

2017-18  
UMS LEARNING GUIDE

*Hair & Other  
Stories*  
Urban Bush  
Women

2017—18



BE PRESENT



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UMS SCHOOL DAY PERFORMANCE

# *Hair & Other Stories* Urban Bush Women

Friday, January 12 // 11 am–12 noon  
Power Center



January 12



# Attend

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**Coming to your E-mail Inbox!**

Map and Driving Directions

Logistical Details (drop-off/pick-up locations)

Venue Information

734.764.2538 — UMS.ORG



# The Details



## **VENUE ADDRESS**

Power Center, 121 Fletcher St, Ann Arbor, MI 48109

## **EMERGENCY CONTACT NUMBER**

734.764.2538

## **ARRIVAL TIME**

Between 10:30-10:50 am

## **TICKETS**

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

## **FOOD**

No food or drinks (including school lunches) are allowed in the theater.

## **ACCESSIBILITY**

We aim to maximize accessibility at our performances and below are details regarding this performance's points of accessibility. If you have further questions, e-mail [umsyouth@umich.edu](mailto:umsyouth@umich.edu) or call 734.615.0122.

The following services are available to audience members:

- Wheelchair, companion, or other special seating
- Courtesy wheelchairs
- Hearing Impaired Support Systems

## **PARKING**

There is handicapped parking very close to the Power Center 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 five parking spots on each level next to each elevator. There are a total of 15 parking spaces in the garage.

## **WHEELCHAIR ACCESSIBILITY**

The Power Center is wheelchair accessible and has 12 seats for audience members with special needs.

## **BATHROOMS ADA**

Compliant toilets are available in the green room (east corner) of the Power Center for both men and women.

## **ENTRY**

The front doors are not powered; however, there will be an usher at that door opening it for all patrons.

# Learn

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Urban Bush Women



734.764.2538 — UMS.ORG





LEARN

## Why?



## UMS EDUCATION ARTISTSIC STATEMENT

Founded in 1984 by choreographer Jawole Willa Jo Zollar, Urban Bush Women (UBW) brings to light the untold and under-told histories and stories of disenfranchised people through dance. Urban Bush Women tells these stories from a woman-centered perspective and as members of the African Diaspora community in order to create a more equitable balance of power in the dance world and beyond.

For 33 years, Urban Bush Women has used dance as both the message and the medium for bringing together diverse audiences. Innovative choreography, community collaboration, and artistic leadership development strengthen the group's role as a catalyst for social change. UBW projects the voices of the under-heard and people of color, addresses issues of equity in the dance field and throughout the United States, and provides a conduit for culturally and socially relevant experimental art makers.

The group recognizes that existing in, responding to, and contributing to the well-being of their home community of Brooklyn is at the core of their identity. In entering neighboring communities, UBW recognizes that each community is unique and has the answers it seeks to uncover.

UMS is thrilled to present Urban Bush Women as it celebrates its 33<sup>rd</sup> anniversary. We invite you to soak up their energy, boldness, and vitality through UBW's production *Hair & Other Stories*.

LEARN

# Why?

ONLINE: CONNECTING TO THE PERFORMANCE

[Learn more](#) about the Urban Bush Women team, history, and legacy.



# Artist

## URBAN BUSH WOMEN: FIVE THINGS TO KNOW

### 01

After moving to New York City in 1980, choreographer Jawole Willa Jo Zollar founded Urban Bush Women (UBW) in 1984 as a performance ensemble dedicated to exploring the use of cultural expression as a catalyst for social change.

### 02

The name “Urban Bush Women” is inspired by a jazz album by Art Ensemble of Chicago called *Urban Bushmen*. Jawole Zollar liked how the name invoked the idea of both the urban city and jungle — or bush. The name also identifies a unique blend of modern and ancestral roots that Urban Bush Women calls upon.

### 03

UBW weaves contemporary dance, music, and text with the history, culture, and spiritual traditions of African Americans and the African Diaspora, exploring the transformation of struggle and suffering into the bittersweet joy of survival.

### 04

Urban Bush Women was one of three dance companies chosen to represent the U.S. in DanceMotion USASM, a program of the Bureau of Educational and Cultural Affairs of the U.S. Department of State, produced by the Brooklyn Academy of Music to showcase contemporary American dance abroad.

### 05

Off the concert stage, Urban Bush Women has developed an extensive community engagement program called BOLD (Builders, Organizers, & Leaders through Dance). UBW’s BOLD program has a network of over 29 facilitators who travel nationally and internationally to conduct workshop, bringing the histories of local communities forward through performance.

