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CONTRIBUTORS

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Researchers and written by Katherine Ford and Amy Thompson

Curriculum development by Linda Grekin

Edited by Sigal Hemy and Omari Rush

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We’d also like to thank the authors Siyu Liu and Orel Protopopescu for generously allowing us to reproduce portions of their book, A Thousand Peaks.
HOW TO USE THIS GUIDE

This Guide Offers various tools and resources to help teachers and their students engage in UMS K–12 China-related programs: AnDa Union, the Chamber Ensemble of the Shanghai Chinese Orchestra. It offers cultural overviews of China and Mongolia as well as more in-depth information about the performances and related historical, musical, and literary connections.

To further immerse you and your students in this culture, we have included a section on the poetry collection A Thousand Peaks. This section includes further information on the Chinese language as well as activities to promote interaction with it.

Please feel free to use the following suggestions, based upon your interests, for using this guide:

If you only have 15 minutes:
- Introduction to the Shanghai Chinese Orchestra
- Classical Chinese Instruments
- Introduction to A Thousand Peaks
- Translating Poems
- UMMA
- National Standards of Curriculum
- Curriculum Connections
- UMS Youth Education Program

If you're contemplating what events to attend in 2011/2012:
- Attending the Youth Performances
- Introduction to AnDa Union
- Introduction to Mongolian Instruments and Throat Singing
- Introduction to the Shanghai Chinese Orchestra
- Classical Chinese Instruments
- UMS Youth Education Program

If you're an English teacher:
- A Thousand Peaks
- Found Poetry, A Writing Game
- A Thousand Peaks Resources

If you're a Social Studies teacher:
- Geographical and Population Statistics of Mongolia and China
- Cultural Overview of Mongolia and China
- Historical Overview of Mongolia and China
- The Arts in Mongolia
- Historical Dynasties and Markers
- Resources and Bibliography

To expand on these lessons outside of the classroom:
- Matthaei Botanical Gardens and UMMA
- Resources and Bibliography

To introduce Chinese and Mongolian Culture:
- Statistics of Mongolia and China
- Cultural Overview of Mongolia and China
- Historical Overview of Mongolia and China
- The Arts in Mongolia
- Historical Dynasties and Markers
- Introduction to Chinese Poetry
- National Standards of Curriculum
- Curriculum Connections
- Lesson Plans
- Resources and Bibliography
TABLE OF CONTENTS

SHANGHAI CHINESE ORCHESTRA
24 Coming to the Show
26 Map + Directions
27 Rackham Auditorium
28 About: Shanghai Chinese Orchestra
29 Background: China
30 Chinese Dynasties
34 Instruments
35 University of Michigan Museum of Art (UMMA)

A THOUSAND PEAKS
37 Introduction to A Thousand Peaks
38 Introduction to Chinese Poetry
39 Chinese Characters
40 Found Poetry: A Writing Game
43 Translate a Poem

RESOURCES
45 Chinese and Mongolian Language Resources
46 National Standards
47 Curriculum Connections
49 AnDa Union Resources
50 Shanghai Chinese Orchestra Resources
51 Further Reading
52 Being an Audience Member
53 Bibliography

ABOUT UMS
55 What is UMS
56 10 things to know about the UMS youth education program
58 Feedback page

ANDA UNION
7 Coming to the Show
9 Map + Directions
10 Michigan Theatre
11 About: AnDa Union
12 Background: Mongolia
14 Explore: The Legend of Khokhoo Namjil
16 Instruments
18 Throat Singing
20 Music in Nature: Matthaei Botanical Gardens

Foreword
5

5  Foreword

A THOUSAND PEAKS
37 Introduction to A Thousand Peaks
38 Introduction to Chinese Poetry
39 Chinese Characters
40 Found Poetry: A Writing Game
43 Translate a Poem

RESOURCES
45 Chinese and Mongolian Language Resources
46 National Standards
47 Curriculum Connections
49 AnDa Union Resources
50 Shanghai Chinese Orchestra Resources
51 Further Reading
52 Being an Audience Member
53 Bibliography

ABOUT UMS
55 What is UMS
56 10 things to know about the UMS youth education program
58 Feedback page

ANDA UNION
7 Coming to the Show
9 Map + Directions
10 Michigan Theatre
11 About: AnDa Union
12 Background: Mongolia
14 Explore: The Legend of Khokhoo Namjil
16 Instruments
18 Throat Singing
20 Music in Nature: Matthaei Botanical Gardens

Foreword
5
FOREWORD

A MONTH INTO our internship at UMS, Education Manager Omari Rush left the letter Slow Down: Getting More out of Harvard by Doing Less, written by the former Dean of Students, Harry R. Lewis, on our desks. It struck a chord in us when he wrote, “You can learn much from foreign study, from an internship, from field work, or from working in a professional office.” Interning at UMS and writing this guide has given us all of those experiences and more. We have studied unique instruments and sounds, engaging in performances from an audience’s perspective. We have become historians and sociologists, working with professors at the University of Michigan to further understand fascinating Asian cultures. Finally, we have begun learning how UMS works with these artists, as well as the audience, to produce a professional performance.

This season, UMS is introducing community members of Southeastern Michigan to the culture and performing traditions of Mongolia and China. Through live performances and teacher workshops, we want to explore the juxtaposition of the country’s impressive ancient past with its modern, twenty-first century culture. The performance by AnDa Union is a new generation’s interpretation of traditions reaching as far back as the reign of Genghis Khan. The Shanghai Chinese Orchestra combines instruments that came into China along the Silk Road with western classical influences to create something new and unique.

The creation of this guide has allowed us to immerse ourselves in the cultures of the East. In the same way that our internship at UMS has been a multifaceted experience, we have learned that a multifaceted approach is vital to understanding another culture. It takes more than simply attending a performance, or reading a piece of literature, to appreciate its context and meaning. While this guide is written for students studying the arts, its content is increasingly important for all, as we enter an era that requires us to think and work in a global context.

We hope that this guide, and the resources included in it, can help you both as an educator and a lifelong learner to enjoy the performances and appreciate the background and culture that AnDa Union and the Shanghai Chinese Orchestra have grown from.

— Katherine Ford and Amy Thompson
UMS Education Interns

KATHERINE FORD will begin attending the University of Vermont this fall, where she will major in Art History. She attended Greenhills High School in Ann Arbor and has also served as a curator for UMS’ production of Breakin’ Curfew.

AMY THOMPSON is a sophomore at the George Washington University in Washington, DC. She is a double-major in Art History and Dance. She is also a Presidential Scholar in the Arts with a dance concentration. She graduated from Pioneer High School in Ann Arbor.
COMING TO THE SHOW

We want you to enjoy your time with UMS!
PLEASE review the important information below about attending the Youth Performance:

**TICKETS** We do not use paper tickets for Youth Performances. We hold school reservations at the door and seat groups upon arrival.

**ARRIVAL TIME** Please arrive at the Michigan Theatre between 10:30-10:50am to allow you time to get seated and comfortable before the show starts.

**DROP OFF** Have buses, vans, or cars drop off students on East Washington, Thayer or North University streets based on the drop off assignment information you receive in the mail. If there is no space in the drop off zone, circle the block until space becomes available. Cars may park at curbside metered spots or in the visitor parking lot behind the power Center. Buses should wait/park at Briarwood Mall.

**DOOR ENTRY** A UMS Youth Performance staff person will greet your group at your bus as you unload and escort you on a sidewalk to your assigned entry doors of Hill Auditorium.

**SEATING & USHERS** When you arrive at the front doors, tell the Head Usher at the door the name of your school group and he/she will have ushers escort you to your block of seats. All UMS Youth Performance ushers wear large, black laminated badges with their names in white letters.

**DURING THE PERFORMANCE** At the start of the performance, the lights well dim and an onstage UMS staff member will welcome you to the performance and provide important logistical information. If you have any questions, concerns, or complaints (for instance, about your comfort or the behavior of surrounding groups) please IMMEDIATELY report the situation to an usher or staff member in the lobby.

**PERFORMANCE LENGTH** One hour with no intermission.

**AFTER THE PERFORMANCE** When the performance ends, remain seated. A UMS staff member will come to the stage and release each group individually based on the location of your seats.

**BEFORE THE START** Please allow the usher to seat individuals in your group in the order that they arrive in the theater. Once everyone is seated you may then rearrange yourselves and escort students to the bathrooms before the performance starts. PLEASE spread the adults throughout the group of students.
**BUS PICK UP** When your group is released, please exit the performance hall through the same door you entered. A UMS Youth Performance staff member will be outside to direct you to your bus.

**AAPS EDUCATORS** You will likely not get on the bus you arrived on; a UMS staff member or AAPS Transportation Staff person will put you on the first available bus.

**LOST STUDENTS** A small army of volunteers staff Youth Performances and will be ready to help or direct lost and wandering students.

**LOST ITEMS** If someone in your group loses an item at the performance, contact the UMS Youth Education Program (umsyouth@umich.edu) to attempt to help recover the item.

**SENDING FEEDBACK** We LOVE feedback from students, so after the performance please send us any letters, artwork, or academic papers that your students create in response to the performance: UMS Youth Education Program, 881 N. University Ave., Ann Arbor, MI 48109-1011.

**NO FOOD** No Food or drink is allowed in the theater.

**PATIENCE** Thank you in advance for your patience; in 20 minutes we aim to get 3,500 people from buses into seats and will work as efficiently as possible to make that happen.

**ACCESSIBILITY** The following services are available to audience members:
- Courtesy wheelchairs
- Hearing Impaired Support Systems

**PARKING** There is handicapped parking on Fletcher Street and in the parking structure behind the Power Center on Palmer Drive. The first three levels of the Palmer Drive structure have 5 parking spots on each level next to each elevator. There are a total of 15 parking spaces in the garage.

**WHEELCHAIR ACCESSIBILITY** Hill Auditorium is wheelchair accessible with ramps found on the east and west entrances, off South Thayer Street and Ingalls Mall. The auditorium has 27 accessible seating locations on its main floor and 8 on the mezzanine level. Hearing impairment systems are also available.

