

STUDY GUIDE

Let Your Imagination Take You Places!

**Celebrating 20 Years
 of LIVE Theatre for Youth**



TAKIN' it to THE STREETS SOUL STREET DANCE

Thurs., May 7 2015, 10:30 am

For additional copies visit
kingcenter.com
 click Theatre For Youth section & proceed to educational resources.

With Special Thanks



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Season 2014-2015

Dear Friends and Patrons of the Arts,

Thank you for your interest in the King Center Theatre For Youth and Outreach Program. The mission of the program is to inspire, nurture and sustain a lifelong appreciation for the performing arts among our youth theatre patrons. This is accomplished by the diverse array of entertaining and educational arts offerings.

Accompanied by study resource materials made possible by each artist and their management teams to augment the theatre experience, we hope you find the materials useful.

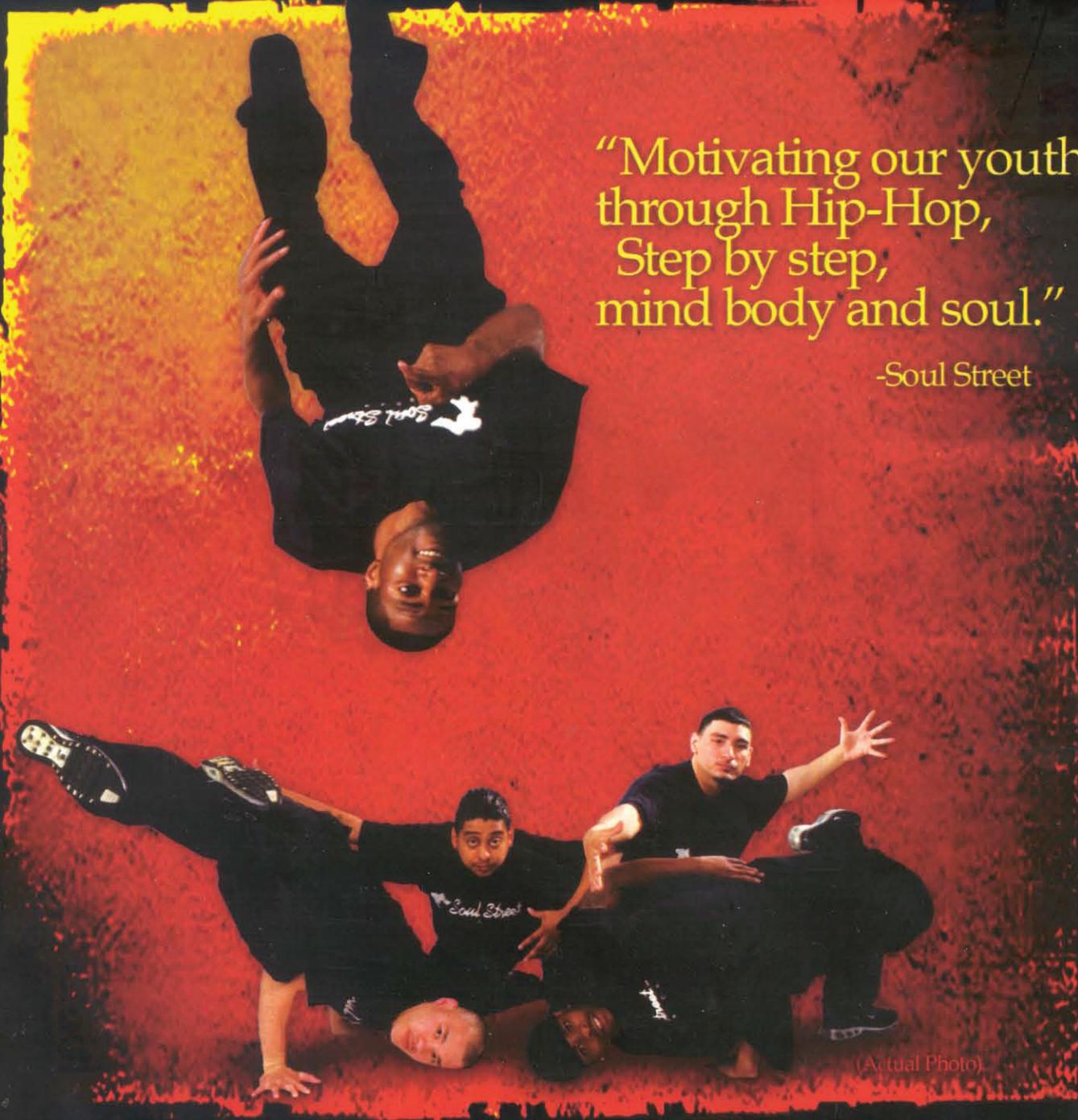
A live theatrical experience can leave a memorable impact even after the show is over....so, *Let Your Imagination Take You Places!*

We are looking forward to your attendance at the show.