LEARN

# Artist

## ONLINE: GETTING TO KNOW URBAN BUSH WOMEN

*“Are You An Urban Bush Woman?”*

To identify as an Urban Bush Woman is to use any or all of the following adjectives to describe yourself: bold, fierce, athletic, strong, honest, inquisitive, determined, artistic, hopeful.

LEARN

## Artist

ONLINE: GETTING TO KNOW URBAN BUSH WOMEN FOUNDER: JAWOLE ZOLLAR

[Watch](#) Urban Bush Women founder Jawole Zollar speak about UBW's artistic evolution and the role risk-taking plays in the arts.

# Art Form

## MODERN DANCE



### WHAT IS DANCE?

Dance is a type of dynamic social expression that, over time, has taken many forms. Sometimes dance is a mode of community communication, marking significant community events, such as births, marriages, or funerals. Other times dance is employed as a means of spiritual expression, used in ritualistic events like those that are used for healing or ancestor worship.

Dance is also a mode of entertainment that can bring people together in an entirely different way. In this form dance can be used to demonstrate social status, as it did in the royal courts of late 16th and 17th century Europe. It can also be used to challenge social norms, in the way that provocative dance crazes like the Twist have.

Last, but not least, dance is an art form that shows its audience the inherent beauty of bodies in motion. Be it in classical modes of “theatrical dance,” like ballet, stylized forms of everyday movements, or bold new ways of movement that challenge our preconceived notions of what dance represents, dance can both celebrate and critique the nature of our human experience.

### CONTEMPORARY VS. MODERN DANCE

Distinguishing between modern dance companies and contemporary dance companies can be difficult. Modern dance companies are typically companies whose legacies are associated with the late 19th and 20th centuries. These companies promote and create within the framework of their founding choreographer’s movement legacy. Contemporary dance companies, on the other hand, become adept in a number of different styles of choreography, exploring both modern and classical styles of dance.

While this distinction explains the variation in repertoire that exists among modern and contemporary companies that are still active.



# Art Form

## A BRIEF HISTORY OF TO MODERN DANCE



As with all history, particularly in the case of such an enduring and dynamic art form as dance, it would be impossible to go through the entire history of modern dance in one sitting. The following outline highlights certain key concepts and events in the history of modern dance, with the hope of enhancing appreciation of the type of dance performances on the UMS School Day Performance Series.

Developed in the U.S. and Europe in the 20th century as a reaction to the restrained, technical style employed by classical ballet, modern dance choreographers continually experiment with new styles of movement, often developing their own unique dance techniques. Whereas classical ballet restricted expression because choreography had to adhere to a specific form, modern dance focused more on expression.

This new form of dance “did not simply appear at the turn of the century.” Instead, this new trend in dance represented the synthesis of a number of different events that occurred in the years leading up to the start of the new century. The stories of these choreographers show how they pushed the limits of the question of what is dance, and illustrate the fact that it is okay to have many different points of view on the subject of dance.

*Please note: this only represents a small fraction of the numerous choreographers involved in modern dance.*

# Art Form

## A BRIEF HISTORY OF TO MODERN DANCE

The Founders of modern dance were all influenced by the idea that dance did not just have to be a momentary diversion of entertainment and that it could move audiences in a deep and serious way. In the beginning, they often compromised their artistic beliefs to gain a following; the later founders rebelled much more strongly against their traditional ballet roots.

### **LOÏE FULLER (1862-1928)**

Loïe Fuller was a self-taught dancer, noted for improvisatory performances in which she would manipulate a filmy silk dress into shapes through her dance. Fuller was also a major innovator with interest in all aspects of theater using material and lighting effects to enhance her choreography.<sup>1</sup> Her works were forerunners of mixed media performances.

### **ISADORA DUNCAN (1878-1927)**

Heavily inspired by Loïe Fuller, Isadora Duncan choreographed dance that grew out of her personal responses to music emphasizing flow, symmetry, and the realization of the beauty of simple movements in her choreography. She sought a new kind of movement language, extending the role and range of the dynamic elements in movement, making it organic rather than merely decorative.<sup>2</sup>

### **MAUDE ALLEN (1873-1956)**

Just like Isadora Duncan, many of Maude Allen's works were the result of her appreciation of music. The two actually engaged in brief conflict during which Duncan accused Allen of imitating her art, but the problems were resolved quickly. Allen liked to call her style "dramatic dancing."

### **RUTH ST. DENIS (1880-1968)**

Ruth St. Denis formed the Denishawn Company (1915) with her pupil and husband, Ted Shawn. Denis's use of exoticism coupled with her ability to make dance widely appealing to the American public made St. Denis and Denishawn successful. The dominant dance company of the 1920s, Denishawn was the training ground for Graham, Humphrey, and Weidman, among other important figures in the history of modern dance.