**BATHROOMS** ADA compliant toilets are available near the Hill Auditorium box office (west side facing South Thayer).

**ENTRY** There will be ushers stationed at all entrances to assist with door opening. Wheelchair, companion, or other special seating
MAP + DIRECTIONS

This map, with driving directions to the Michigan Theater, will be mailed to all attending educators three weeks before the performance.
THE HISTORIC MICHIGAN THEATER
opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat theater cost around $600,000 when it was first built. As was the custom of the day, the theater was equipped to host both film and live stage events, with a full-size stage, dressing rooms, an orchestra pit, and the Barton Theater Organ. At its opening, the theater was acclaimed as the best of its kind in the country. Since 1979, the theater has been operated by the not-for-profit Michigan Theater Foundation. With broad community support, the Foundation has raised over $8 million to restore and improve the Michigan Theater. The beautiful interior of the theater was restored in 1986.

In the fall of 1999, the Michigan Theater opened a new 200-seat screening room addition, which also included expanded restroom facilities for the historic theater. The gracious facade and entry vestibule was restored in 2000.

MICHIGAN THEATER
603 E Liberty St.
Ann Arbor, MI 48104

Emergency Contact Number:
(734) 764-2538
(Call this number to reach a UMS staff person or audience member at the performance.)
ANDA UNION

“Most of the band members have been playing together since childhood. As adults, we studied professional vocals and instruments together. We are like a family. Ten years ago, Anda Union was forged and we haven’t looked back.”

— ANDA UNION MEMBER NARisu

ANDA UNION are an eleven-year-old ensemble committed to bringing the richness and power of Mongol traditions and culture to the world. As “music gatherers,” they aim to re-kindle music that has recently come near extinction by combining possibilities in modern performance with ancient musical traditions. The group’s biography states that “Anda Union are driven by their fight for the survival of this [Mongolian] endangered way of life by keeping the essence of the music alive.”

The nomadic Mongolian lifestyle integrates and deeply indebts all Mongols to their environment, and AnDa Union is no exception: their work is heavily influenced by the power and beauty of their surroundings. This connection to the world around them is evidenced in every aspect of Mongolian culture; the country’s diverse geography offers an array of natural sounds to draw on.

The legacy of Genghis Khan is another source of inspiration for the celebration of Mongolian history. In fact, the word AnDa comes from Khan’s period in the 11th century, when it was used to describe the kinship and bond between the brothers of the Mongolia tribes. Today, AnDa Union uses AnDa to further the modern goal of unifying and celebrating a culture through music.
INNER MONGOLIA V. MONGOLIA

INNER MONGOLIA is an autonomous region in northern China that borders Mongolia to the north. Although it is a province of China with its own local government, the majority of its population connects more to the history and culture of Mongolia. MONGOLIA is an independent country, with bordering countries China to its south and Russia to its north. It has an internationally recognized, independent government. While AnDa Union hails from Inner Mongolia, many of their cultural traditions and instruments come from a time before these political borders were carved, allowing them to draw inspiration from the area of Mongolia and Inner Mongolia as a whole.

GEOGRAPHY AND POPULATION: MONGOLIA

Official Name: Mongolia  
Capital: Ulan Bator  
Population: 2,763,000  
Land Mass: 603,909 square miles  
Borders: Russia and China

Mongolia's geography is known for its diverse landscapes; the country is decorated by grasslands, deserts, and mountain ranges, and the center of the country is part of a large plateau that is used as pastureland for herding horses. The combination of high altitudes and northern latitudes gives Mongolia a very cold climate; Ulan Bator, the capital city, is considered the coldest national capital on earth.

GEOGRAPHY AND POPULATION: INNER MONGOLIA

Official Name: Inner Mongolia  
Population: 24,000,000  
Capital: Hohhot  
Land Mass: 463,000 square miles  
Borders: A northern providence of China bordering Mongolia and Russia
BACKGROUND

MONGOLIA

Early History
1206-63 – After unifying the many disparate and scattered Mongol tribes, Genghis Khan launches a campaign of conquest. His sons and grandsons create the world’s biggest land empire.
1267-1368 - Weakened by disunity, the Mongol empire implodes. Chinese troops oust the Mongols from present-day Beijing.

Chinese Rule
1636 - The Qing Empire conquers the southern Mongols, creating the Chinese province of Inner Mongolia.
1691 – Northern Mongols accept the Qing Empire’s offer of joining China in return for empire protection. Their land becomes the Outer Mongolia province.

Independence
1911 - The Qing dynasty falls and Outer Mongolia declares its independence. Russia recognizes its autonomy, but China considers it an independent province under their empire’s control.
1919 – The Chinese army occupies Outer Mongolia in an effort to regain total control of the area.
1921 - Mongolian revolutionaries drive out Chinese forces and install the Mongolian people’s government
1924 – Mongolia becomes an independent country, officially titled The Mongolian People's Republic. The country still uses this name today.
THE LEGEND OF KHOKHOON NAMJIL AND THE MORIN KHUUR

Mongols are also known for telling epic tales, or Tuuli. These stories are mostly passed through the oral tradition, where each generation teaches the tales to the next without writing them down. Many of these stories emphasize the magical powers of Mongolian geography; by telling them, Mongols hope to foster some of this power.

ONCE UPON A TIME in the eastern region there was a man called Khokhoo Namjil. He was an accomplished singer in his district, but one day had to leave for the western border of the country to join the army. Upon learning that Khokhoo Namjil could sing so well, his commanding officer asked him to sing rather than undergo a soldier’s training. One day Khokhoo Namjil asked his commanding officer:

“For as long as I have been in the army, I have never ridden a horse or gone out. My service is a good life for me, but it is nevertheless somewhat lacking; please let me go and look after herd of horses, just for a few days.”

His officer said, “I would rather be entertained by your beautiful singing, but if you wish, you can go and stay with a herd of horses for five days.”

So Khokhoo Namjil left, and soon he came to the end of a lake, where he sang and watered his horses. Suddenly, a woman in a green silk deel came out from the lake riding a beautiful black horse. She said to him: “My parents have sent me to ask you to come with me.”

“But where are we going?” asked Khokhoo Namjil.

“Sit behind me and close your eyes,” she said.

This he did, and they soon reached her ger. The girl’s parents implored Khok-
hoo Namjil to sing to them, offering to entertain him with great hospitality. But Khokhoo Namjil replied, “Unfortunately, I cannot stay and sing for you now, because I am a horseman and must attend to my herd.”

Then they said: “We will send a man to look after your herd of horses, so you may feel at your ease and sing us many sweet songs.”

He stayed on, and Khokhoo Namjil grew to love the family. Yet when Khokhoo Namjil’s five days of herding were over, he had to return to the army. He said to the family, “I am only free for five days now, but I will be released from the army in a month and then I can come and see you again.”

“When that time comes,” the daughter replied, “I will ride on my black horse to meet you.”

When Khokhoo Namjil came back to the army, his commanding officers were full of praise. They said, “The horses must have been herded by a good man to behave like this. When others look after them for a month or even a year, they never put as much weight as they did with you. We do not want you to leave the army!

But Khokhoo Namjil wanted to return to the family and said, “My time to be discharged is almost here. Please let me go, officers.”

The officers finally agreed. As soon as Khokhoo Namjil left the army, he went straight to the lake and sang. Hearing his voice, the girl came out of the lake, riding her black horse, and they went along to her family. But Khokhoo Namjil, even though he loved the girl and her parents very much, had a beloved wife at home, and soon wanted to return to her. So the family gave him a fast horse that would allow him to travel between them and his home very quickly. They only had one warning: “Before you reach your home, you should stop one mile away to let your horse catch its breath.”

When Khokhoo Namjil came home riding his new horse, his own people were very surprised that he had not ridden any other horse on the long journey. Khokhoo Namjil’s wife was also suspicious, as he took long to return home to her when he said he was watering the horses. Instead of watering his herd of horses every day, though, he flew on his pale yellow gift horse to the western boundary of Mongolia to visit and sing for the girl in the green silk deel and her family. When it grew late he rushed back to his home, letting the horse catch its breath as he was told.

He spent three years in this manner, until one day, being late, he forgot to stop the horse to let it catch its breath, arriving home straight away. His wife came out of her ger and saw the gift horse, which had nearly collapsed.

Furious, she quickly found her scissors and cut the horse’s windpipe, quickly killing it!

This made Khokhoo Namjil grieve very much; he went without food and drink for three months. Finally, he made a fiddle in the shape of his horse, with strings that sang a horse’s neighs. On this instrument, the Morin Khuur, he played and sang a melody telling of the deeds of his beloved pale yellow horse. And so ends a legend telling how the Morin Khuur was made.
Morin Khuur “Horse Headed Fiddle”
a tall, narrow stringed instrument that
makes a sound like a violin or cello. The
strings are made of animal sinews and
its bow is made of horse-tail. The Morin
Khuur allows for both a melody and a
drone to be played simultaneously. Not
only does it assume the shape of a horse
but it also said to imitate the noise a herd
of horses creates.

Tsuur “Three Holed Flute:” a flute
made of uliangar wood, which makes
a noise that was meant to sound like
waterfalls.

Dulcimer: a stringed instrument that
is sounded when a musician strikes its
strings with small wooden hammers,
known as mallets. The word dulcimer
means “sweet song,” and its sound is
high and clear.
**Zither**: a plucked stringed instrument that a musician plays in his or her lap. Depending upon the specific region in which it is played the number of strings and the length of the body of the instrument can vary, but zithers typically have 30 to 40 strings, and have a metallic, plucked sound.

**Lute**: a stringed instrument with a pear shaped body that looks and sounds like a small guitar. It can be either plucked or bowed.

**Mouth Harp**: a handheld instrument built with a thin piece of wood or metal that is plucked to create vibrations. The musician uses his or her mouth (and oral cavity) as a resonating space to manipulate both the pitch and volume. The plucked metal gives the instrument a springing sound.
THROAT SINGING

THROAT SINGING, (or hoom li in Mongolian) sometimes referred to as overtone singing, is a vocal style that allows the singer to sing two notes at the same time. It is an ancient and integral Mongolian art form, and has been passed from teacher to student for generations. Many Mongols consider throat singing a kind of sound healing, believing that it has magical powers that can help heal a person who is ill.

Throat singing is thought to have originated in the Chandman region of western Mongolia, when people of the area attempted to imitate the sounds of the lakes and mountains around them. The sounds throat singing creates are also very similar to birds that are indigenous to the Chandman region.

Since throat singing takes years to master, singers begin training in their early years. Children begin learning the techniques and style, but are not allowed to perform until they have reached adulthood. Teachers or xoomich teach through example and imitation.

WATCH AND LISTEN!

