



EDUCATION GUIDE

Soul Street Dance



Tuesday, January 24, 2017
9:30am and 12:30pm

Tickets: \$6.50 per person

Recommended for Grades 3 through 9

ABT Student Matinee series sponsored by



Alberta Bair Theater for the Performing Arts
2801 Third Avenue North • Billings, Montana 59103
406-256-8915
www.albertabairtheater.org



OUR HISTORY

Soul Street, a company from Houston, TX (Spring Branch) which is created by former members of Fly Dance Company, is unique for their way of incorporating different styles of street dance. Under the direction of Javier Garcia, George Casco, and Rock Williams Soul Street presents a new era in dance. While pushing the artistic boundaries in street dance they maintain the true essence of the culture.

The history of the company dates back to 1997 as a self-taught street crew competing for recognition in the Houston areas. They quickly caught the attention of the artistic director for FDC. This is where they became the company's principal dancers and helped turn them into a national and international touring sensation.

Soul Street concerts consist of high-energy movement that will keep you at the edge of your seat. The music is combined with an eclectic mix ranging from hip-hop to classical. It's a show that will make you laugh and keep audiences of all ages entertained.

In conjunction with our concerts, Soul Street offers educational outreach performances that have taken 300,000 + audiences across the country by storm.

OUTREACH PROGRAMS

NO BONES ABOUT IT

These impressive dancers exhibit how the human body accomplishes seemingly super-human leaps and bounds through a network of bones, joints, muscles and the brain. Demonstrating with props and high-energy dance segments, the dancers reveal how signals from the brain tell muscles to stretch or contract allowing our bodies to move the way we want them to.

TAKIN IT TO THE STREETS

Catch the excitement of Street Dance, as these energetic performers demonstrate its varied styles discussing the distinctive features and origins of each.

This inspirational group of young men — formerly considered at risk — found focus through dance and now are working as professional dancers.

They take students on a high-flying participatory trip from Brazil's copoeira to New York's break dance through the multi-component form of hip hop. See what happens when today's dance meets the music of 17th century composer Antonio Vivaldi.



CURRICULUM CONNECTION GUIDE

Takin It to the Streets

Soul Street Performance, Grades 1-12

About the performance:

They fly through the air with the greatest of ease! They dance on beat while moving effortlessly in high-top sneakers! Catch the excitement of Street Dance as these energetic performers demonstrate varied styles and discuss the distinctive features and origins of each dance. From Brazil's capoeira to New York's break dance and the multi-component form of hip-hop, students learn how these styles developed and evolved. In addition to some exciting participatory activities, students find out what happens when today's diverse dance styles meet classical music by 17th century composer Antonio Vivaldi.

LANGUAGE ARTS:

- Write a song, rap, poem, story or essay about hip hop.
- In an essay, compare hip hop and classical music.

MATH:

- Use a rap to help remember tables and formulas in mathematics.
- Create a hip hop composition about an important idea in mathematics, such as probability.

SOCIAL STUDIES:

- Research non-violent means to deal with conflict between groups or individuals.
- Find out more about the origins and culture surrounding hip hop, capoeira, and other forms in the performance.
- Create a rap about an important person or event in history.

SCIENCE:

- Create a hip hop composition about an important idea in science, such as the theory of relativity.

RESOURCES:

- Soul Street: www.soulstreetdance.com
- Hip hop: www.breakcheck.com
- Hip hop music: <http://www.buckwheatzydeco.com/>
- Vivaldi (biography and music samples): <http://w3.rz-berlin.mpg.de/cmp/vivaldi.htrnl>
- DVD's: Breakn', Breakn'2, Beat Street, Freshest Kids
- The Vibe History of Hip Hop by Vibe Magazine, 1999, Three Rivers Press.
- Hip Hop Files: Photographs by Martha Cooper, 2004, From Here to Fame.
- Urban Art: www.j78design.com

NO BONES ABOUT ABOUT IT:

Soul Street Performance, Grades 1-5

About the performance:

When we see dancers perform seemingly super-human leaps and bends, we often ask, "How do they do that?" The dancers of Soul Street exhibit ways in which the body accomplishes these features through combinations of bone, muscle, and commands from the brain! Demonstrating with props and dance segments, skeletal features such as hinged joints and ball-and-socket joints, Soul Street shows how our bodies move. Tracing movements to their source, the dancers reveal how signals from the brain tell muscles to stretch or contract, allowing our bodies to move the way we want them to. Combine all this with a dance fantasy of how we might move if we had no bones, and you have a performance that must be seen to be believed!

Vocabulary:

- **Bones** — the rigid connective tissue that makes up the skeleton of vertebrates
- **hinged joints** — permit motion only on one plane, forward and backward, such as the two outermost joints of the fingers
- **ball and socket joints** — one bone has a rounded end that fits into the cup-like end of another bone; allowing a wide range of motion; like the hip or shoulder
- **pivot joints** — allow rotation around an axis; like the neck
- **brain** — the control center of the central nervous system



THE HISTORICAL ELEMENTS OF HIP-HOP

BREAKIN':

Breakin', (break dancing) or what was originally known as b-boying and b-girling was the second recognizable element of Hip Hop to come into existence. Once it became a fad battling was established. Dancers would go to Harlem World on The Street to battle. When the term "Battling" came out it was a different way to say competition. People went to these and watched and cheered on. Break dancing was simpler then, they had less moves. It modified over time like everything else in history and evolution.