### **TED SHAWN (1891-1972)**

Shawn's emphasis on the male dancer and establishment of one of the first all male companies in the early 20th century was a significant development in the early years of modern dance.<sup>3</sup>

<sup>1</sup> Kassing, 184 • <sup>2</sup> Kassing, 185 • <sup>3</sup> Kassing, 187

# Art Form

## A BRIEF HISTORY OF TO MODERN DANCE

*Continued.*

### THE EARLY 1930S

In the early 1930's, schools like the Denishawn School and the Duncan dance school were incubators for the development of the first generation of American modern dance artists and choreographers, which included dancers like Martha Graham and Doris Humphrey. "This first generation of dance artists ushered in a new era of experiments that were to emerge as modern dance."<sup>4</sup> The uncertain political climate led choreographers to comment on events in contemporary society, hoping to convince audiences and critics that their work was a legitimate dance form."<sup>5</sup> The inspiration for these choreographers came from folk legends, social protests, and theatrical expressions of culture and ethnicity. These choreographers made artistic statements through American modern dance that were both individual and collective.<sup>6</sup>

The Federal Theatre Project (FTP) was the largest and most ambitious effort mounted by the Federal Government to organize and produce theater events. It was an effort of the administration of President Franklin Delano Roosevelt to provide work for unemployed professionals in the theater during the Great Depression. The FTP was administered from Washington, D. C., but its many companies stretched the full breadth of the nation. It functioned from 1935 to 1939 when its funding was terminated. In that brief period, it was responsible for some of the most innovative staging of its time. While the primary aim of the FTP was the re-employment of theater workers on public relief rolls, including actors, directors, playwrights, designers, vaudeville artists, and stage technicians, it was also hoped that the project would result in the establishment of theater so vital to community life that it would continue to function after the FTP program was completed.<sup>7</sup>

### MARY WIGMAN (1886-1973)

Mary Wigman is an important figure in the history of German expressionist dance. She used mythical subjects that emphasized a bond with nature while developing a style that evolved from muscular tension and release.

### MARTHA GRAHAM (1894-1991)

To this day, Martha Graham remains one of the most well-known modern dancers. Her contraction-and-release technique has become one of the most widely taught modern styles in the U.S. Developing a company as she built a repertory, Graham has explored a number of different themes, "evaluating their personal relevance but also their universal significance."

### THE 1940S AND 1950S

In the 1940s and 1950s modern dancers and their companies saw their reputation and notoriety grown within outside of the U.S. borders.<sup>8</sup> "In the postwar period, the earlier simple, stark, group modern dance performances became more elaborate, produced with costumes, commissioned music, and set décor. Most modern dance companies were small; they rehearsed quickly, performed, and then dissolved until it was time to prepare for the next year's performance. New choreographic approaches, techniques, themes, and styles branched out from this generation of choreographers who took their places alongside the pioneers. Meanwhile, as the Cold War grew colder, the U.S. government used modern dance to create a national awareness of American arts by sending artists around the world."<sup>9</sup>

<sup>4</sup> Kassing, 204 • <sup>5</sup> Kassing, 204 • <sup>6</sup> Kassing, 205 • <sup>7</sup> <http://lcweb2.loc.gov/ammem/fedtp/fthome.html> • <sup>8</sup> Kassing, 224 • <sup>9</sup> Kassing, 224

# Art Form

## A BRIEF HISTORY OF TO MODERN DANCE

*Continued.*

### **JOSÉ LIMÓN (1908-72)**

Born in Mexico and brought up in the U.S., Limón joined the Humphrey-Weidman company (1930-40) and organized his own troupe after World War II. His dance possessed a unique lyricism due to a technique of fall and recovery, in which one gives in to gravity and then rebounds off the ground. This technique is often taught as a counterbalance to Martha Graham's technique.

### **THE 1960S**

Modern dance in the 1960s was an abrupt change from what had been established by previous generations. Choreographers began to explore what was happening in other contemporary arts: the use of chance, serial, and electronic music; "happenings;" and theatrical experiments. These choreographers were more concerned with movement and its performance than communicating emotional themes or narratives.

These new dance forms were also presented in new, outdoor and indoor, environmental performing spaces like museums, parks, gymnasiums, rooftops, and other cityscapes. Because rents for theaters and other performance venues continued to escalate, dance was often presented in lofts, warehouses, and garages.

### **MERCE CUNNINGHAM (1919-2009)**

As one of the first to challenge the founding principles of modern dance, Merce Cunningham initially worked with the Martha Graham dance company, only the second male to do so. He formed his own company after leaving Graham and increasingly used an approach which focused on pure movement without a story, character, or dramatic mood. He also frequently used chance determination, in which parts of choreography would be determined by random methods, such as a coin toss.