This video shows an interview with a Mongol throat singer who discusses and demonstrates his art.
www.youtube.com/watch?v=5wHblWtNGc
The most popular style of throat singing is known as Khomeii. Khomeii is traditionally a softer sounding style, with the drone usually in the low-mid to midrange of the singer’s normal voice. In this style, usually 2 or 3 notes can be heard over the singer’s drone. In Khomeii, the stomach is fairly relaxed, and there is less tension on the larynx than in other styles. Pitch is manipulated through a combination of lip and throat movement, like manipulating vowels (ee, ay, ah, oh, oo), and moving the tongue or jaw. Singing in this style gives the impression of wind swirling among rocks.

ISGRE

ISGRE, meaning “whistling,” has a midrange drone and is characterized by strong, flute-like or rather piercing overtones, reminiscent of whistling. It is also described as an imitation of the gentle breezes of summer or the songs of birds.

To perform ISGRE, the tongue rises and seals around the gums, just behind the teeth. A small hole is left back behind the molars, either on the left or right side. The sound is then directed between the teeth to the front of the mouth. The lips form a bell-like shape, usually with an “ee” vowel, and the sound is directed through this small opening. Pitch is manipulated exactly the same way as in khomeii style.

URTYN DUU (Long Song)

Urtyn duu, or long song’s name is derived not from the length of the songs but rather the long notes which are held in them. Often a song has very few words; a song 3 minutes long might only have 10 words. The main feature of the long song is the prolonged notes. These majestic vibrating notes called shuranhai give the song a profound philosophical, meditational character, and they often depict the spacious mountain valleys and the tranquility of the Mongolian soul. While there are regional differences in the form, it generally features rising and falling melodies and complex rhythms. The singer is often accompanied by the morin khuur, or “horse fiddle.” Urtyn Duu dates back over 2000 years and evolved in the Grasslands as the Mongolians tended their sheep and sang to the animals to call and calm them. This music records and maps the landscape of Mongolia, not merely in words, but in the rising and falling of notes corresponding to the flow of the land itself. The long song singer can call up the landscape of distant places and transport us to the vast grasslands and the power of nature.

UNESCO declared the Mongolian Long Song one of the Masterpieces of the Oral and Intangible Heritage of Humanity in 2005.

KARGYRAA

The more deep sounding style of throat singing is known as Kargyraa (pronounced Kar-gi-ra). Kargyraa has a deep, almost growling sound to it and is related to Tibetan Buddhist chant. It uses the vocal chords and the throat simultaneously, creating two sources of sound. By constricting the larynx, the throat vibrates to produce an undertone an octave higher than the drone that is sung. This method can produce four to six pitches simultaneously.

Uyelje refers to acrobatic trills that are reminiscent of birds and traveling brooks. This is achieved by the quivering of the lips lightly and rapidly.

EZENGGILEER

A pulsating style, attempting to mimic the rhythms of horseback riding. It is named after the Tuvan word for stirrup, ezengi.

CHYLANDYK

An unusual sound of low undertones mixed with the high ISGRE whistle. It has also been described as the “chirping of crickets.”
MUSIC IN NATURE

The majority of Mongolian lifestyle, culture, and music is based upon Mongols’ connection to and reliance on their natural surroundings. With the help of Matthaei Botanical Gardens and the Nichols Arboretum at the University of Michigan we have assembled various activities that can help students and educators reassess their own environment, using sound as a way to engage with nature. These exercises will help audiences build a better understanding of how AnDa union approaches their own habitat to create the dynamic sound we experience during their performances.

BACKGROUND INFORMATION

Human made noise  Human activities generate noise. Sound that is generated by our machinery, gadgets and lifestyle numbs our senses, masking the symphony of sounds generated in nature.

Natural soundscapes  Sounds that are generated by non-living things (a stream, waves on a shore line, wind in the trees) and living, non-human creatures. Research is showing that each habitat has a unique sound signature, and just as animals compete for food or space, they also fill a unique sound signature in a habitat. Just as the ecology and habitats can be detrimentally affected by man’s activities, human-made noise can have a detrimental effect on the balance of a natural soundscape and can affect breeding, predation, and even the stress levels of the animals within a habitat.

Sound management  Did you know that the National Park service considers sound in management policies? Depending on the park, natural or cultural sounds are considered in the overall site management. Studies show that natural sounds are vital to healthy and functioning ecosystems in a number of ways including: intra-species communication; territory establishment and finding desirable habitat; courtship and mating; nurturing and protecting young; predator avoidance; and effective use of habitat. And people appreciate natural sounds too!

ACTIVITIES

Following is a series of activities to build knowledge and appreciation of natural soundscapes. These activities are designed to be done outside, in natural areas, trailside, or in woods or a field. Suggested routes within the University of Michigan Nichols Arboretum and within Matthaei Botanical Gardens are included, but these activities can be adapted for use in more urban and suburban nature spots. While early morning and late in the evening are prime times to listen to nature, it is possible any time of day (or night).

What is noise?  Begin with a discussion of noise and natural sounds. Get participants to think about and discuss: what is a quiet spot? What is noise? Can they give an example of a natural sound? When do they hear sounds from nature? What types of natural sounds make us feel good or relaxed? Use an audio file of natural sounds to help them describe their feelings when listening to nature.
Sensory Walk Become more aware of nature by engaging your senses: look more closely, breathe in new scents, listen to each sound, feel the changes in the air. Head outside and see what you can discover. Find a quiet place to walk in a natural area and have the group stay quiet as you lead them through a sensory walk with these ‘tasks’

- Listen for a bird song: follow just one bird call, then allow yourself to add other bird songs heard to your chorus
- Focus on the colors and textures that surround you
- Feel the cooling breeze on your cheeks and compare it to the heat of the sun
- Smell the coolness of the forest and the warmth of the open field
- Listen to the rush of running water, the crunch of your feet as they move along the trail
- What sensations have your senses led you to discover?

Sound Map Focus attention by drawing sound maps. Each participant is given paper (or a large index card) and a pencil. With paper and pencil in hand find a comfortable place to sit outside. Try to find an area where the group can see each other but won’t disturb each other. Instruct the group to sit quietly while they create their own sound map, illustrating their unique experience with nature sounds. First they should mark the paper with a circle and place an x in the center. The x represents that person, the circle their surroundings. With each sound heard mark on the paper where it is in relation to them. They can mark the sounds with a symbol, or a notation even a squiggly line - whatever works for them. Questions for Discussion: What sounds were natural? What sounds were human-caused? What sounds were pleasant? What sounds were annoying? What sounds were mysterious?

Habitat Sound Signatures By exploring different environments participants will discover the unique sound signatures of each space. This activity expands the sound map activity by doing the activity in different natural settings. What comparisons can be made when mapping nature sounds in different habitats? Did they hear different birds, or other animals? Did the wind sound different? Was the volume different in the different environments? What can they find out about the plants and animals that live in those environments?

SOUND RECORDINGS

Sounds of the Arb – CD – This recording was made over the course of a year and encompasses both natural and human-made sounds. Take a journey through Nichols Arboretum via the recordings. The CD jacket notes where each recording was made. The recordings made of this nearby spot provide easy access to a nature soundscape recording. The sounds heard might be familiar to some.

BASIC GUIDELINES OF LEADING OUTDOOR ACTIVITIES

1. Know the trail/area you are going to use. Walk the trail before the class and plan where activity spots will happen.

2. Know the natural hazards of the areas you are entering. Southeast Michigan is home to poison ivy which will cause mild to severe skin irritation. Learn to identify it. Specifically, the Matthaei Botanical Gardens are home to an endangered species of rattlesnake; when using the trails closed toe shoes are recommended.

3. Bring a few creature comforts with you such as old towels to sit on, trail snacks and water. A small first aid kit to clean any scrapes is also recommended.

4. The nature of these activities require silence. Turn all electronics off and set up the field trip as a quiet one. At various points you’ll need to be able to gather the group — can you think of a noticeable yet not intrusive way to gather your students? Suggestions: Use an egg shaker or thumb piano or something that imitates nature such as a bird call.
CHAMBER ENSEMBLE OF THE SHANGHAI CHINESE ORCHESTRA

WANG FUJIAN, artistic director

FRIDAY, FEBRUARY 10 — 11 AM - 12 NOON — RACKHAM AUDITORIUM
COMING TO THE SHOW

We want you to enjoy your time with UMS! PLEASE review the important information below about attending the Youth Performance:

**TICKETS**

We do not use paper tickets for Youth Performances. We hold school reservations at the door and seat groups upon arrival.

**DOOR ENTRY**

A UMS Youth Performance staff member will greet your group at your bus as you unload and direct you to the front doors of Rackham.

**ARRIVAL TIME**

Please arrive at the Rackham Auditorium between 10:30-10:50 am to allow you time to get seated and comfortable before the show starts.

**SEATING & USHERS**

When you arrive at the front doors, tell the Head Usher at the door the name of your school group and he/she will have ushers escort you to your block of seats. All UMS Youth Performance ushers wear large, black laminated badges with their names in white letters.

**DURING THE PERFORMANCE**

At the start of the performance, the lights will dim and an onstage UMS staff member will welcome you to the performance and provide important logistical information. If you have any questions, concerns, or complaints (for instance, about your comfort or the behavior of surrounding groups) please IMMEDIATELY report the situation to an usher or staff member in the lobby.

**PERFORMANCE LENGTH**

60 minutes with no intermission

**DROP OFF**

Have buses, vans, or cars drop off students in front of Hill Auditorium on the north side of N University Ave from Fletcher to Thayer. Please walk across the green to Rackham. If there is no space in the drop-off zone, circle the block until space becomes available. Cars may park at curbside metered spots of in visitor parking lot behind the Power Center. Buses should wait/park at Brianwood Mall.

**BEFORE THE START**

Please allow the usher to seat individuals in your group in the order that they arrive in the theater. Once everyone is seated you may then rearrange yourselves and escort students to the bathrooms before the performance starts. PLEASE spread the adults throughout the group of students.

**AFTER THE PERFORMANCE**

When the performance ends, remain seated. A UMS staff member will come to the stage and release each group individually based on the location of your seats.
BUS PICK UP  When your group is released, please exit the performance hall through the same door you entered. A UMS Youth Performance staff member will be outside to direct you to your bus.

AAPS EDUCATORS  You will likely not get on the bus you arrived on; a UMS staff member or WSD Transportation Staff person will put you on the first available bus.

LOST STUDENTS  A small army of volunteers staff Youth Performances and will be ready to help or direct lost and wandering students.

LOST ITEMS  If someone in your group loses an item at the performance, contact the UMS Youth Education Program (umsyouth@umich.edu) to attempt to help recover the item.