DJ-ing:

DJ-ing (Turntablism) came about in the late 1970s and early 1980s. A DJ in the Bronx named Kool Herc noticed that dancers liked the breaks in the music, or the percussion solos. He began experimenting with making the breaks in music longer, which allowed the dancers more time to create new moves.

MC-ing:

MC-ing began as a variation on the toasting found in reggae and dub music, mixed with influences from radio DJs and playing the dozens. Also of influence were the works of The Last Poets and Gil Scott Heron and Bob Dylan's *Subterranean Homesick Blues* (1965). The original MCs (from "Master of Ceremonies") would improvise rhymes over the beats created by the DJs. Early raps were frequently merely a sequence of boasts, or attempts to upstage the other MCs.

GRAFFITI:

Graffiti was the first recognizable element of hip-hop culture to exist. It was used primarily by political activists to make statements to mark territory. It wasn't till the late 1960s that the writing's current identity started to form. Writing started moving from the streets to the subways and quickly became competitive. At this point writing consisted of mostly tags and the goal was to have as many as possible. In short, graffiti in the form of spray can art is art like any other work that might be found in a gallery or a museum.



MEMBER BIOS



GEORGE CASCO Co-Founder

A natural comedian, George's humor adds to every performance. His spontaneous ability to control the crowd with a single look creates an energy that allows you to feel his emotion. He has also traveled across the US and throughout Europe perfecting his craft as a principal dancer for FDC.



JAVIER GARCIA Co-Founder

Known for his aggressive style, Javier's self-taught moves add excitement to each piece. Power moves, weight sharing, and break dancing (b-boying) tricks are his specialty. He has also performed with many Hip-Hop groups such as The Roots, and toured throughout the US and other countries as a principal dancer for FDC.



ROCK WILLIAMS Co-Founder

Rock is an outstanding dancer and highly energetic performer with 24 years of experience. Through poppin' n' lockin' and house footwork he can make you believe that you are seeing impossible things. He has also traveled across the US and Europe as a principal dancer for FDC.



JOSH "J-SKILL" SKILLERN Principal Dancer

Known for his skillful technique and ability to break the law of gravity, Josh (J-Skill) adds dynamic energy to each piece. With an extreme background in Martial Arts, combined with gymnastics, make his specialty kicks, crazy stunts, and tumbling so exciting to watch. Josh has traveled through the US and other countries performing as an interactive attachment.



ARMANDO "MONDO" VARGAS Principal Dancer

Originally from Austin, TX, Armando is known for his raw dance movements. With 14 years of b-boying experience he captivates the crowd with his abstract moves and poses. He has toured the US and Europe as a performer/dancer with FDC. He also has performed with hip hop stars and performed for the NBA.

Soul Street Dance: Performance and Workshops
STUDENT QUESTIONNAIRE

Name _____ School _____

1. *From the list below, pick three of your favorite Hip-Hop moves:*

The Heel/Toe _____

Popping _____

Harlem Shake _____

Moon Walk _____

Crip Walk _____

2. *Why did you pick these three moves? (Short answer)*

1. _____

2. _____

3. _____

3. *Can you name one part of the Soul Street performance that inspired you the most? Was it the music, the moves, the costumes, the performers, or a combination of all of these that made this moment stand out? (Short answers)* _____

4. *Have you been to the ABT before, and if so, which program or programs did you like the most? (Short answer)* _____

5. *Would you like to see another program like Soul Street Dance? Would you like to see Soul Street come back to ABT?* _____



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Soul Street Dance: Performance and Workshops
EVALUATION FORM FOR TEACHERS (Use the reverse side if necessary.)

NAME: _____ SCHOOL: _____

DATE SUBMITTED: _____, 2017

1. Were you able to attend the Hip-Hop workshops and master class? _____

If your answer is "yes", please comment on the following aspects of the program:

A. Hip-Hop Moves and Physical Conditioning: What connections did you see?
Do you think that your students would be interested in this eight-week program? _____

Why? _____

B. Do you think that a Hip-Hop program in your school would improve academic achievement? _
Explain: _____

C. Do you think that Hip-Hop is also a good vehicle for building social skills and emotional maturity? _____
Explain: _____

2. What inspired you the most about the presentation? What aspects of the presentation will spur further Hip Hop research on your part? (Short answer)

3. Regarding question number two, how will the aspects of the presentation that spurred further research affect and/or enhance your classroom teaching? Is there a specific **content area** component that can be directly applied in your classroom and grade level? _____

4. Would you recommend this presentation to a colleague? (Short answer) _____

5. How did you hear about this presentation? (Short answer) _____

6. From the list below, please select a discipline and grade level that you would be interested in for future Alberta Bair Theater Student Matinees. Please provide a reason or rationale for this interest, as well as your content area and grade level.

A. Science programs (geology, physics, biology, chemistry or general science) _____

B. History (Western Civilization, American History, history of a specified cultural or ethnic group) _____

C. Literature (English Literature, American Folk Literature or other) _____

D. Social Studies (Economics, Geopolitics, American politics, Psychology of a specific culture or ethnic group) _____

E. Other (Explain in as much detail as possible) _____
