learning Standards, the *Blueprint* Strands for Teaching and Learning and New York State Standards in 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

BLUEPRINT FOR TEACHING AND LEARNING IN THE ARTS:

- Theater Making, Developing Theater Literacy, Making Connections
- Art Making, Developing Art Literacy, Making Connections





PULLING BACK THE CURTAIN

This section, which includes everything you need to know before seeing a live performance at 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 prepare for your live theatrical experience!

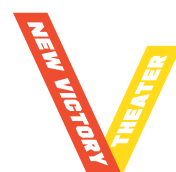
Dancing Through

Fun Facts

The Art Forms

Unit Plan Brainstorms

DRUMFOLK



NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

NewVictory.org/SchoolTool

© The New 42nd Street

Dancing Through



Powerful. Precise. Persistent. Political. The drum is talking. The music is calling. When Africans lost the right to use their drums, the beats found their way into the body of the people—the DRUMFOLK. New percussive art forms took root and made way for tap, beatboxing and the African American tradition of stepping. From hambone to hip-hop, an extraordinary ensemble of dancers, drummers and musicians takes us from West Africa to Washington, D.C., to reveal the hidden histories and resounding rhythms that transformed America.

Where in the world is
Step Afrika! from?

WASHINGTON D.C.



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! 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.



Narratives ÷ Oppression
+ Afrofuturism + Percussion
x Resistance and Time

= **DRUMFOLK**



NewVictory.org/SchoolTool

© The New 42nd Street

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

Fun Facts

Hand these Fun Facts out to your students so that they can learn more about the show they're going to see on the NEW VICTORY stage!

FUN FACT!

Step Afrika! is based in Washington D.C., the United States' capital, but they tour their shows all around the country. In fact, they visit over 50 cities every year! That's almost a new city every week!

FUN FACT!

DRUMFOLK's visual design was inspired by the work of renowned African American muralist John Biggers. It was also influenced by 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.



FUN FACT!

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!

FUN FACT!

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



DRUMFOLK

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

FUN FACT!

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 sounds 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*.



FUN FACT!

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



FUN FACT!

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!



Dancing Through: 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 DRUMFOLK. 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 such as gumboot, a rhythmic dance originally conceived and utilized by miners in South Africa as a means of communicating.



.....

STORYTELLING: The music and movement of DRUMFOLK tell an important story. Using several different forms of dance and music, DRUMFOLK artistically interprets the effects of a real event in history—the passage of the Negro Act of 1740, which took away rights for those who were enslaved in the U.S. (then a colony of England), including the right 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. DRUMFOLK celebrates innovation and ingenuity in the face of oppression.

.....



AFRICAN PERCUSSION: Percussion has been a very important part of African cultures as far back as historians can tell. Having both entertainment and symbolic value, drums are used for religion, ceremonies, communication and more!

DRUMFOLK shows the evolution of African percussion. Many forms of music today have been influenced by this art form, and reflect the way it has both changed and stayed the same for thousands of years.



What do your students already know?

Prior to exploring DRUMFOLK with your students, find out how much they already know about **PERCUSSION** and **AFROFUTURISM**. In addition, allow them to explore the theme: **RESISTANCE**.

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

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

When you hear the term "Afrofuturism," what do you think of?

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

What does the term "resistance" mean to you?



DRUMFOLK

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides



Dancing Through: Unit Plan Brainstorms

BEYOND WHAT YOU SEE: THE HISTORICAL CONTEXT (SOCIAL STUDIES, ENGLISH LANGUAGE ARTS)

DRUMFOLK is grounded in the historical context of the Stono Rebellion of 1739 and the Negro Act of 1740, which took away rights for those who were enslaved in the U.S. (then a colony of England), 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, learn about the Stono Rebellion and the Negro Act of 1740. Have your students read a selection from the Negro Act of 1740 and discuss specific causes and effects of the Stono Rebellion directly leading to the Act in the following year. Ask students to use evidence to identify causes for the passage of the act, and other specific legislation it laid out. Have a class discussion with guiding questions: *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 inequality we see in our society today?* **Note:** Some of the language in this act is difficult to understand and/or is deeply upsetting. Gauge your class’s comfort with difficult language and material, and level the activity up or down as necessary. For example, your students can research and learn what else was in the act without reading it explicitly.

To support this, use the Creativity Page *Voices From History Herstory THEIRstory* in the *After the Show* section.

#RESIST (SOCIAL STUDIES, ENGLISH LANGUAGE ARTS, WORLD HISTORY)

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 continues. However, DRUMFOLK shows how people subverted the government that passed the prejudiced, appalling Negro Act of 1740 by creating a new form of expressive dance. Throughout the United States’ history, its citizens have been fighting oppression. 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? 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, use the Activity *Creating Communal Art* in the *After the Show* section.