SENDING FEEDBACK  We LOVE feedback from students, so after the performance please send us any letters, artwork, or academic papers that your students create in response to the performance: UMS Youth Education Program, 881 N. University Ave., Ann Arbor, MI 48109-1011.

NO FOOD  No food or drink is allowed in the theater.

PATIENCE  Thank you in advance for your patience; in 20 minutes we aim to get 1,100 people from buses to seats and will work as efficiently as possible to make that happen.

ACCESSIBILITY  Rackham auditorium is wheelchair accessible and has 8 seats for audience members with special needs.

PARKING  There is handicapped parking very close to the Rackham on Fletcher Street and in the parking structure behind the Power Center on Palmer Drive. The first three levels of the Palmer Drive structure have 5 parking spots on each level next to each elevator. There are a total of 15 parking spaces in the garage.

BATHROOMS  ADA compliant toilets are available on the front west corner (woman) and the front east corner (men) of the building. Use the ramp located on the west end of the building to access the powered, left most, door.

ENTRY  Except for the left most door, the front doors are not powered, however, there will be an usher at the front door opening it for all patrons.
This map, with driving directions to the Hill Auditorium, will be mailed to all attending educators three weeks before the performance.
Rackham Auditorium has been the site of many major occasions in the advancement of knowledge, with numerous notable lectures, academic symposia, and scholarly papers presented in the sixty-plus years since its opening. In addition, it is the favorite venue in the area for intimate musical performances, particularly chamber music, small ensembles, and world music.

Horace H. Rackham was a Detroit lawyer who believed strongly in the importance of the study of human history and human thought. When he died in 1933, his will awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School, which houses Rackham Auditorium, but also to establish a $4 million endowment to further the development of graduate studies. Even more remarkable than the magnanimous size of the gift is the fact that neither Horace nor his wife Mary ever attended the University of Michigan.

Designed in the classical renaissance style by architect William Kapp of the Detroit firm of Smith, Hinchman & Grylls, the Rackham Building is considered to be one of the historically significant buildings on campus. The interior of Rackham Auditorium is plush, with beautifully upholstered seating and a gold-leafed ceiling.

RACKHAM AUDITORIUM
915 E Washington St.
Ann Arbor, MI 48104

Emergency Contact Number:
(734) 764-2538
(Call this number to reach a UMS staff person or audience member at the performance.)
Established in 1952, the Shanghai Chinese Orchestra is the first large-scale orchestra in China to employ traditional Chinese instruments. It is known for creating music that evokes vivid imagery of the splendor of China’s past, with repertoire comprised of both traditional folksongs and newly orchestrated works. As a commissioning body, the orchestra has played an important role in the development of Chinese music.

SHCO has performed in more than 80 cities in China and also toured more than 30 other countries. The orchestra also has had the honor of performing for many dignitaries and world leaders visiting China. In 2001 and 2003, the Shanghai Chinese Orchestra performed Chinese New Year Concerts in Vienna’s Musikverein to great European acclaim. In addition, the orchestra is frequently invited to perform for major activities at home and abroad, such as the 2006 Shanghai Cooperation Organization summit, the ASEAN Summit, the 2007 Special Olympic Games, the 2008 and 2010 Shanghai National Day Concert, and the 2010 Shanghai EXPO Week.

Wang Fujian, Artistic Director and Conductor:
In addition to being the artistic director of the Shanghai Chinese Orchestra, Professor Wang Fujian is the Vice Chairman of the Conducting Department of Central Conservatory of Music and the Resident Conductor and Artistic Director of the China Youth Chinese Music Orchestra. He has also conducted the Hong Kong Chinese Orchestra, Singapore Chinese Orchestra and Taipei Municipal Chinese Orchestra in many successful performances.

As the director of SHCO, Wang has led the Orchestra to a new era. Under his baton, the Orchestra had its first concert season in 2006, in which new Chinese pieces such as The Echoes of Shanghai, Earth, Human and Life, and Fire Ritual were premiered to tremendous applause.

Wang has led the Youth Orchestra to attend many international music festivals and academic exchanges in both Asia and Europe. He has also a composer and arranger, orchestrating many folk songs for the orchestra’s use.
CHINA

GEOGRAPHY AND POPULATION

Official Name: People’s Republic of China
Capital: Beijing
Population: 1.33 Billion
Land Mass: 3,696,100 square miles
Borders: Vietnam, Laos, Myanmar, India, Bhutan, Nepal, Pakistan, Afghanistan, Tajikistan, Kyrgyzstan, Kazakhstan, Mongolia, Russia, North Korea

China is famous for its beautiful and diverse geography. The Kunlun and Himalayan mountain ranges are landmarks in Eastern China. The Gobi Desert defines the northern border with Mongolia, while central China—known as China Proper—boasts three large rivers, the Huang, the Yangze and the Xan.

CULTURAL OVERVIEW

Rapid industrialization has caused the population of Chinese cities to grow rapidly, as many people have left small rural villages to find higher paying, more reliable work in the cities. Despite this, villages still remain a significant part of the Chinese population and agriculture remains a vital sector of their economy. As in many countries, the densest portions of the population are centered around the river valleys, where both industrial and agricultural growth are rampant.
Chinese Dynasties

The History of China, from ancient times through to the early twentieth century, has been defined by a series of dynasties. These nine major dynasties—Zhou, Qin, Han, Sui, Tang, Song, Yuan, Ming, and Qing—fostered inventions, scholarship, and territorial expansion that placed China far ahead of the rest of the world. This timeline shows their progression, detailing the history of China.

Zhou (c. 1122 BC - 221 BC): The Zhou dynasty had the longest rule in Chinese history; their reign is considered the “Classical Age.” This period saw growth in philosophy, technology, and industrialization. The Zhou also expanded China’s borders and land holdings to further their influence.

Qin (221 BC - 206 BC): The Qin dynasty established the first centralized monarchy in the country under the powerful ruler Shih Huang Ti. He standardized all methods of communication and unified the country in his attempt to have full control over his people and territory.

The Great Wall of China: The Qin dynasty began production on the Great Wall of China in order to prevent invasion from the increasing military presence in Mongolia. However, this construction required the forced labor of thousands of people, and the dissent which stemmed from it helped to overthrow the Qin rulers. The Great Wall is 5,500 miles long, and marks the agricultural border of the country. The wall people see today, with signal towers acting as a means of communication over long distances, was mostly built under the Ming dynasty, which fortified the Qin’s existing wall. Despite popular myth, it is not visible from space.

The Terracotta Warriors: The haunting image of thousands of realistic terracotta warriors can be found in the mausoleum of Emperor Shih Huang Ti. The emperor was a violent, authoritarian ruler who oversaw many projects to expand the infrastructure of China. In his personal thoughts, though, he often worried about the afterlife. For this reason he instructed his workers to build 8,000 unique soldiers to guard his mausoleum after his death. Discovered in the 1970s, their great detail and vast numbers leave anyone who sees them in awe. However, the toll these projects placed on his army helped cause the uprising which led to the dynasty’s fall from grace.
The Silk Road: The Han dynasty was the first to realize that it could benefit from trade with the outside world, which could offer China horses and gold in return for their high quality silk and lacquered bowls. This led to the expansion of three routes, one of which led to India and eventually the Mediterranean.

Han (202 BC- 220 AD): The Han dynasty enforced China’s centralized government, casting themselves as a center of power and administrative rule. The Han rulers reinstated an educational system that was heavily influenced by Confucian thought.

Sui (581-618): The Sui tried to expand the infrastructure of the country, but this led to a quick revolt and the dynasty’s downfall.

Tang (618-907): The Tang dynasty is considered the “Golden Age” in Chinese history and instilled a preference for united government from this point forward. One of its major accomplishments was expanding the educational system in order to determine eligibility for government jobs. During this time many people from other parts of Asia came to China, creating a diverse society.
Song (960-1279): The Song dynasty reigned under the threat of external power, as well as the looming presence of a strong domestic military. Despite this, they increased trade throughout regions of the country, developing their capitol city Kaifeng into a center of commerce and communication. During this time there was a large rebirth of Confucian classical literature.

Yuan (1276-1368): The Yuan dynasty rulers were Mongols under the reign of Kublai Khan. Their main achievement was rebuilding Beijing, today China’s capitol city.

Ming (1368-1644): Ming rulers were sea explorers who traveled the world to trade with other, previously unknown countries. It was also during this time that European sea travelers initially came to China.
Qing (1644-1912): The beginning of the Qing dynasty was marked by prosperity due to the introduction of crops from the New World, as well as an increased tea trade with Europe. The Qing were also the last of the Chinese dynasties, as rebellion and social uprising ended their rule and eventually led to the rise of the communist People’s Republic of China that we know today.

Boxer Revolution: China’s growing educated class, comprised of scholars who felt they had been shunned by Christian missionaries, as well as the military that had been defeated by the Opium Wars, formed the base of the revolutionary party. Their work transformed China’s economy, class structure and language. These changes led to a more educated populace as well as two parties, the communists (CCP- Chinese Communist Party) and the nationalists.

People’s Republic of China (1949-present): the modern form of China’s government, which began under the leader Mao Zedong, aimed to organize economic production, maintain peace, and present culture to the people of the country.
BACKGROUND ON CHINESE INSTRUMENTS

• **Chinese music** is based on pentatonic scales. Most European scales have seven notes (do-re-mi-fa-sol-la-ti), but the pentatonic only has five. The pentatonic scale can be demonstrated by playing the five black keys in an octave on the piano.
• Many instruments were brought to China from Central Asia by way of the Silk Road, but the form these instruments have now assumed is uniquely Chinese.
• The unification of many different styles of music from different regions symbolizes China’s own expansion.
• In Confucian times, music was believed to have the power to influence behavior. Ancient people held the belief that music affected people in all levels of society, and for that reason, it was used to unify the country.

1. **Zheng**: The Zheng was developed during the second half of the Zhou dynasty (1046-256 BCE). It is shaped like a large trapezoid, with 13-21 strings that a musician plucks with picks attached to their fingers. It sounds and functions much like a harp, played horizontally rather than vertically.

2. **Dizi**: The Dizi is of Han origin (206 BCE-220 AD). It is a traditional bamboo flute with six finger holes and a blowhole. The blowhole has a kazoo-like membrane covering it that vibrates when the instrument is played, creating a buzz that accompanies the instrument’s hollow sounding tone.

3. **Erhu**: The word Erhu literally translates to a “stringed instrument adopted from the northwestern barbarians of antiquity,” which suggests that it developed during the Tang or the Song Dynasty. It is a two-stringed fiddle, which is played with a bow with strings made of silk. At the time of its conception, it was considered a “folk” instrument, which was not worthy of court music. The Erhu has an open, smooth sound.