### **PAUL TAYLOR (B. 1930)**

Paul Taylor has created an outstanding repertory of antic wit and hard reality. Taylor scrutinizes the epic and the everyday with tough innocence and athletic vigor. His company has served as a training ground for notable choreographers such as David Parsons and Twyla Tharp.

### **ALVIN AILEY (1931-89)**

Showcasing his versatility of style, Alvin Ailey choreographed for Broadway in addition to his work in both ballet and modern dance. As a choreographer, Ailey was known for his exploration of the Black experience in America in his work.

### **TWYLA THARP (B. 1941)**

The choreography of Twyla Tharp has used a strong, rhythmical use of the lower half of the body, while the upper half possesses a throwaway and rambling look. She is classicist in structure, yet her dance utilizes the body language of a graceful athlete. Tharp has choreographed for numerous styles of music ranging from jazz to popular to classical.

### **THE 1960S AND 1970S**

The 1960s and 1970s both American culture and American dance were experiencing radical shifts that challenged norms and traditions as well as conventional modes of expression. The Balanchine-Graham collaboration, *Episodes*, though not an enduring work, was a fuse for the changes that began in the 1960s and continued through the 1970s. American ballet and modern dance underwent changes that shook their foundations. Societal issues and arts movements exploded, and ballet acquired a thirst for contemporary subjects and passing fads, along with an awareness of what was happening in modern dance. These changes brought new audiences to ballet, as did touring and television exposure.<sup>10</sup>

<sup>10</sup> Kassing, 254



# Art Form

## A BRIEF HISTORY OF TO MODERN DANCE

*Continued.*

### THE 1980S AND 1990S

The 1980s and 1990s a second generation of postmodern choreographers set upon exploring the possibilities of dance and the lens through which it is created. Mathematics grew as an artistic tool, some performances moved to non-traditional outdoor spaces, and pedestrian, folk, and highly repetitive movements were incorporated in to work.<sup>11</sup>

### GARTH FAGAN (1940 - )

Fagan studied with Primus, Limón, Ailey, and Graham, among other famous dance greats. “After founding and dancing with several companies in Detroit, in 1970 he joined the faculty at the State University of New York and began teaching dance classes for youths from the streets of nearby Rochester.”<sup>12</sup>

“Fagan’s style is a unique blend of modern dance, jazz, and Afro-Caribbean forms with some subtle ballet influences.”<sup>13</sup>

<sup>11</sup> Kassing, 267 • <sup>12</sup> Kassing, 268 • <sup>13</sup> Kassing, 268

# Art Form

## MOVEMENT

Choreography is the series or combination of movements that creates these fundamental patterns in time and space. Like words in a sentence, the individual movements are just as important as the product of their combination. In dance there are many different types of movement. Here are some options to explore as you think about dance.

TYPE	DEFINITION
Sustained	An even release of energy that stays constant, either fast or slow, but not both.
Percussive	Sudden bursts of energy that start and stop quickly.
Swinging	A drop of energy into gravity that sustains and follows through.
Suspended	This is the movement at the end of a swing, before gravity takes over.
Collapse	A sudden and complete release of energy, like fainting and either of the full body or a single body part.
Explosive	A gathering of energy that is released as a burst of one huge sudden action, either of the full body or a single body part.

# Art Form

## ELEMENTS

The elements of dance — easily remembered with the use of the acronym BEST: Body, Energy, Space, and Time — can be helpful guides in watching or thinking about dance. (from Cornett, C. (1999). The Arts as Meaning Makers. Person Education, Inc.)

### BODY

**Parts:**

Head, shoulders, elbows, hands, knees, feet, etc.

**Isolation:**

Movements restricted to one area of the body such as the shoulders, rib cage or hips

**Shapes:**

Curved/angular, small/large, flat/rounded

**Actions:**

(Non-locomotor) Stretch, bend, twist, rise, fall, circle, shake, suspend, sway, swing, collapse or (Locomotor) walk, run, leap, hop, jump, gallop, skip, slide

**Locomotor:**

Movements that occur in general space when a dancer moves place to place

**Non-locomotor:**

Movements that occur in a person's space with one body part anchored to one spot and that are organized around the spine or axis of the body

### ENERGY

**Force:**

Smooth or sharp

**Weight:**

Heavy or light

**Strength:**

Tight or relaxed

**Flow:**

Sudden or sustained, bound or free

### SPACE

**Level:**

Low, middle, high

**Levels:**

The height of the dancer in relation to the floor. When a dancer is at a low level, a part of his torso might touch the floor; when a dancer is at a high level, he might be in the air or on his toes

**Direction:**

Forward, backward, up, down, sideways

**Size:**

Large or small

**Destination:**

Where a dancer moves

**Pathways:**

Patterns we make with the body on the floor and in the air

**Focus:**

Where a dancer looks

### TIME

**Rhythm:**

Pulse, beat

**Speed:**

Pace, tempo, rate

**Accent:**

Light or strong emphasis

**Duration:**

Fast/slow, short/long

**Phrases:**

Dance sentences, patterns and combinations

## Performance

“When I began Urban Bush Women in 1984, I envisioned a company founded on the energy, vitality, and boldness of the African American community that I grew up in. I wanted a company that brought forth the vulnerability, sassiness and bodaciousness of the women I experienced growing up in Kansas City. My goal was to use those experiences as a vehicle for my choreographic voice.”