WHAT IS AFROFUTURISM? (SCIENCE, ENGLISH LANGUAGE ARTS)

Afrofuturism, a term coined in 1993, is all about reclaiming black identity through art, culture and political resistance. This intersectionality, which allows one to consider possible futures or alternate realities, is both a reflection of the past and depicts a brighter future in which black and African culture does not hide in the margins of the white mainstream. This art form is also, in part, an inspiration for DRUMFOLK. Individually, or in small groups, have students embark on a project to learn more about Afrofuturism. Have students search through diverse media to find more about what Afrofuturism is, when it first came about and its presence in popular culture. Guide their research by asking questions like: *In what ways are people depicted in this genre? How does time work in this genre? What effects might an imagined future have on how we view the past and present? What can we learn about African cultures or the African diaspora through Afrofuturism?* Then, have students present their findings through a piece of visual art inspired by the genre of Afrofuturism!

To support this, use the Creativity Page *Art in Your Own Words* in the *Heading to the Theater* section.

DRUMFOLK





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: We've Got Rhythm

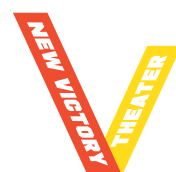
**Creativity Page:
Off the Beatin' Path**

**United States History:
1619-1976**

**The Stono Rebellion
and Negro Act of 1740**

**The Declaration of
Independence (an excerpt)**

DRUMFOLK



NewVictory.org/SchoolTool

© The New 42nd Street

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

WE'VE GOT RHYTHM

DRUMFOLK features a few different modes of storytelling: stepping, movement, percussion and song.

As a class, or in small groups, have students create a unique rhythm of their own using their bodies!

1. Tell students that they are going to create a rhythm, and then lead them in a call-and-response rhythm circle!
2. Divide the class into four small groups and give each group the handout on the next page, which features four different pieces of Afrofuturistic artwork.
3. Invite each group to choose a painting from the page that they are inspired by. Have each group generate a list of words to describe their selected painting by asking them: *What do you feel when you examine this image? What colors do you see? What emotions do you feel when you look at this image? What song or type of music does this painting evoke or inspire?*
4. Tell each group to work together to create a rhythm, using only their bodies, that conveys the mood and feel of their chosen piece of art.
5. Once they've got their rhythm down, have each group choose a sound pattern as a call-and-response.
6. Ask for a volunteer in each group to be their leader, who will use the sound pattern, like a chant or verbal cue to facilitate a call-and-response with their classmates.
7. Have each group present what they have created with the rest of the class. As each group leader calls out to the class with their sounds, the class then responds by repeating those same sounds, which ignites the rhythmic sounds of the presenting group. Repeat until each group has shared their rhythmic pattern.
8. As a culminating event, have the groups create a circle around the room. Stand in the middle, taking on the role of conductor. Point to different groups at various intervals to have them share, sometimes sharing on their own and other times overlapping with others. This will effectively create a body percussion band and sounds, bringing Afrofuturistic art to life right in your very own classroom!

Reflection Questions:

What were some of your favorite moments from today's activity?

What was it like to create rhythm based on visual art?

What was it like to collaborate with your peers to create a rhythmic work of art?

What was challenging about this activity?

What was fun about this activity?



DRUMFOLK

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides





Top left: *Fela* by Komi Olaf

Top right: *Cross-Section of the Afro-Puff* by Komi Olaf

Bottom left: *Ubuntu Rise* by Komi Olaf

Bottom right: *Traffic* by Komi Olaf

DRUMFOLK

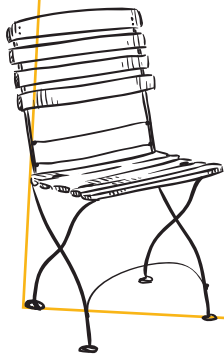
NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides



OFF THE BEATIN' PATH

In DRUMFOLK, you'll see performers creating percussive sounds with their bodies and with musical instruments. On this page are four quadrants, each featuring a different part of the body or an object. Within each quadrant write out a series of 4-count rhythmic phrases that you could do with that body part or object. Once you've created a series for each quadrant, put it all together to create your very own 16-count percussive piece. Then, share it with a friend!



DRUMFOLK

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides



Oppression, Resistance, Persistence: A Timeline

- 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 which 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

United States History: 1619-1976

Oppression, Resistance, Persistence: A Timeline

- 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

The Great Migration 1916-1970

Jim Crow Laws 1877-1965

- 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

The Civil Rights Movement 1954-1968

- 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

*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 cis 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.

DRUMFOLK



THE STONO REBELLION & THE NEGRO ACT OF 1740

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.