4. **Pipa**: The Pipa is a “pear-shaped” lute, modified from Central Asian instruments, particularly those in Iran. It is possible that Japanese dignitaries brought it to China in the seventh or eighth century. A member of the lute family, the Pipa sounds and is played much like a modern-day guitar.

**Watch and Listen!**
Watch these videos of Chinese musicians playing the instruments above. Can you match the instrument to the movie based on the description?
- [Youtube](https://www.youtube.com/watch?v=ZmAgFyVb48) (Pipa)
- [Youtube](https://www.youtube.com/watch?v=TxsOs4V35w) (Dizi)
- [Youtube](https://www.youtube.com/watch?v=L_KS4nEqfSo) (Erhu)
- [Youtube](https://www.youtube.com/watch?v=UdCfW2c3Q) (Zheng)
We have compiled a collection of five pieces from UMMA’s Chinese collection that underscore the themes of the Shanghai Chinese Orchestra’s performance. For more information on the collection and the museum’s hours, please visit www.umma.umich.edu

**Ewer with Silver Fittings:** 1968/1.50
This piece demonstrates two significant parts of China’s history: the influence of the Silk Road and the prominence of China’s porcelain production. Ideas travelling along the Silk Road influenced the shape and style of decorations on this pitcher, and the white porcelain from which the piece is made has been an iconic marker of Chinese supremacy throughout the history of the country. Just as the Shanghai Chinese Orchestra celebrates China’s past and present, this ewer demonstrates the majesty of China’s history and global influence.

**Red Trees on a Blue Lofty Peak:** 1970/2.5
The artist who painted this unique scroll is Pan Ru, a descendant of the Qing Dynasty rulers. Although the scroll was created in the twentieth century, Ru imitates ancient styles that have been passed through generations. This notion of reanimating the past is also seen throughout Chinese music, where instruments and traditional songs have travelled through generations to reach this performance.

**Changsha-type ware Ewer with figures of Dancers and Musicians:** 1987/2.50
Many of the instruments which are employed by the Shanghai Chinese Orchestra had been brought to China along the Silk Road. Later, they were modified to become the Chinese instruments that we appreciate today. Here we see the depiction of an entertainer along the Silk Road, who would have influenced music and culture as travelers moved both east and west.

**Funeral Slab with Queen Mother of the West:** 2000/2.1
Some central themes of Chinese culture are respecting the past, honoring one’s ancestors and continuing ancient cultural traditions such as music and art. This is beautifully demonstrated on this funerary slab, which served as a means of honoring the memory of ancestors from centuries before. The traditions shown on the slab were taken from the Zhou dynasty—demonstrating how filial piety has traveled throughout Chinese history.

**Sogdian Groom-** 1950/2.13 and **Caparisoned Horse-** 1950/2.12
The Silk Road not only introduced Chinese culture to the west, but, also introduced Western and Middle Eastern culture to China. This is demonstrated in these figures, which show the Chinese perception of foreigners and their traditions and cultures. This cultural exchange continues today as Chinese music emulates their impression of Western symphonic music, while adding their own traditional twist.
A THOUSAND PEAKS
A THOUSAND PEAKS is a compilation of Chinese poetry, or Shi, curated by Siyu Liu and Orel Protopopescu. This book includes three sections: *Pity the Farmer*, which focuses on the social structure of China through poems about the hierarchy of classes; *Passing the Jinshi Exam: Scholar-Officials*, which gives the reader historical background of the jinshi exam, a test which decided a man's career path; and *A Thousand Peaks: Embracing Nature*, which shares information about Daoism, Buddhism, and Confucius. The book caters to readers of all ages as an introduction to Chinese poetry, making it a perfect educational resource for students and teachers alike. This guide will focus on Chinese characters, the differences between Chinese poetry and their translations, tips for translating poetry, and suggestions for analyzing literary works of art. Poems and educational exercises from *A Thousand Peaks* have been included.
INTRODUCTION TO CHINESE POETRY

ORIGINATING FROM the Huang (Yellow) River, The Book of Songs was the first anthology of ancient Chinese poetry. The book, written on bamboo sticks around the seventh century BC, contains 305 songs, which were both sung and read as poems. The oldest songs are said to have come from as early as the 4th century BC. These 305 songs could be split into three categories: folk songs, ballads, and court songs. Folk songs expressed the joys and hardships of common people; ballads and courtship songs shared love stories; and court songs, which were often performed in front of the aristocracy, shared legends, mythical stories, and rituals.

Confucius (Kongfuzi) (551-479 BC):
Confucius was a government official who believed that a strong government could only exist when people respected the natural order of things. He described the universe as a “hierarchy of relationships” - emperor to subjects, father to son, older to younger, etc. Confucius referred to The Book of Songs in the Analects (the recorded thoughts of Confucius and his disciples): “With the ‘Book of Songs’ one can inspire, observe others, be sociable, and criticize. At home one serves one’s father with it, abroad one serves one’s ruler.”
ABOUT

CHINESE CHARACTERS

HISTORY
Unlike English, which is written with a phonetic alphabet, written Mandarin uses characters, or symbols standing for ideas instead of sounds. Characters were originally drawn as realistic images, but over time, they evolved into squarer shapes so that a recognizable, uniformed system of writing could be developed. (see images a, b)

CONSTRUCTION
There are around eighty-six elements for Chinese characters. They are either arranged side-by-side or top to bottom. Most characters are made up of two parts: a root, which describes how they sound, plus the tag, which gives the meaning. Each character is created from seven basic strokes, drawn with an ink brush.

Every character tells a story. For example, 树 and 林 tree makes 林 forest.

GRAMMAR AND PRONUNCIATION
English grammar is vastly different Chinese grammar. The Chinese language has no plural forms, tenses, or articles. A syllable may be read as a noun, verb, or adjective, or even have several functions at once. Being so flexible, Chinese is an ideal language for poetry. In addition, each character is pronounced with a specific tone. There are 4 tones. The first is flat “-”, the second rises “/”, the third falls and then rises “\”, and the fourth falls “\". Characters with the same Romanization may mean different things when pronounced in different tones.

The phonetic transcription of Chinese characters is called Pinyin, which is widely used in mainland China. Letters which are pronounced differently in English are listed below:
“a” is pronounced “a” as in “father”
“o” is pronounced “ore” as in “more”
“e” is pronounced “er” in “brother”
“u” is pronounced “oo” as in “food”
“ü” is not present in English. It is like “u” pronounced with puckered lips.
“zh” is pronounced “j” in “jelly”
“c” is pronounced “ts” in “its”
“q” is pronounced “ch” in “chew”
“x” is pronounced “sh” in “sheet”

While reading these poems in Chinese, you may notice that some of them do not rhyme at all. This may be because the pronunciation of characters has changed through the years; characters that used to rhyme do not anymore. It may also be because the poet spoke a dialect that sounded different from the standard.

The Chinese characters we are about to explore are more pictorial than many others. Compare the modern form with the old. See if you can guess the meaning of the character by looking at Siyu’s pictures beside the text. Reading the poem may also help.

First, let’s look at characters about plants:

The simplified character 木 is used in the poem Pity the Farmer. It evolved through the years. 木 is one of its ancient forms. What does it look like? What do you think it means?

The character 竹 was once written like 竹 It is used in the poem Bamboo Rock.

The simplified character for horse 马 has far fewer strokes than its ancient form. Look how this character evolved over more than five thousand years from its original form:

1600 B.C.  403 B.C.  403 B.C.  221 B.C.  206 B.C.  500 A.D.  1960
FOUND POETRY, A WRITING GAME

LESSON PLAN

Skill Areas: reading, creative writing
Age Level: middle school and up
Activity: creating a “translation” from words dealt by chance
Special Supplies: scissors, glue, index cards

On the opposite page, words from the poems in A Thousand Peaks have been printed and their parts of speech indicated. Photocopy them, cut them out, and paste each words on an index cards. Keep them in separate piles, all verbs together, all nouns, all adjectives, and all connecting words. For simplicity, conjunctions and prepositions are grouped together in the last category. Students will be creating an original poem by interpreting the meaning of words dealt at random, as if they were translating.

Shuffle and deal the cards out in a pattern of four rows with five cards across each row, making sure to use all parts of speech once in each line and nouns twice. Avoid putting two nouns side by side. Try using parallelism by having two lines follow the same pattern. Vary the pattern slightly in the last two lines. A suggested order:

<table>
<thead>
<tr>
<th>Adjective</th>
<th>Noun</th>
<th>Verb</th>
<th>Connecting Word</th>
<th>Noun</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adjective</td>
<td>Noun</td>
<td>Verb</td>
<td>Connecting Word</td>
<td>Noun</td>
</tr>
<tr>
<td>Verb</td>
<td>Noun</td>
<td>Connecting Word</td>
<td>Adjective</td>
<td>Noun</td>
</tr>
<tr>
<td>Verb</td>
<td>Noun</td>
<td>Connecting Word</td>
<td>Adjective</td>
<td>Noun</td>
</tr>
</tbody>
</table>

Read the poem aloud and write it on the board. Read it aloud again, but don’t interpret it. If it seems impossible to make any sense of it, you may try removing the problem words and seeing if you can find another one in the stack that first better. Each student will write an original four-line translation based on his interpretation of this found poem, as if translating it from Chinese.

Explain that since Chinese has no pronouns or inflected verbs indicating tense, they can choose whatever tense or voice (I, you, it, etc) they wish. Some words could be changed into nouns or verbs or they might want to use synonyms for others. They can add articles or connecting words as they need them and change the order of the lines.