Yours in the arts,

A handwritten signature in black ink that reads "Karen". The letters are cursive and slightly slanted to the right.

Karen Wilson
Director
Theatre For Youth and Outreach Program



“Motivating our youth
through Hip-Hop,
Step by step,
mind body and soul.”

-Soul Street

(Actual Photo)

 **Soul Street** LLC
D a n c e C o.

Official Study Guide

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.html>
- * 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

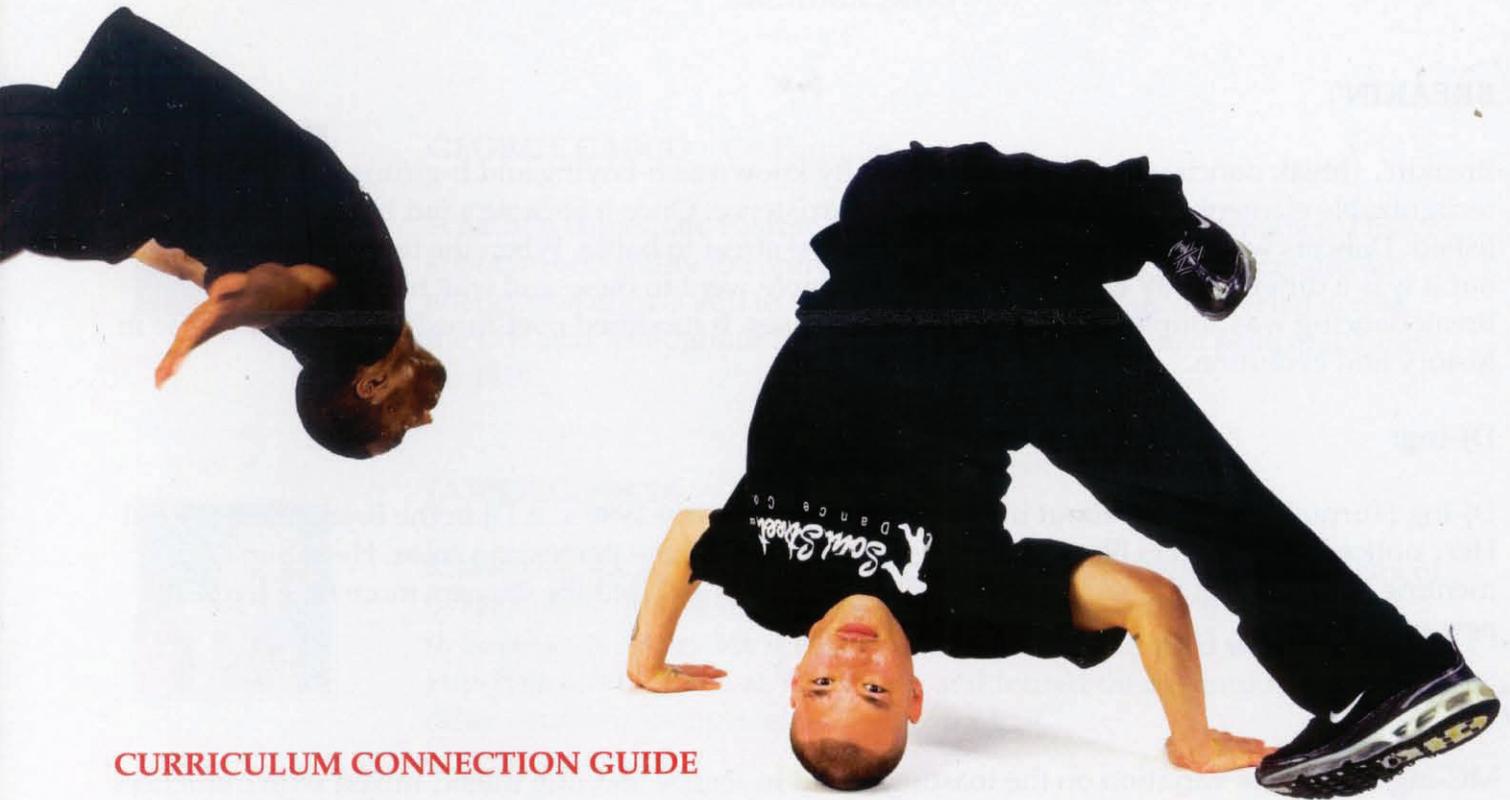
About the performance:

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





CURRICULUM CONNECTION GUIDE

MATH:

- * Compare the number of bones in the hand and foot to those in the rest of the body.
- * Create a hip hop composition about an important idea in mathematics, such as probability.

SOCIAL STUDIES:

- * Find out more about the origins and culture surrounding hip hop, capoeira, and other forms in the performance.
- * Discover how to maintain healthy bones.

SCIENCE:

- * Create a hip hop composition about an important idea in science, such as treaty or interdependence.
- * Learn more about the skeletal system and how the muscles are connected to the bones.

RESOURCES:

- * Soul Street: www.soulstreetdance.com
- * Hip hop: www.breakcheck.com and www.tribalgear.com
- * Music: <http://www.buckwheatzydeco.com/>
- * 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.

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:

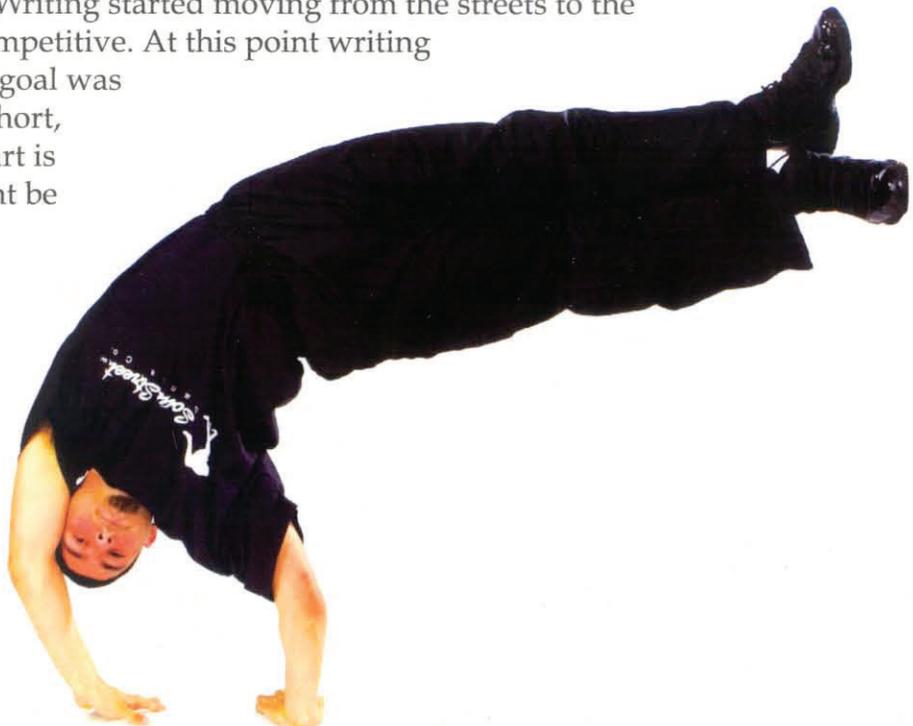
DJ-ing (Turntablism) came about in the late 1970's and early 1980's. A DJ in the Bronx named Kool Herc noticed that dancers liked the breaks in the music, or the percussion solos. He began experimenting with making the breaks in music longer, which allowed the dancers more time to create new moves.

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.

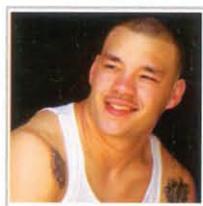


MEMBER BIOS



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 U.S. 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 U.S. 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 U.S. 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 U.S. 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 U.S. and Europe as a performer/dancer with FDC. He also has performed with hip hop stars and performed for the NBA.