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 weft gar in dat the Hyland gar in
Und die Tränen find doch so falfch und fchön.
Denn's ifr der Himmel bezaubert.*

DRUMFOLK

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides



NewVictory.org/SchoolTool

© The New 42nd Street

Declaration of Independence

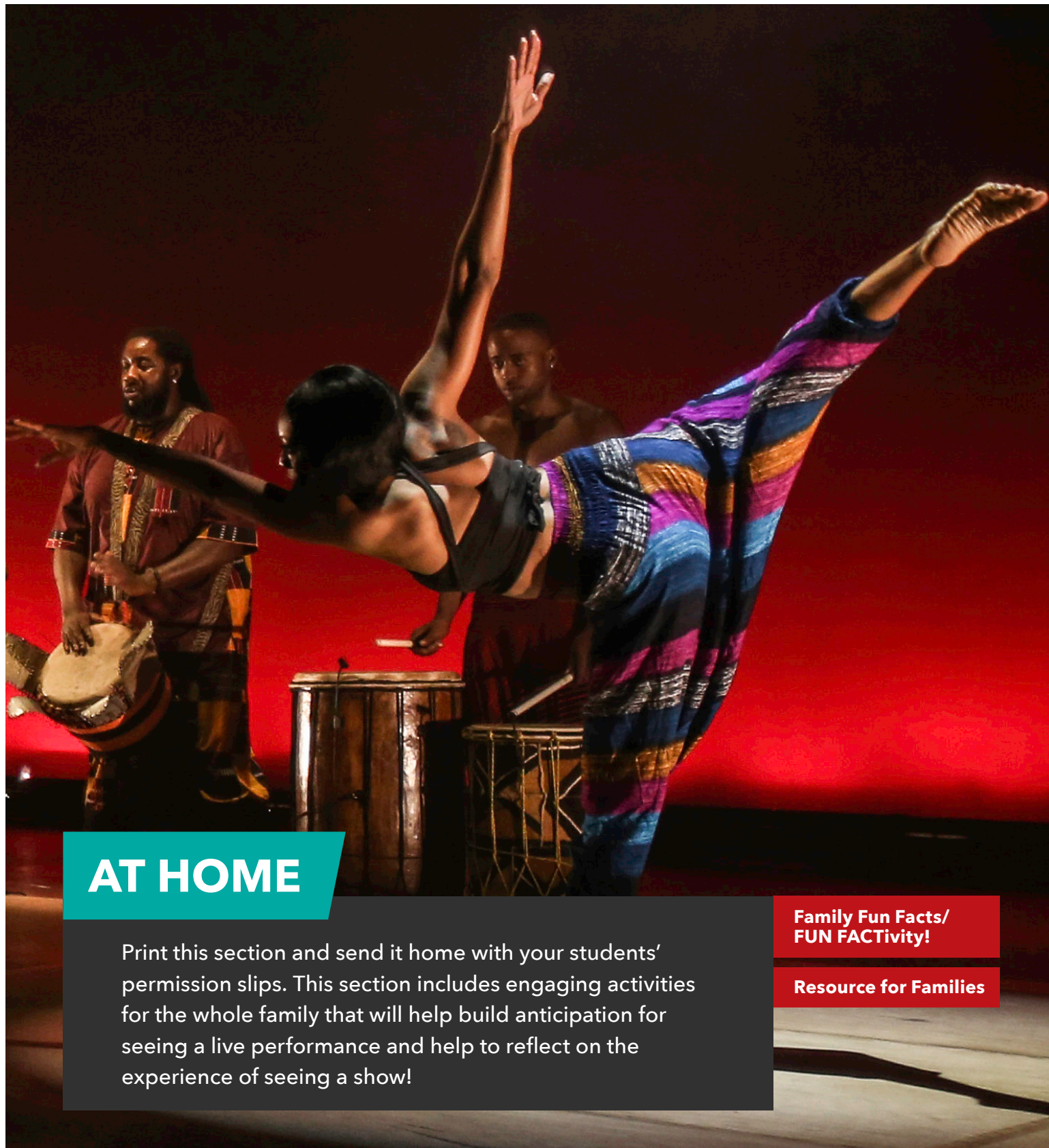
(an excerpt)

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."



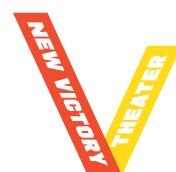
AT HOME

Print this section and send it home with your students' permission slips. This section includes engaging activities for the whole family that will help build anticipation for seeing a live performance and help to reflect on the experience of seeing a show!

**Family Fun Facts/
FUN FACTivity!**

Resource for Families

DRUMFOLK



NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

AT HOME: FUN FACTivity

FUN FACT!

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 sounds 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*.

FUN FACT!

Step Afrika! is based in Washington D.C., the United States' capital, but they tour their shows all around the country. In fact, they visit over 50 cities every year! That's almost a new city every week!

Stepping shows us that dance isn't only about what you see, it's also about what you hear! With your family, create a rhythmic language that only you know.

To start off, decide how you say:

"Hello!"

"Goodbye!"

"I love you!"