Ask volunteers to read their poems aloud and enjoy the many ways of “translating” the found poem.
Word Bank

Nouns:

Cloud    Fly    Lake    Earth    Leaf
Shadow   Pearl  Boat    Rain     Mountain
Horse    Rooster Head    Tower    Wind
Storm    Moon    Sun     Sky      Feather
Path     Door    Window  Shade    Butterfly

Adjectives:

Cold     Late    Close    Foreign   Silver
Freezing Ancient Green    Fragrant Sunny
Blue     Red     Golden   Lonely    Wild
Kind     Lush    Careless Clear    Dying

Verbs:

Know     Guide   Fly      Gallop    Bloom
Pass     Drink   Wither   Jump     Splatter
Stir     Scatter Move    Float    Sing
Find     Enter   Pretend Carry    Chase

Connecting Words:

When     Out     Underneath Where    Who
And      Away    Into     Among    By
Down     On      As       For      But
Towards  Then    Still    At       Below
### EXAMPLES

The first set of words used:

<table>
<thead>
<tr>
<th>Green</th>
<th>Autumn</th>
<th>Enter</th>
<th>Into</th>
<th>Voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wild</td>
<td>Rain</td>
<td>Gallop</td>
<td>Down</td>
<td>Sky</td>
</tr>
<tr>
<td>Stir</td>
<td>Earth</td>
<td>Then</td>
<td>Fragrant</td>
<td>Moon</td>
</tr>
<tr>
<td>Move</td>
<td>Lake</td>
<td>And</td>
<td>Silver</td>
<td>Window</td>
</tr>
</tbody>
</table>

From the different “translations” you can see the range of interpretations:

- When the green autumn’s voice
  Enters into the new year,
  The rain wildly gallops down the sky.
  It stirs the earth-then the fragrant moon!
  It moves across the lake and flies
  Through winter’s silver window.
  --Alexandra Kuhlke (gr. 6)

- The fragrant moon stirs the earth
  As wild rain gallops down from the sky.
  Autumn’s green voice enters a silver lake
  And my window moves to see it all.
  --Katherine Koehler (gr. 5)

- When the soft voice enters into green autumn,
  The wild rain gallops down from the sky.
  Then the earth stirs the fragrant moon.
  The silver lake moves into my window.
  --Amanda Yezarski (gr. 4)

The second set of words used:

<table>
<thead>
<tr>
<th>Blue</th>
<th>Shadow</th>
<th>Bloom</th>
<th>On</th>
<th>Mountain</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cold</td>
<td>River</td>
<td>Carry</td>
<td>Away</td>
<td>Cloud</td>
</tr>
<tr>
<td>Sing</td>
<td>Tower</td>
<td>Where</td>
<td>Dying</td>
<td>Leaf</td>
</tr>
<tr>
<td>Drink</td>
<td>Wind</td>
<td>By</td>
<td>Lonely</td>
<td>Door</td>
</tr>
</tbody>
</table>

- Bloom, blue shadow, on the mountain.
  Carry away clouds, cold river,
  where towers and dying leaves sing
  like the wind drinking by a lonely door
  --Omar Alui (gr. 6)

- Blue shadows bloom on the tall mountains.
  The cold river carries away the clouds.
  The singing tower cries for the dying leaves
  as the wind sweeps them through the lonely door.
  --Anthony Rando (gr. 5)

- The mountain blooms blue shadows.
  The cold river carries away the clouds
  where dying leaves sing to towers,
  drinking wind by the lonely door.
  --Meaghan Steiger (gr. 4)

This one broke all the rules, mixing both sets of words:

- A blue shadow moon blooms in the sky
  down a river fragrant and shy, like a window
  in a cloud carried by a wild wind
  with its voice silver and green.
  --Charles Sheridan (gr. 6)
**Tips for translating a poem:**

- Use a thesaurus to find synonyms
- Try several different words in each line; find a word flow that seems natural to you
- Do NOT use a word just because it rhymes
- Think about how you can make relationships between lines
- Think: can the reader of this poem visualize the messages it's trying to convey?
- Use similes and metaphors to convey hidden messages

The Chinese language has no plurals, articles, or inflected verbs, indicating tense. It can suggest so much in a few words, which makes it ideal for writing poetry. When I looked at other translations, I was fascinated by the different interpretations.

We selected our favorite poems from various Chinese-language sources. Some poems are well-known. Others were included to illuminate stories we wanted to tell. Our workshops on Chinese art and poetry for teachers and students helped us develop the book and its companion teacher's guide. We invited you to share our delight in the poems and the world that created them.

Look at this poem taken from *A Thousand Peaks* and see if you can write your own translation of the text. Then, compare it to the translation in the book.

**Pity the Farmer**

In the noonday sun, he hoes his grain, His sweat watering the plants like rain.

Who knows, maybe the food on your plate comes, every grain, from his toil and strain?

---

Orel Protopopescu, one of the authors of *A Thousand Peaks*, discusses her take on translating Chinese poetry into English:

“*I don’t speak or read Chinese. How did I translate these poems? Siyu gave me prose translations and word-for-word transcriptions of the Chinese characters. I learned that some phrases could have several different meanings and tried to suggest them in my translations. Whenever possible, I matched rhyming lines, using precise or slant rhymes, metered or syllabic verse. My syllabic verses are less economical than the Chinese originals, because a Chinese character is always one syllable. Many translators render four-line poems into eight English lines. I wanted to keep the original structure and rhyme scheme, as much as possible without sounding forced.*

The Chinese language has no plurals, articles, or inflected verbs, indicating tense. It can suggest so much in a few words, which makes it ideal for writing poetry. When I looked at other translations, I was fascinated by the different interpretations.

We selected our favorite poems from various Chinese-language sources. Some poems are well-known. Others were included to illuminate stories we wanted to tell. Our workshops on Chinese art and poetry for teachers and students helped us develop the book and its companion teacher's guide. We invited you to share our delight in the poems and the world that created them.”

---

**Pity the Farmer**

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THE MONGOLIAN LANGUAGE is characterized as being part of the Altaic group of languages. They’re different from many other East Asian languages in that they do not employ honorifics—parts of speech that signify respect and humility. Additionally they do not have a grammatical gender or a word for “he” or “she”. The Mongolian words tend to use open syllables that end with a vowel. In general, Mongolian emphasizes the use of vowels, making it unusual to see consonants placed together in a Mongolian word. Modern Mongolian began to develop after the Mongols converted to Buddhism in c. 1575. During this time they translated Sanskrit, Tibetan and Chinese texts, which influenced the linguistic development of the country.

Mandarin is the most common spoken language north of the Yangze river in China. It is considered a tonal language because it employs four tones—level, rising, falling and high-rising. The different tones are used to describe words that have the same consonants or vowel order, but different meanings. Mandarin words tend to be monosyllabic, and spoken or written in a fixed word order. There are neither markers of inflection nor markers for the parts of speech.

Pinyin is the Chinese phonetic alphabet that translates the sounds of Mandarin Chinese into standard roman characters. Below is a list of words translated into Pinyin. To help you understand pronunciation, they have been recorded onto a CD. The recording is also available at UMSlobby.org.

**DYNASTIES:** wáng cháo
Zhōu
Qín
Hàn
Súi
Táng
Sòng
Yúan
Míng
Qíng

**INSTRUMENTS:** yuè qì
Zhēng
Dízi
Erhú
Pípa

**FAMILY:** jiā tíng
Mother: mu qín
Father: fù qín
Sister: jìe mèi
Brother: dì xióng

**GREETINGS:** wèn hòu
Hello: nǐ hāo
Goodbye: zài jiàn
Please: qǐng
Thank you: xièxiè
Fine/good: hǎo
Good Morning: zào shāng hāo
Good Night: wàn ān

**DAYS:** rì zì
Monday: xīng qī yī
Tuesday: xīng qī èr
Wednesday: xīng qī sān
Thursday: xīng qī sì
Friday: xīng qī wú
Saturday: xīng qī liù
Sunday: xīng qī bā

**SEASONS:** jì jìe
Sun: tài yáng
Moon: yuè liàng
Winter: dōng tiān
Spring: chūn tiān
Summer: xià tiān
Fall: qiū tiān

**NUMBERS:** shù zì
One: yī
Two: èr
Three: sān
Four: sì
Five: wǔ
Six: liù
Seven: qī
Eight: bā
Nine: jiǔ
Ten: shí

**PEOPLE’S REPUBLIC OF CHINA:** Zhōng guó
Máo Zédōng
Teacher: lǎo shī
School: xué xiào
City: chéng shì
Village: xiāng cūn
University Musical Society: dà xué yǐng yǔē xìe huì

I live in Ann Arbor: wǒ zhù zài àn nà bāo
My name is Mary: wǒ de míng zì shì mǎ lì

**POETRY:** shī
**POEM:** Storm at Lakeview tower
SOCIAL SCIENCES

Civics K-4
NSS-C.K-4.1 What is Government?
NSS-C.K-4.2 Values and Principles of Democracy
NSS-C.K-4.3 Principles of Democracy
NSS-C.K-4.4 Other Nations and World Affairs

Civics 5-8
NSS-C.5-8.1 Civic Life, Politics and Government
NSS-C.5-8.2 Foundations of the American Political System
NSS-C.5-8.3 Principles of Democracy
NSS-C.5-8.4 Other Nations and World Affairs

Economics K-4
NSS-EC.K-4.1 Productive Resources
NSS-EC.K-4.6 Gain From Trade
NSS-EC.K-4.7 Markets and Market Prices
NSS-EC.K-4.16 Government in the Economy

Economics 5-8
NSS-EC.5-8.1 Productive Resources
NSS-EC.5-8.6 Gain From Trade
NSS-EC.5-8.7 Markets and Market Prices
NSS-EC.5-8.16 Government in the Economy

Geography K-12
NSS-G.K-12.1 The World in Spatial Terms
NSS-G.K-12.2 Places and Regions
NSS-G.K-12.4 Human Systems
NSS-G.K-12.5 Environment and Society
NSS-G.K-12.6 Uses of Geography

U.S. History K-4
NSS-USH.K-4.1 Living and Working Together in Families and Communities Now and Long ago
NSS-USH.K-4.4 The History of Peoples of Many Cultures Around the World

LANGUAGE ARTS

English K-12
NL-ENG.K-12.6 Applying Knowledge
NL-ENG.K-12.9 Multicultural Understanding
NL-ENG.K-12.12 Applying Language Skills

U.S. History 5-8
NSS-USH.5-12.1 Three Worlds Meet

World History 5-12
NSS-WH.5-12.3 Era 3: Classical Traditions, Major Religions, and Giant Empires 1000BCE-300CE
NSS-WH.5-12.4 Era 4: Expanding Zones of Exchange and Encounter 300-1000CE
NSS-WH.5-12.9 Era 9: The 20th Century Since 1945: Promises and Paradoxes

SCIENCE AND TECHNOLOGY

Science K-4
NS.K-4.1 Science as Inquiry
NS.K-4.3 Life Science
NS.K-4.6 Personal and Social Perspectives

Science 5-8
NS.5-8.1 Science as Inquiry
NS.5-8.3 Life Science
NS.5-8.6 Personal and Social Perspectives

Technology K-12
NT.K-12.1 Basic Operations and Concepts
NT.K-12.3 Technology Productivity Tools