—JAWOLE ZOLLAR, FOUNDER





LEARN

## Performance



### *Hair & Other Stories* Urban Bush Women

Friday, January 12 // 11 am–12 noon  
Power Center

#### URBAN BUSH WOMEN

Jawole Zollar, founder

#### ABOUT THE PERFORMANCE

Urban Bush Women burst onto the dance scene in 1984 and has made an indelible mark on the field with bold, innovative works that challenge long-held assumptions about women, people of color, body types, styles of movement, society, and history. *Hair & Other Stories* is a dance and theater work that addresses matters of race, gender identity, and economic inequality through the lens of hair, primarily that of African-American women.

# Connect

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[Arts Online](#)

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# Being an audience member

- No talking, unless audience participation is requested by the performers.
- Avoid fidgeting and moving around in your seat during the performance. Slumping sideways blocks the view for audience members behind you, and extra movements can be distracting to your neighbors.
- Do not take flash photography. The flash can be distracting to the performers on stage.
- Turn off and put away cell phones and other electronic devices.
- If you need to cough during the performance, wait for the pause between movements of a piece or try to “bury” your cough in a loud passage of music.
- If you need assistance, please speak to a UMS usher.
- Most importantly, relax and enjoy the performance!

## WHEN SHOULD I CLAP?

The audience claps to welcome the performers as they come on stage.

The audience also claps at the conclusion of each piece on the program, but not between movements of a single piece. This can be tricky, because many musical works have several movements with pauses in between. A work’s movements will be listed in the program or announced at the performance. Not sure when the piece is over? Watch the conductor, who will lower their hands at the end of the piece.

*When in doubt, it’s always safe to wait and follow what the rest of the audience does.*

# Being an audience member

## ENGAGING WITH THE PERFORMANCE

**Encourage your students to engage with and reflect on the performance by asking these questions:**

- How did the performance make you feel?
- What does this performance remind you of?
- What was the most memorable part of the performance for you?
- How does this performance relate to where you live?
- During the performance, close your eyes and imagine a “mind movie” using the performance as a soundtrack. What did you see in your mind?
- Did the performance tell a specific story?
- Do you have any questions about the performance?

### **GLOSSARY: ELEMENTS OF PERFORMANCE**

**Space** – venue/building, stage, distance between objects

**Lighting** – location of light, use of darkness, color, movement, light in the audience

**Sound** – sound created by voices or movements of performers and audience members, the location of the sound (behind the stage or off stage), use of musical instruments or recorded music

**Movement** – movement of performers, images, objects, or audience members; speed, size, or shape of movements

#### **People:**

- Dancers
- Actors
- Musicians
- Stage Crew
- Ushers
- Audience Members



# Being an audience member

## CONNECTING TO OTHER ART FORMS



This mask, created for the Sande women's society of the Mende people of Sierra Leone, is an example of masquerade performed and controlled by women. A key feature of this type of mask is the individually designed and elaborate coiffure which serves as both a personal beauty statement and a reflection of social prestige. Masks of this type feature intricate braids, weavings, and buns inspired by actual Mende hairstyles. This form of mask reflects ideals of social, ethical, and spiritual values instilled by the powerful Sande society. The Urban Bush Women's performance of *Hair & Other Stories* looks at similar issues in contemporary culture through the lens of hair, primarily that of African-American women.

*The artwork was provided by the University of Michigan Museum of Art to connect to the 2017-18 UMS School Day Performance series. UMMA has a long tradition of service to K-12 students and educators of southeastern Michigan. This work is currently on exhibition in the museum. For more information about the University of Michigan Museum of Art and their programs for youth, teens, teachers, and schools, visit the [UMMA website](#).*

**Artist Unrecorded**

Mende People, Sierra Leone  
*Sande Society Helmet Mask (Sowo)*, early 20th century  
Wood  
Gift of Dr. James and Vivian Curtis, 1997/1.300



# Arts Online: Explore and Discover

## SITES WE SUGGEST

### UMS

[ums.org](https://ums.org)

### UMMA

[umma.umich.edu](https://umma.umich.edu)