If you're feeling inspired, keep creating more words and phrases in your new language.

Bonus challenge: Try on different shoes, and observe how they affect the sounds you make! Does it change their meaning?

FUN FACT!

DRUMFOLK's visual design was inspired by the work of renowned African American muralist John Biggers. It was also influenced by 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.

Draw a mural (as big or small) as you want to represent your family, culture, or yourself. A distinguishing characteristic of the mural is that it blends in seamlessly with what's around it. Think about where you'll hang it up and how that will inform your design!

Hint: Use butcher paper or a poster board, then attach it to a wall when you're done.

Bonus: Return to your mural after having watched DRUMFOLK. How did seeing the show change your perception? Add to what you've already drawn!

DRUMFOLK

NEW VICTORY® THEATER

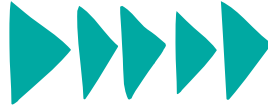
NEW VICTORY® SCHOOL TOOL® Resource Guides



AT HOME: FUN FACTivity

FUN FACT!

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!



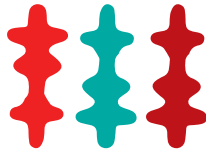
To test this out, you'll need a partner and a balloon. Blow up a balloon, and have one partner speak or hum at one end of the balloon while the partner puts their ear to the other side. The sound waves will travel through the balloon, and you'll be able to feel the vibrations! Keep this in mind when watching DRUMFOLK, and notice how the dancers translate the feelings of the music into dance.

FUN FACT!

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!

FUN FACT!

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

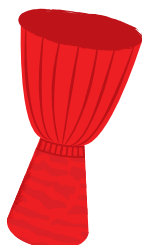


FUN FACT!

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



Drums have changed the way they look and sound since prehistoric times. What do you think the very first drums looked like? Draw them on a separate piece of paper! Discuss with your family: Why have drums been so important for so long? Why are they fundamental for many types of music and for lots of cultures?



DRUMFOLK

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides



AT HOME: Resource For Families

BE A PART OF YOUR KID'S FIELD TRIP!

WATCH

Check out the video trailer and a message from DRUMFOLK at www.NewVictory.org

While you're there, do the suggested Family Activities to learn more about the show!

ASK

Ask your kid BEFORE the show:

What do you think stepping or step dance is?

What do you think Afrofuturism 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?

VISIT

Experience New Victory with your kid!

The New Victory is New York City's only performing arts theater exclusively devoted to kids, their families and classmates, bringing exhilarating stories, innovative art forms and unparalleled performers from around the world to its historic stage in Times Square.

Use code ST1920 and save 20% on full price tickets.

This offer is valid for all shows in the 2019-20 season, excluding performances on Nov 29 - Dec 1, 2019 and Dec 26, 2019 - Jan 1, 2020. Limit 8 tickets per order.

For a full list of shows in the New Victory 2019-20 season, visit NewVictory.org.



Ask your kid AFTER the show:

What was your favorite part of the show?

How would you describe step or rhythm?

Did anything about the show surprise you?



ONLINE

Visit NewVictory.org and enter promo code **ST1920**

PHONE

Call 646.223.3010 and mention code **ST1920**

IN PERSON

Visit the New Victory box office and mention code **ST1920**

209 W 42nd Street, NYC (between 7th & 8th Aves)

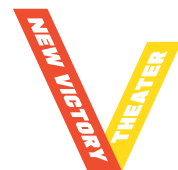
Box office hours: Sunday - Monday: 11am-5pm;

Tuesday - Saturday: 12pm-7pm

DRUMFOLK

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides





HEADING TO THE THEATER

Provide this resource to all teachers and chaperones attending the show. This section has information about how to get to the theater, New Victory's style of theater etiquette and includes engaging creative activities for students to do on their way to see the show!

Heads Up! / No-Hush Zone

**Creativity Page:
Art in Your Own Words**

Trip Guide

DRUMFOLK

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides



Heads Up!

DRUMFOLK, the second work on the New Victory stage by Step Afrika!, is a high-energy exploration of the drum as an instrument of community, resilience and determination. The show, grounded in extensive research and over twenty years of percussive practice and investigation, chronicles and celebrates the African American experience in America, shedding light on histories and events that transformed American life. Please note, for those with sensitivities, that the show contains loud, percussive sounds.



OOOOOOOOHHHHHHHHHHH!

NO-HUSH ZONE: OOHS, AAHS AND APPLAUSE

Thank you for being our partner and making the performing arts a priority for your students! The New Victory prides itself on presenting performing arts that make kids (and adults) exclaim, dance, scream, laugh and giggle! We love when kids vocally and physically respond to what they're seeing on stage. In fact, many of the visiting artists tell us that their favorite part of performing at the New Victory is the real-time, honest reactions from the kids in the audience. Therefore, we ask you and your fellow teachers to help us by making the New Victory a "no-hush zone." Of course, we ask for your help in managing respectful behavior to avoid distractions that are not directly related to the action on stage. Additionally, please ensure your students follow the directions of the NEW VICTORY Ushers and other theater guidelines such as no electronic devices or eating and drinking in the theater.