VISUAL AND PERFORMING ARTS

Music K-4
NA-M.K-4.3 Improvising Melodies, Variations, and Accompaniments
NA-M.K-4.4 Composing and Arranging

Music within Specified Guidelines
NA-M.K-4.6 Listening to, Analyzing, and Describing Music
NA-M.K-4.8 Understanding Relationships Between Music, The Other Arts, and Disciplines Outside the Arts
NA-M.K-4.9 Understanding Music in Relation to History and Culture

Music 5-8
NA-M.5-8.3 Improvising Melodies, Variations and Accompaniments
NA-M.5-8.4 Composing and Arranging Music within Specified Guidelines
NA-M.5-8.6 Listening to, Analyzing, and Describing Music
NA-M.5-8.8 Understanding Relationships Between Music, The Other Arts, and Disciplines Outside the Arts
NA-M.5-8.9 Understanding Music in Relation to History and Culture

Visual Arts K-4
NA-VA.K-4.1 Understanding and Applying Media, Techniques and Processes
NA-VA.K-4.4 Understanding the Visual Arts in Relations to History and Cultures
NA-VA.K-4.6 Making Connections Between Visual Arts and Other Disciplines

Visual Arts 5-8
NA-VA.5-8.1 Understanding and Applying Media, Techniques and Processes
NA-VA.5-8.4 Understanding the Visual Arts in Relation to History and Cultures
NA-VA.5-8.6 Making Connections Between Visual Arts and Other Disciplines

Physical Education K-12
NPH.K-12.1 Movement Forms
NPH.K-12.2 Movement Concepts
THE UMS YOUTH PERFORMANCES by AnDa Union and the Chamber Ensemble of the Shanghai Chinese Orchestra give students the chance to explore the music, geography, history, communities, and cultures of East Asia. To help connect these performances to classroom curriculum, pick one of these concepts and activities or create an entire interdisciplinary curriculum with these as a base.

Geography: Mongolia
AnDa Union members are all from Inner Mongolia. There is also an Outer Mongolia. Ask students if they know anything about either place. Put up a map of the world and show students where Inner and Outer Mongolia are located. Ask them if they can figure out why one is called Inner Mongolia and One Outer Mongolia. What is Outer Mongolia out of?

Explain that Outer Mongolia is an independent nation, but that Inner Mongolia is a semi-autonomous region of China.

Ask students if they know what semi, in front of a word, means. Ask them if they can think of any other words that begin with semi. Mention semicircle, semiofficial.

Tell students that semi is a prefix and define prefix. List other prefixes besides semi.

Ask students if they can define autonomy. Write a definition of autonomy on the board. Tell students to guess the meaning of semi autonomy. Discuss the semi-autonomous state of Inner Mongolia in regards to its geographic place in China.

Geography: China
Put up a map of the world. Ask students to locate China. Ask them what they notice about it just by looking at the map. List all the facts they can come up with, such as which countries it borders, how its size compares with that of other countries, if there are any bodies of water nearby. Ask students what route they would need to take to get to China from Michigan. Which countries would they fly over? Which bodies of water would they cross?

Tell students to look up the population of China. Do some population comparisons. Have each student pick a country and look up the population. Make a graph showing the populations of these countries, China and The United States. Either as a class or in small groups have students brainstorm some problems that might occur if a country has a very large population. What kinds of things does a large population require to survive well?

The performing group your students will see is part of the Shanghai Orchestra. Locate Shanghai on a map. Google some pictures of Shanghai. As your class looks at the pictures have them describe the city they see.

Social Studies: Mongolian Homes
Traditionally the Mongolian population was composed largely of nomads moving with their herds and living in temporary houses called gers or yurts. In Kazakh the word is yurt. In Mongolian it is ger. A ger consists of a circular wooden frame with a felt cover. It is designed so it can easily be dismantled and carried in parts on the backs of camels or yaks to be rebuilt somewhere else. The front door is made of wood and always faces south away from the worst winds. The hearth and fire are located in the center of the ger. When guests arrive, they sit to the left of the center.

Even now, in urban areas of Mongolia many Mongolians prefer to live on the edge of the city in a traditional ger. Today gers are also popular in ski resorts and campgrounds around the world. There are gers in The United States, Canada and Europe. If you google ger or yurt you will find some wonderful pictures of these unique homes.

Take this opportunity to include a lesson on homes around the world. This would easily fit into a unit on community, environment, economics or history. Have students list all the different kinds of homes they can think of. Include apartments, condos, hotels, farms, castles, boarding houses, mansions, homeless shelters, igloos, tents, homes on stilts. Ask students what factors influence the type of home in which people live. Include climate, money, available materials, needs, etc. A fun art project is to tell students to draw the kind of home they would like to have.

If you are doing a unit on Native Americans, compare the herdsmen of Mongolia to the nomadic Native American tribes. Do they travel from place to place the same way? How do their houses compare? How can a teepee be compared to a yurt? Is their dependence on and connection to the environment the same? Why?

History and Economics: China
Shanghai is located at the mouth of the Yangtze River. Ask students how this location might help the city prosper. Shanghai is the commercial and financial center of mainland China and one of the most prosperous cities in the world. A discussion of Shanghai and its importance as a port city can easily lead into a
discussion of trade in general. Go back in history and talk about the Silk Road, the network of routes connecting parts of Asia, the Mediterranean and European countries and parts of Africa. Explain that not only goods and people traveled these routes, but ideas, culture, religion and philosophies were spread from region to region by the Silk Road travelers.

Have students explain the advantages of international trade. Bring things up to date by talking about trade today. Define import, export and tariff. Who does China trade with now? What does it export? What does it import? Who do we trade with? What are some of our exports? Imports? Does China have more exports than imports? Do we? Why would that be important? Is there any country with whom we don’t trade? Why?

What do geography and natural resources have to do with trade? Countries are sometimes divided into “The Haves,” and “The Have Nots.” What do they have and what don’t they have? Why is that important? Older students might discuss how natural resources or the lack of natural resources, has led to wars.

Language Arts, Art, Technology: Mongolian Epic Tales

Mongolian people are known for telling epic tales which are mostly passed down from generation to generation by word of mouth. Mongolian tales often have special meanings, like American fables which teach specific morals. Read students an American fable. Then read The Story of Five Brothers, a Mongolian tale. You can find a copy of this on the internet.

Define epic tale. An epic poem, book or film tells a long story about a hero who faces many difficulties, acts bravely and participates in a lot of exciting action. The hero is often protected by the gods and sometimes is even descended from the gods. Some examples of epic tales that students can relate to are Star Wars, Harry Potter and The Lord of the Rings. Discuss why these books can be classified as epic tales. Read parts of various epic tales so students can get a feel for the type of characters and kinds of action in these works. As a class, create some characters and describe some events that could be found in an epic tale.

There are a lot of fun things to do with the epic tale. Have the whole class, with each student participating by adding a detail, write their own epic tale. Divide the class into groups and have each group create an epic tale. Let each student write his or her own epic tale. Have students bring their epic tales to art class and illustrate them as if they were either a book or a mural. Using the computer, tell students to create a video game, an animated film, a news report or a podcast based on their epic tale.

Remind students that often epic tales were passed down from generation to generation by word of mouth. Ask them if there are any stories that have been passed down in their family. It might be a story about a person or an event or a journey. Share these. Discuss whether these are epic tales. If all students can come up with a family tale, have them each, with some imagination and invention, turn their family tale into an epic tale. They can add a hero, heroic actions, exciting events, etc. Mention that if any students have family members they know about who have come here from another country that person’s journey might constitute and epic tale.

Language Arts, Science: Chinese Mythology

Ancient Chinese mythology suggests that Pan Ku, or Pangu, a primeval man, was the basis of the universe. He split into many pieces, each of which formed parts of the universe. To listen to this story and see a short video narrated by a child, go to www.thejaderoad.com/creationlegend.html.

Read some creation stories to your class or have different students find, read and retell creation myths from different countries and peoples. An example is “Sun Mother Wakes the World: An Australian Creation Story” which explains the Aboriginal view of the beginning of the world. What do these creation myths have in common? Why did people have creation myths? What were they trying to explain?

A long time ago, people looked for ways to explain their world and the universe. They wanted to know how it came into being and how it worked. Discuss the various ways people used to explain the natural phenomenon around them. Ask students how we find explanations for things today. Combine this with a unit on the scientific method.

Music, Language Arts: Imagery in the Shanghai Chinese Orchestra

The Shanghai Chinese Orchestra is known for creating music that instills vivid imagery. Ask students what that means. Define, or have students define imagery.

Play some music that will easily create images in the minds of your students. “The Grand Canyon Suite” is good for this. Play a section of the music, the storm for instance, and ask students what pictures come to mind and what the music makes them think about. This can be done verbally or by having students write their thoughts down while they are listening to the music and then asking the class to share. Explain the story behind the music. Ask students if they think it matters if they picture something different than what the composer intended.

Music is one way to create pictures in a person’s mind. Another way is to describe something in writing.

Talk about the use of similes, metaphors, adjectives, verbs and their use in descriptive writing.