### THE KENNEDY CENTER, ARTSEDGE

[ArtsEdge.org](https://ArtsEdge.org)

### ANN ARBOR DISTRICT LIBRARY

[aadl.org](https://aadl.org)

### NEW YORK PHILHARMONIC

[nyphil.org](https://nyphil.org)

### AMERICAN THEATRE

[americantheatre.org](https://americantheatre.org)

### DANCEMAGAZINE

[dancemagazine.com](https://dancemagazine.com)

### NPR: NATIONAL PUBLIC RADIO

[npr.org](https://npr.org)

### MICHIGAN RADIO

[michiganradio.org](https://michiganradio.org)

### PBS: PUBLIC BROADCASTING SERVICE

[pbs.org](https://pbs.org)

### NEW YORK TIMES

[nytimes.com](https://nytimes.com)

## 2017-18 SCHOOL DAY PERFORMANCES: ARTIST WEBSITES

### RAGAMALA DANCE COMPANY

[ragamaladance.org](https://ragamaladance.org)

### SPHINX VIRTUOSI

[sphinxmusic.org/sphinx-virtuosi](https://sphinxmusic.org/sphinx-virtuosi)

### CHANTICLEER

[chanticleer.org](https://chanticleer.org)

### URBAN BUSH WOMEN

[urbanbushwomen.org](https://urbanbushwomen.org)

### PIEDMONT BLUES: A SEARCH FOR SALVATION

[geraldclaytonblues.org](https://geraldclaytonblues.org)

# Recommended Reading

UMS School Day Performance Series. All titles are in circulation at the library. For more information about the Ann Arbor District Library and their programs for youth, teens, teachers, and schools, visit. [aadl.org](http://aadl.org).

[Reserve a book or DVD](#)

## TEEN 2017-18 UMS SCHOOL DAY PERFORMANCE SEASON

### “Cuba Mía: Portrait of an All-Women Orchestra” [DVD]

This documentary features the Camerata Romeu Orchestra as they play pieces combining Cuban and classical influences.

### “Kinshasa Symphony” [DVD]

This documentary introduces the Orchestre Symphonique Kimbanguiste in the Congo, where the musicians must stay focused despite ongoing violence.

### *Softly, with Feeling: Joe Wilder and the Breaking of Barriers in American Music*, by Edward Berger

Read about the life of Joe Wilder, who was among the first black men to serve in the Marines and later play trumpet for Broadway and studio orchestras.

### *The Art of Music*, edited by Patrick Coleman

This collection of essays reflects on the connections between visual and musical art forms.

### *How to Listen to Jazz*, by Ted Gioia

Approachable patterns and introductions to influential artists comprise this beginner’s guide to jazz.

### *The Detroit Symphony Orchestra: Grace, Grit, and Glory*, by Laurie Lanzen Harris

This engaging history of the DSO details how the organization has grown and persevered through hardship.

### *Snakes and Ladders: Glimpses of India*, by Gita Mehta

Read essays about India’s political and cultural history from a personal perspective.

### *A New America: How Music Reshaped the Culture and Future of a Nation and Redefined My Life*, by Tommy Mottola

Music executive Tommy Mottola reflects on his experiences working with popular Latin@ artists and explores how Latin music has affected American culture.

### *Folk City: New York and the American Folk Music Revival*, by Stephen Petrus

Petrus presents photos and detailed information conveying the impact that New York City’s music scene has had on the revival of folk music in the United States.

### *Handmade in India: A Geographic Encyclopedia of Indian Handicrafts*, edited by Aditi Ranjan and M.P. Ranjan

This large and colorful compendium features artwork from across India with accompanying details.

### *The Conference of the Birds*, by Peter Sís

Sís presents the English translation of the Sufi epic poem with added illustrations.

### *African American Women: Photographs from the National Museum of African*

### *American History and Culture*, by Natasha Trethewey and Kinshasha Holman Conwill

This volume of the *Double Exposure* series features photographs of African American women conveying a diversity of emotions.

# Recommended Reading

*Continued.*

## US/THEM

### **"I Am Eleven: A Documentary" [DVD]**

Eleven-year-olds around the world share their thoughts on war, love, family, and other critical topics.

***Indivisible: Poems for Social Justice***, edited by Gail Bush and Randy Meyer  
American teens express their diverse perspectives in this collection of poems.

### ***Malala: Activist for Girls' Education***, by Raphaële Frier

This brief biography of Malala Yousafzai portrays her work to allow universal access to education.

***The Day Our World Changed: Children's Art of 9/11***, by Robin F. Goodman  
Kids and teens ages 5-18 present their drawings, collages, and other artwork in light of the terrorist attacks on September 11, 2001.