AAAAAAAAAAAAHHHHHHHHHHH!

DRUMFOLK



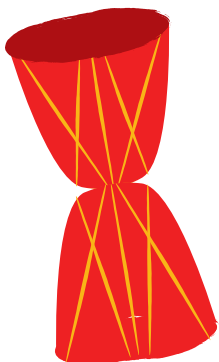
ART IN YOUR OWN WORDS

Take a trip to your local library and find a piece of John T. Biggers's work that sparks inspiration in you. Then, put pen to paper and write a poem or journal entry based on that piece of art. Use the following prompts to help guide your writing: What or who is in the painting? What actions are depicted? What is the mood or emotion(s) of the painting? What happened before and what will happen after the moment depicted in this painting? If you could hear the sounds in the image, what would the rhythm(s) be? When you've finished writing your poem or journal entry, share it with a friend and have a chat about interpreting visual art through writing!

Title of Biggers's work: _____

Source: (Website or Name of Book) _____





DRUMFOLK

NEW VICTORY® THEATER
NEW VICTORY® SCHOOL TOOL® Resource Guides



Before you leave school

Bags will be collected by NEW VICTORY staff and stored during the performance when you arrive. We advise you to **leave all bags and lunches at school** if possible.

Plan to arrive at the NEW VICTORY venue at least 30 - 45 minutes before curtain time. The Building opens one hour prior to curtain (i.e. 10am for an 11am performance). If you realize that your group is running late, please contact the theater DIRECTLY at **646.223.3020**. If you will be arriving by bus, ensure that your driver drops your group off on the north side of 42nd Street between 7th and 8th Avenues.

Arrival

When you reach 42nd Street, a member of the NEW VICTORY Front of House staff wearing a green vest will check in with the School Trip Leader.

If you arrive by bus, they will direct your bus to a location on the street where it is safest to unload the students. It is important to wait until our staff checks in the School Trip Leader and Bus Driver before unloading the students. Our staff member will record the bus number and give the School Trip Leader and the Bus Driver correlating tags. If you are unable to be dropped off in front of the theater please record the bus number for our Front of House staff. Please remember to have the School Trip Leader and the Bus Driver exchange cell numbers. The Front of House staff will give a time for the bus to return to pick up your school group. If you are arriving by subway or other public transportation, please form a line outside the theater when you arrive and wait to check in with a Front of House Staff member before entering the theater.

The question of lunch

NEW VICTORY venues are not equipped to host lunch/ snacks. In the early autumn and spring months, nearby Bryant Park (42nd Street at 6th Avenue) offers a pleasant place for lunching, and there are also public restroom facilities.

Seating

In order to make your experience at the theater as efficient and safe as possible, you will not be issued tickets. NEW VICTORY Education staff carefully assign seats in advance of each performance, factoring in grade, group size and special circumstances. We are not able to honor specific seating requests with the exception of requests required for accessibility. We ask that your group remain seated after the show. As soon as we are able to escort you to your bus or the subway, an usher will come to you. If you have any questions, please contact the Education Department at: Education_Tickets@NewVictory.org.

Accessibility

Wheelchair Accessibility: Wheelchair seating must be requested in advance, at the time of the ticket reservation, and is subject to availability.

Assistive Listening Devices: Assistive listening devices are available for patrons who have hearing impairments. We suggest you request this service in advance.

Sign Interpretation and Audio Description: A sign interpreted and/or audio described performance is available for each education production at New Victory. We suggest you reserve tickets to these performances for this service and request it during your order. Please contact Education_Tickets@NewVictory.org if you are not able to reserve tickets and need this service.

Sensory Friendly: NEW VICTORY Education offers sensory friendly performances for certain shows. The sound will be adjusted to lower levels. House lights will be left at half. Fidgets are available as needed at every NEW VICTORY performance. Please ask a staff member if you need one during your next visit.