Use the computer to create an image and then describe it in writing. Use the computer to write a description of something and then create an image that illuminates that description.
OTHER RESOURCES: ANDA UNION

WEBSITES
Columbia University: The Mongols in World History
http://afe.easia.columbia.edu/mongols

Discover Mongolia
http://www.mongoliatourism.gov.mn/culture-and-arts/cultural-highlights

Smithsonian Folkways: Throat Singing
http://www.folkways.si.edu/explore_folkways/throat_singing.aspx

MOVIES
Khadak (2008)
Gada Meilin (2005)
Wild Horses of Mongolia with Julia Roberts (2000)

BOOKS
Lawless, Jill: Wild East: Travels in the New Mongolia
Lewin, Betsy and Ted: Horse Song: The Naadam of Mongolia
Otsuka, Yuzo: Suho’s White Horse: A Mongolian Legend
Pang, Guek-Cheng: Cultures of the World: Mongolia
Pegg, Carole: Mongolian Music, Dance, and Oral Narrative
Sabloff, Paula L.W.: Modern Mongolia: Reclaiming Genghis Khan
Waugh, Louisa: Hearing Birds Fly: A Nomadic Year in Mongolia
Weatherford, Jack: Genghis Khan and the Making of the Modern World
OTHER RESOURCES:
SHANGHAI CHINESE ORCHESTRA

LOCAL ORGANIZATIONS

Ann Arbor Chinese Center of Michigan
Chinese School Activities held Friday nights from 7:00-9:50 PM
Northside Elementary: 912 Barton Dr.
Ann Arbor, MI 48105
a2chinese@yahoo.com

Annhua Chinese School
2300 Hayward St
Ann Arbor, MI 48109
http://annhua.org/drupal/

University of Michigan Center for Chinese Studies
1080 South University, Suite 3668
Ann Arbor, MI 48109
734-764-6308
chinese.studies@umich.edu
http://www.umich.edu/~iinet/ccs/

University of Michigan Stearns Collection
Margaret Dow Towsley wing at the south end of the Earl V. Moore Building of the School of Music, Theatre & Dance Baits Drive in the University of Michigan North Campus area Ann Arbor, MI 48109
734 936-2891 stearns@umich.edu.
http://www.music.umich.edu/research/stearns_collection/index.htm

WEBSITES

Asian Art Appreciation
http://asia-art.net/

China Institute: China 360
http://www.china360online.org/feature-dresources

Columbia University: Asia for Educators
http://afe.easia.columbia.edu/

BOOKS

China: Its History and Culture (4th edition)
W. Scott Morton, Charlton M. Lewis

Wild Swans: Three Daughters of China
Jung Chang- fiction

China: A New History
John King Fairbank and Merle Goldman

The Chinese Thought of It: Amazing Inventions and Innovations
Ting-Xing-Ye

Chinese Music (Introductions to Chinese Culture)
Jie Jin

Chinese Children's Favorite Stories
Ming-mei Yip

Life in Ancient China (Peoples of the Ancient World)
Paul C. Challen

The Emperor's Silent Army: Terracotta Warriors of Ancient China
Jane O'Connor

MOVIES


Chinese Culture (2009)


Xi'an: A Cultural Tour with Traditional Chinese Music (2007)
FURTHER READING

FOR EDUCATORS AND PARENTS

FOR STUDENTS
Coolies, by Yin, Illustrated by Chris K. Soentpiet.
The Dancing Dragon; By Marcia K. Vaughan, Illustrated by Stanley Wong Hoo Foon; Mondo Publishing, Greenvale, New York, 1996.
Dumpling Soup; By Jama Kim Rattigan; Illustrated by Lillian Hsu-Flanders; Little, Brown and Company, Boston, 1993; 1990 (New Voices New World Award)

List provided by Frances Kai-Hwa Wang
WHEN PREPARING STUDENTS for a live performing arts event, it is important to address the concept of “concert etiquette.” Aside from helping prevent disruptive behavior, a discussion of concert etiquette can also help students fully enjoy the unique and exciting live performance experience. The following considerations are listed to promote an ideal environment for all audience members.

YOUR SURROUNDINGS

- Concert halls and performing arts venues are some of the most grand and beautiful buildings you might ever visit, so be sure to look around while you follow an usher to your group’s seats or once you are in your seat.

- UMS Ushers will be stationed throughout the building and are identifiable by their big black and white badges. They are there to help you be as comfortable as possible and if you have a question (about the performance, about where to go, or about what something is), please ask them, and don’t feel shy, embarrassed, or hesitant in doing so.

SHARING THE PERFORMANCE HALL WITH OTHER AUDIENCE MEMBERS

- Consider whether any talking you do during the performance will prevent your seat neighbors or other audience members from hearing. Often in large rock concerts or in movie theaters, the sound is turned up so loud that you can talk and not disturb anyone’s listening experience. However, in other concerts and live theater experiences, the sound is unamplified or just quite, and the smallest noise could cause your seat neighbor to miss an important line of dialogue or musical phrase. Movements or lights (from cell phones) may also distract your audience neighbors attention away from the stage, again, causing them to miss important action…and there’s no instant replay in live performance!

- At a performance, you are sharing the physical components of the performance space with other audience members. So, consider whether you are sharing the arm rest and the leg room in such a way that both you and your seat neighbors are comfortable.

- As an audience member, you are also part of the performance. Any enthusiasm you might have for the performance may make the performers perform better. So, if you like what you are seeing make sure they know it! Maybe clap, hoot and holler, or stand up and cheer. However, when expressing your own personal enjoyment of the performance, consider whether your fellow audience members will be able to see or hear what’s happening on stage or whether they will miss something because of the sound and movement you are making. Given this consideration, it’s often best to wait until a pause in the performance (a pause of sound, movement, or energy) or to wait until the performer(s) bow to the audience to share your enthusiasm with them.

- Out of respect for the performer(s), if you do not like some part of the performance, please do not boo or shout anything derogatory. Remember, a lot of hard work went in to creating the performance you are watching and it takes great courage for the performer to share his or her art with you.

SHARE YOUR EXPERIENCE WITH OTHERS

- An important part of any performing arts experience is sharing it with others. This can include whispering to your seat neighbor during the performance, talking to your friends about what you liked and didn’t like on the bus back to school, or telling your family about the performance when you get home.

MORE INFORMATION

- For more specific details about coming to the concert (start time, bathroom locations, length), see pages 6-8 of this guide.
ABOUT UMS
WHAT IS UMS?

THE UNIVERSITY MUSICAL SOCIETY (UMS) is committed to connecting audiences with performing artists from around the world in uncommon and engaging experiences.

One of the oldest performing arts presenters in the country, the University Musical Society is now in its 133rd season. With a program steeped in music, dance, and theater performed at the highest international standards of quality, UMS contributes to a vibrant cultural community by presenting approximately 60-75 performances and over 100 free educational and community activities each season.

UMS also commissions new work, sponsors artist residencies, and organizes collaborative projects with local, national, and international partners.

UMS EDUCATION AND COMMUNITY ENGAGEMENT DEPARTMENT

MAILING ADDRESS
100 Burton Memorial Tower
881 North University Avenue
Ann Arbor, MI 48109-1011

STAFF
Kenneth C. Fischer
UMS President

Jim Leija
Director

Mary Roeder
Residency Coordinator

Omari Rush
Education Manager

INTERNS
Emily Barkakati
Katherine Ford
Sigal Hemy
Matthew MeiJa
Rhemé Sloan
Amy Thompson
Bennett Stein

VOLUNTEERS
UMS Advisory Committee
Pat Bantle
Linda Grekin
Robin Miesel
Gail Stout
UMS YOUTH EDUCATION PROGRAM

10 THINGS TO KNOW

1 QUALITY

Every student deserves access to “the best” experiences of world arts and culture

• UMS presents the finest international performing and cultural artists.
• Performances are often exclusive to Ann Arbor or touring to a small number of cities.
• UMS Youth Performances aim to present to students the same performance that the public audiences see (no watered-down content).

2 DIVERSITY

Highlighting the cultural, artistic, and geographic diversity of the world

• Programs represent world cultures and mirror school/community demographics.
• Students see a variety of art forms: classical music, dance, theater, jazz, choral, global arts.
• UMS’s Global Arts program focuses on 4 distinct regions of the world—Africa, the Americas, Asia, and the Arab World—with a annual festival featuring the arts of one region.

3 ACCESSIBILITY

Eliminating participation barriers

• UMS subsidizes Youth Performance tickets to $6/student (average subsidy: $25/ticket)
• When possible, UMS reimburses bus-sing costs.
• UMS Youth Education offers personalized customer service to teachers in order to respond to each school’s unique needs.
• UMS actively seeks out schools with economic and geographic challenges to ensure and facilitate participation.

4 ARTS EDUCATION LEADER

One of the premier arts education programs in the country

• UMS’s peer arts education programs: Carnegie Hall, Lincoln Center, Kennedy Center.
• UMS has the largest youth education program of its type in the four-state region and has consistent school/teacher participation throughout southeastern Michigan.
• 20,000 students are engaged each season by daytime performances, workshops and in-school visits.
• UMS Youth Education was awarded “Best Practices” by ArtServe Michigan and The Dana Foundation (2003).

5 K-12 SCHOOL PARTNERSHIPS

Working directly with schools to align our programs with classroom goals and objectives

• 15-year official partnerships with the Ann Arbor Public Schools and the Washtenaw Intermediate School District.
• Superintendent of Ann Arbor Public Schools is an ex officio member of the UMS Board of Directors.
• UMS has significant relationships with Detroit Public Schools’ dance and world language programs and is developing relationships with other regional districts.
• UMS is building partnerships with or offering specialized services to the region’s independent and home schools.

6 UNIVERSITY EDUCATION PARTNERSHIPS

Affecting educators’ teaching practices at the developmental stage

• UMS Youth Education is developing a partnership with the U-M School of Education, which keeps UMS informed of current research in educational theory and practice.
• University professors and staff are active program advisors and workshop presenters.
KENNEDY CENTER PARTNERSHIP

• UMS Youth Education has been a member of the prestigious Kennedy Center Partners in Education Program since 1997.

• Partners in Education is a national consortium of arts organization and public school partnerships.

• The program networks over 100 national partner teams and helps UMS stay on top of best practices in education and arts nationwide.

PROFESSIONAL DEVELOPMENT

“I find your arts and culture workshops to be one of the ‘Seven Wonders of Ann Arbor’!”
– AAPS Teacher

• UMS Youth Education provides some of the region’s most vital and responsive professional development training.

• Over 300 teachers participate in our educator workshops each season.

• In most workshops, UMS utilizes and engages resources of the regional community: cultural experts and institutions, performing and teaching artists.

TEACHER ADVISORY COMMITTEE

Meeting the actual needs of today’s educators in real time

• UMS Youth Education works with a 50-teacher committee that guides program decision-making.

• The Committee meets throughout the season in large and small groups regarding issues that affect teachers and their participation: ticket/bussing costs, programming, future goals, etc.

IN-SCHOOL VISITS & CURRICULUM DEVELOPMENT

Supporting teachers in the classroom

• UMS Youth Education places international artists and local arts educators/teaching artists in classes to help educators teach a particular art form or model new/innovative teaching practices.

• UMS develops nationally-recognized teacher curriculum materials to help teachers incorporate upcoming youth performances immediately in their daily classroom instruction.

UMS Youth Education Program
umsyouth@umich.edu | 734-615-0122
www.ums.org/education
SEND US YOUR FEEDBACK!

UMS wants to know what teachers and students think about this Youth Performance. We hope you’ll send us your thoughts, drawings, letters, or reviews.

UMS YOUTH EDUCATION PROGRAM
Burton Memorial Tower • 881 N. University Ave. • Ann Arbor, MI 48109-1011
(734) 615-0122 phone • (734) 998-7526 fax • umsyouth@umich.edu
www.ums.org/education