### ***Kids Who Are Changing the World***, by Anne Jankeliowitch

The Goodplanet Foundation compiles 45 interviews with children around the world who developed their own projects to improve the environment.

### ***She Takes a Stand: 16 Fearless Activists Who Have Changed the World***, by Michael Elsohn Ross

This collection presents 16 mini-biographies of women who have fought for human rights.

## YOUTH 17/18 UMS SCHOOL DAY PERFORMANCE SEASON

### ***Hinduism and other Eastern Religions: Worship, Festivals, and Ceremonies***

***Around the World***, by Trevor Barnes

Learn about some of the world's major religions, including Hinduism, Buddhism, Shintoism, Taoism, and more.

### ***88 Instruments***, by Chris Barton

A young boy in a music shop tries to decide which instrument to play, but they all sound so appealing!

### ***The Conductor***, by Laëtitia Devernay

Create your own story in this wordless picture book depicting a man slowly cueing each part of nature into metaphorical song.

### ***Bird & Diz***, by Gary Golio and Ed Young

This tribute to jazz musicians Charlie "Bird" Parker and Dizzy Gillespie poetically reflects their signature bebop style.

### ***The Conference of the Birds***, by Alexis York Lumbard and Demi

Lumbard translates and retells the Sufi epic poem about birds searching for their king with detailed illustrations.

### ***Excuse me, is this India?*** by Anita Leutwiler and Anushka Ravishankar

Follow the riddles alongside a mouse explorer to find India.

### ***To Market! To Market!*** by Anushka Ravishankar and Emanuele Scanziani

Explore an Indian marketplace with a little girl who does not know what to buy.

# Recommended Reading

*Continued.*

***The Music of Life: Bartolomeo Cristofori and the Invention of the Piano,***

by Elizabeth Rusch

Cristofori longs for an instrument that can play loud and soft music, which leads to his invention of the piano.

***Feel the Beat: Dance Poems that Zing from Salsa to Swing,*** by Marilyn Singer

This rhythmic book of poems introduces various types of social dances.

***The Legendary Miss Lena Horne,*** by Carole Boston Weatherford

This biography details the life of Lena Horne, a successful singer, actress, and civil rights activist.

***Voice of Freedom: Fannie Lou Hamer, Spirit of the Civil Rights Movement,***

by Carole Boston Weatherford

Free verse poems and multimedia collages introduce Fannie Lou Hamer, a civil rights activist.

***Performance Art,*** by Alix Wood

Wood introduces performance art as it manifests through diverse mediums.

***Esquivel! Space Age Sound Artist,*** by Susan Wood and Duncan Tonatiuh

This biography introduces Juan García Esquivel, who grew up with mariachi music and eventually created his own signature lounge music.

# Writing about Live Performance with your students

## A LETTER TO PERFORMERS

Grade Level: Elementary School Students (K-5)

Students will compose a personal letter to a performer from the School Day Performance. The student will write about their feelings, observations, and questions from the performance. With a teacher's assistance, students may send these letters to the performers.

## BEFORE THE PERFORMANCE

Discuss the following with your students:

1. Live Performances
2. The Art Form
3. The Artist
4. Origin of the Art Form or Artist

## DURING THE PERFORMANCE

To help students organize their thoughts during the performance, encourage them to consider the following:

- I Notice...
- I Feel...
- I Wonder...

Once the performance is done, have students write down their notes, observations, and reflections. They will use these notes to help them write their letters.

## AFTER THE PERFORMANCE

Instruct students to write a letter to the performers. In completing this exercise, students should:

- Use standard letter-writing conventions ("Dear...", "Sincerely,")
- Mention when and where the performance took place
- Use the notes they took to share their experiences, observations, and questions with the performers



# Writing about Live Performance with your students

## TWO THUMBS UP: WRITING A PERFORMANCE REVIEW

Grade Level: Middle & High School Students (6-12)

### BEFORE THE PERFORMANCE

Have students, in groups or as individuals, conduct background research on the performance they will be attending. Students should research and take notes on the following:

- **Art Form**
- **History of the Art Form**
- **Terminology**
- **The Artist**
- **Comparisons to similar artists and art form**

Some of this information may be found in this Learning Guide. For more information on artists and art forms, follow the sources in the “Sites We Suggest” and “Recommended Reading” sections of this Learning Guide.

### Before the performance begins, consider the following questions:

- What expectations do I have for the performance?
- Do I already have an opinion about what I will experience at the performance?

### DURING THE PERFORMANCE

Ask students to take mental notes during the performance. As soon as the performance ends, have students write down thoughts and words that come to mind related to the performance.