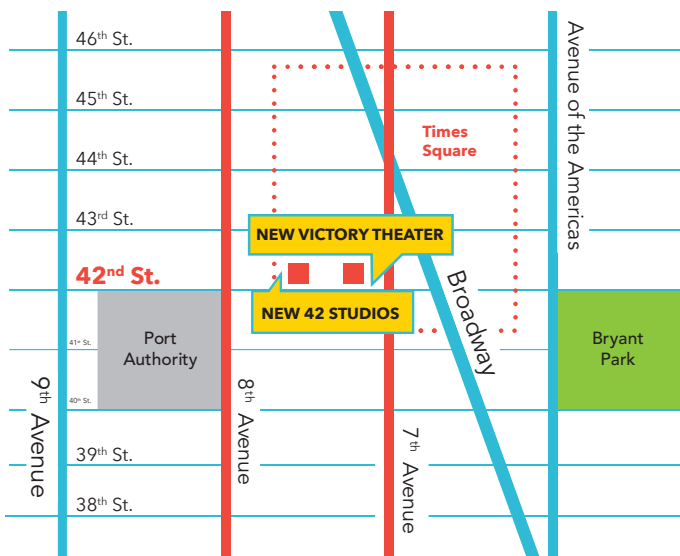
Directions

NEW VICTORY THEATER
209 West 42nd Street

NEW 42 STUDIOS
229 West 42nd Street

BY SCHOOL BUS

It is safest to drop off and pick up your school group on the **north side of the street** in front of the venue. Turn onto 42nd Street from 7th Avenue so students can unload in front.



BY MTA, SUBWAY OR BUS

1/2/3 N/R/Q/W/7

Exit the station at 42nd Street/7th Avenue. When you come out of the turnstile, take the stairs to your right. All NEW VICTORY venues are directly to the west of the subway station.

A/C/E to Port Authority

Exit at 42nd Street/8th Avenue. Walk to 42nd Street, turn east, and continue walking until you arrive at NEW VICTORY venues.

B/D/F/M

Exit at 42nd Street/6th Avenue. Walk west on 42nd Street until you come to 7th Avenue. The venues are on the north side of the street at 7th Avenue, next to the subway station.

The M10, M16, M27, M42, M104 buses all stop within one block of the venues.

During the show

42nd Street is extremely congested and has a high volume of traffic. **According to the New York City Department of Transportation, vehicles are not allowed to sit idle or park on the street without special permission.** Once your bus is empty, it is important that the bus driver find parking at a nearby location— see possible parking locations below.

If a driver chooses to park on 42nd Street, they do so at their own risk of being ticketed by the police. The New Victory Theater is not responsible for bus drivers who receive parking tickets.

Possible parking locations

8th Avenue (both sides) between 38th and 39th Streets

11th Avenue (both sides) between 39th and 40th Streets

Pick up

Taking Midtown traffic into consideration, bus drivers should leave their waiting location approximately 15 minutes prior to the return time given by the Front of House staff. Front of House staff will also help find a spot on 42nd Street to safely load your student group after the show has ended.



AFTER THE SHOW

Following your NEW VICTORY trip, your students will want to discuss the performance or engage further with the art forms and show themes. Reflecting on the show and forming an aesthetic response is an important part of the theater-going experience! The activities and creativity pages in this section allow opportunities for students to activate and articulate their own thoughts, hear their classmates' ideas and extend the theater-going experience!

Performance Reflection

Activity:
Creating Communal Art

Creativity Page: Voices
from History Herstory
THEIRstory

Creativity Page: Life, Liberty
and a Contradiction in Terms

Sources

DRUMFOLK



Performance Reflection

Following your trip to the New Victory, 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 theater-going 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 by leading students in a discussion:**

Was there a story? What was it about?

Who were the characters and what was their relationship to each other?

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

What were your favorite parts of the show?

What objects did you see onstage? How were they used? Did they remind you of anything?

What did you think about how the performers used dance, music and movement to tell the story?

What different production elements (music, lighting, set, costumes, 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...)

DRUMFOLK





Drummin' Up Critical Thought

The part of the show that grabbed my attention the most was

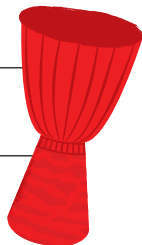
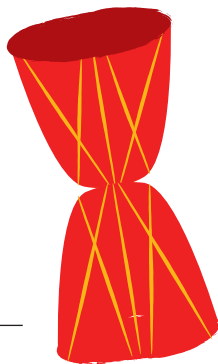
The show made me think about

While watching the show,
I had the strongest
reaction to

A question I have about the show is

One thing I saw on stage during this
show that I've never seen before was

Overall, the show made me feel



If I were the director, one thing
I would change about the show is

After seeing the show,
my friends and I talked about



DRUMFOLK

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides



CREATING COMMUNAL ART

DRUMFOLK's visual design was inspired by the work of renowned muralist John Biggers. His work can be found on the campuses of Hampton University in Virginia and Texas Southern University, the Metropolitan Museum of Art, the Brooklyn Museum, and more!

In this activity, have your class make a mural of their own that pays homage to the style Biggers perfected.

1. As a class, look into John Biggers's work and history as an artist. When looking at images of Biggers's murals, ask your students, *What do you see in these pieces? How does his work compare to artwork you have seen in public? What stories do you see being told? How do they make you feel? Why might Step Afrika! have chosen Biggers's work as inspiration for DRUMFOLK?*
2. On a large piece of chart paper or a white board, make a list of things your students would like to include in a class mural. Tell them that the mural should both capture each individual student's personality as well as the class's dynamic as a whole. Think about what qualities make your class unique!
3. Decide how the class will create the mural by devising a list of guidelines. *Will everyone draw at the same time? Will one person outline it and the rest of the class fill it in? What materials will you use? How will it capture the essence of the class? What kind of story will it tell?*
4. Once you've decided on the process for creating the mural, execute it! **Note:** Create your mural on a large piece or pieces of butcher paper rather than drawing and painting directly on the classroom wall.
5. Show off your work! Hang your class mural up on the wall in your classroom, or if you're particularly excited, in a public location for the whole school to see! Put a poster next to the piece explaining that it is inspired by John Biggers's work and a show you saw at the New Victory Theater, DRUMFOLK!

Reflection Questions:

What was it like to work together as a class to make the mural?

How did you feel seeing the finished project?

How did creating a mural of your own affect your perception of John Biggers's work? Why or why not?

What were some of your favorite moments in this activity?

What was the most challenging part of this activity?



DRUMFOLK

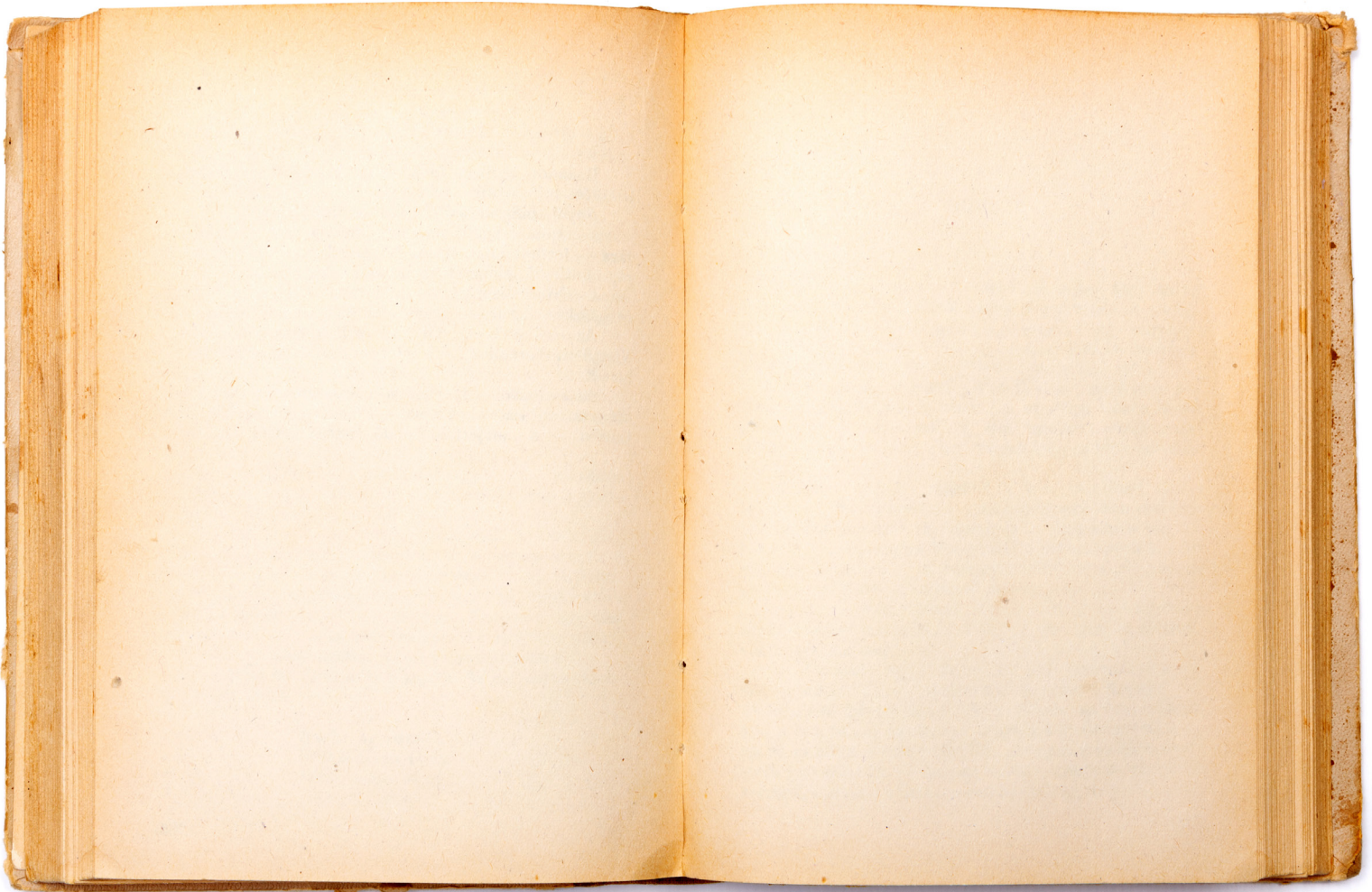
NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides



Voices From ~~History~~ *~~Herstory~~ THEIR STORY*

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!