### Encourage students to consider these prompts:

- What is striking to me?
- Is it vastly different from what I thought it would be?
- Has the venue transformed into something else during the performance? How?
- Are there images or ideas popping into my head? What are they?
- Is there something about the performance I may remember forever? What made it so?
- Is the audience quiet and drawn in to what is happening? Are they loud? Are they interacting directly with the performers? Are the performers directly interacting with the audience?

## AFTER THE PERFORMANCE

Instruct students to compare their pre-performance notes to their post-performance observations and write a 2-3 page review.

### Things to consider when writing a review:

#### A critic's job is to:

1. *Share an experience* – what did it feel, sound, look like?
2. *Provide context* – a broader frame of reference around what happened to help reader understand importance or significance of the experience
3. *Evaluate* – was it any good?

#### A strong review answers these three questions:

1. What is artist trying to do?
2. How well are they doing it?
3. Was it worth doing in the first place?

#### Critics typically use two modes of thought when writing a review:

1. *Analytical* – describing the grammar of the art, its execution and interpretation by the performers, and its historical, cultural, and social relevance; using concrete language, terminology, and facts
2. *Impressionistic* – describing the overall experience; using abstract language, feelings, and emotions

Encourage students to take a strong stance on aspects of the performance, just as long as they can back up their argument with evidence. If a student writes, “I didn't like...” or “I particularly enjoyed...”, ask them to elaborate.

# Writing about Live Performance with your students

## MORE WRITING PROMPTS FOR REFLECTION, EXPLORATION, AND DISCOVERY:

- What was your overall reaction to the performance? Did you find the production compelling? Stimulating? Intriguing? Challenging? Memorable? Confusing? Evocative? Bizarre? Unique? Delightful? Meaningful? Explain your reactions.
- What themes of the play especially stood out in production? What themes were made even more apparent or especially provocative in production/performance? Explain your responses.
- Is there a moment in the performance that specifically resonated with you either intellectually or emotionally? Which moment was it and why do you think it affected you?
- Describe the pace and tempo of the performance (e.g., slow, fast, varied). Did it feel like the pace of the production maintain your interest throughout? Were there any moments in which you felt bored, rushed, lost, or confused? What elements of the work or interpretation led you to feel this way?
- Was there a moment during the performance that was so compelling, intriguing, or engaging that it remains with you in your mind's eye? Write a vivid description of that moment. As you write your description, pretend that you are writing about the moment for someone who was unable to experience the performance.
- How did the style and design elements of the production (e.g. sets, costumes, lighting, sound, music, if any) enhance the performance? Did anything in particular stand out to you? Why?
- What was your favorite musical selection from this performance? Why?
- During the performance, imagine a story or movie playing out in your mind, set to the music or action on stage. After the performance, write a story based on the narrative you imagined.
- All of these performances involve one or more performers on stage at any given moment. Which performer did you relate to the most? Why?

# About UMS



## UMS EDUCATION AND COMMUNITY ENGAGEMENT DEPARTMENT

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Student Staff

UMS was selected as one of the 2014 recipients of the National Medal of Arts, the nation's highest public artistic honor, awarded annually by the president of the United States at the White House to those who have "demonstrated a lifetime of creative excellence." The National Endowment for the Arts oversees the selection process.

One of the leading performing arts presenters in the country, UMS is committed to connecting audiences with performing artists from around the world in uncommon and engaging experiences. With a program steeped in music, dance, and theater, UMS presents approximately 60-75 performances and over 100 free educational activities each season.

At UMS, diversity is embraced as both a powerful educational resource and a guiding value for all our work. Our educational philosophy is dedicated to multidisciplinary artistic and educational experiences that represent a range of cultural traditions and viewpoints. Understanding our similarities and differences informs our culture, our values, and helps us navigate the world. By learning together, we can discover something new and extraordinary about each other. Throughout our K-12 Education Season, we invite educators and students to celebrate diversity in order to inform, strengthen, and unite us as community.

## About UMS

## 2017-18 SCHOOL DAY PERFORMANCES



### Ragamala Dance Company

Friday, October 20 // 11 am–12:05 pm  
Power Center

### Sphinx Virtuosi

Monday, October 30 // 11 am–12 noon  
Hill Auditorium



### Chanticleer

Friday, November 10 // 12 noon–1 pm  
Hill Auditorium

### Urban Bush Women

Friday, January 12 // 11 am–12 noon  
Power Center



### *Us/Them*

Thursday & Friday, January 25 & 26 // 11 am–12 noon  
Arthur Miller Theatre

### *Piedmont Blues: A Search for Salvation*

Wednesday, March 14 // 11 am–12:15 pm  
Michigan Theater

# Thank You!

## CREDITS AND SPONSORS

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### EXTRAORDINARY GIFTS. EXTRAORDINARY LEARNING THROUGH THE ARTS.

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