DRUMFOLK

NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides



AFTER THE SHOW: Creativity Page

LIFE, LIBERTY AND A CONTRADICTION IN TERMS

Though some would suggest that the Civil Rights Movement gained full traction in the 1960s, it's clear that oppressed people have been rising up against their oppressors for centuries. But how can a nation, so seemingly committed to amplifying the phrase "all men are created equal," act as such an oppressive state? Think about it! 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 this page is your very own art gallery, and you're designing an interactive 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.

DRUMFOLK

NEW VICTORY® THEATER
NEW VICTORY® SCHOOL TOOL® Resource Guides



SOURCES:

COMPANY: <https://www.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>

DRUMFOLK Photos:

Holly Tomlin, Jati Lindsay

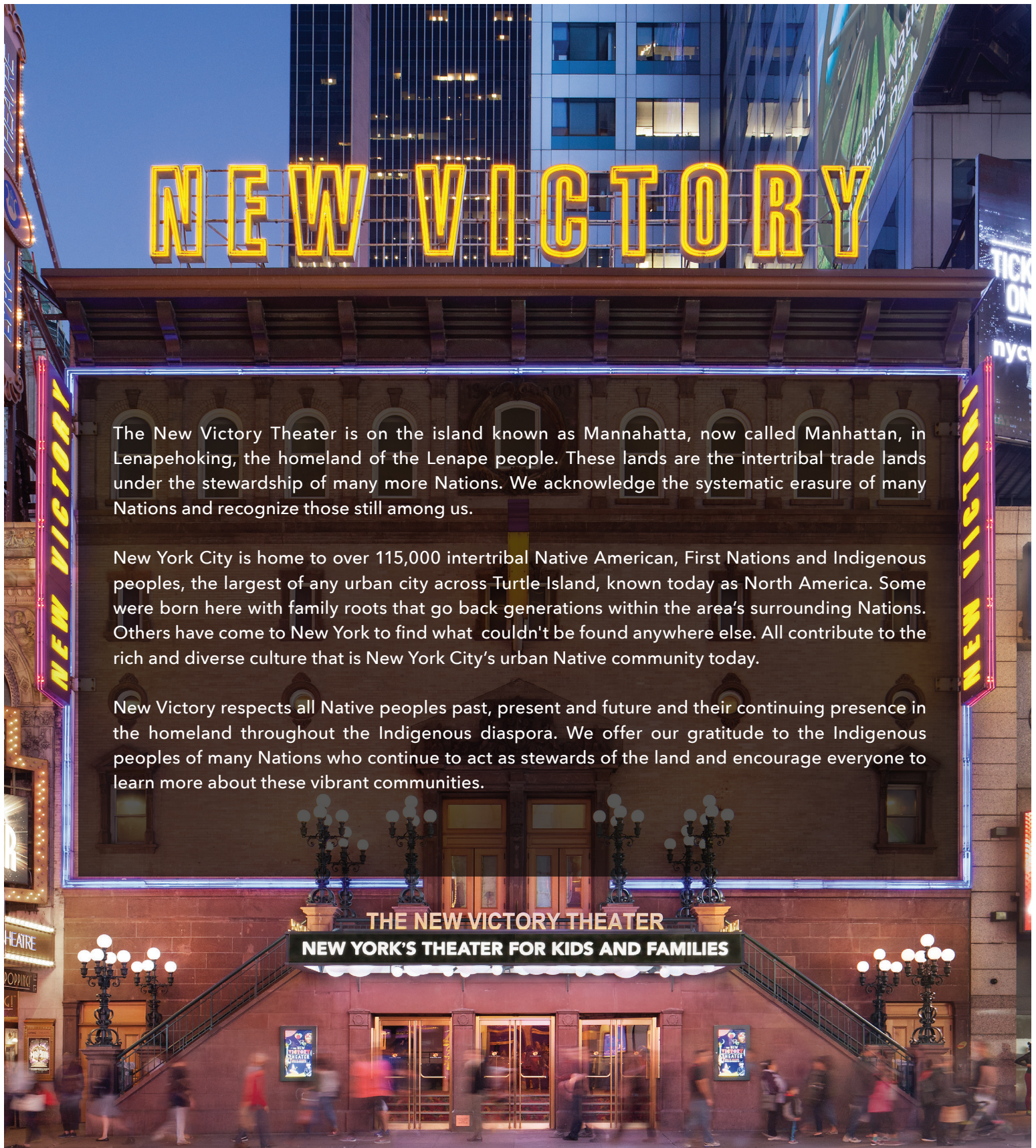
DRUMFOLK



NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

A Land Acknowledgement



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 115,000 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

Photo: Mark LaRosa



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.