

2016-17
UMS LEARNING GUIDE

Dorrance Dance

16
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UMS SCHOOL DAY PERFORMANCE

Dorrance Dance

Thursday, October 20 // 11 am
Power Center

October 20



Attend

Coming to your E-mail Inbox!

Map and Driving Directions

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

Venue Information

UMS.ORG / 734.615.0122



The Details



VENUE ADDRESS

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

EMERGENCY CONTACT NUMBER

734.764.2538

ARRIVAL TIME

Between 10:30-10:50am

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 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

Dorrance Dance

UMS.ORG / 734.615.0122



LEARN

Why?



UMS EDUCATION ARTISTIC STATEMENT

Tap dancer and choreographer Michelle Dorrance is shattering the conventions of her art form through bold new movement, music, and technology. Dorrance believes that tap is a uniquely American art form like jazz, worthy of acceptance in the academy and on the concert stage. At the same time, Dorrance is connected to tap's history and origins in the devastating conditions of slavery. "I think tap dance is an incredibly transcendent form," says Dorrance. "It is born of some of the most oppressed people our country and culture has known and...finds its way to joy."

Today, most of our awareness of tap comes from movies and musicals, leading some to dismiss it as less artistically potent than other forms of modern dance. Dorrance's approach to choreography involves complex movements and frequent collaboration with musicians, other choreographers, and audio engineers. Upon awarding Dorrance a 2015 "Genius Grant," the MacArthur Foundation wrote, "Dorrance maintains the essential layering of rhythms in tap but choreographs ensemble works that engage the entire body: dancers swoop, bend, leap, and twist with a dramatic expression that is at once musical and visual." UMS is thrilled to present the stunning intersection of movement, sound, rhythm, and music that is Michelle Dorrance's choreography.

LEARN

Why?

ONLINE: CONNECTING TO THE PERFORMANCE

[Watch](#) an excerpt of Dorrance's piece "The Blues Project" featuring musicians Toshi Reagon and BIGLovely.

Artist

DORRANCE DANCE: FIVE THINGS TO KNOW

01

Michelle Dorrance, whose mother is a professional ballerina, began studying ballet at the age of three in Chapel Hill, NC. Dorrance quickly gravitated towards tap and began performing with her local tap ensemble at an early age. She later toured with the off-Broadway production of “Stomp the Yard” before turning her focus to choreography.

02

Tap dancers consider themselves to be musicians as well as dancers. “To be able to be a dancer and a musician at the same time, there’s nothing like it,” says Dorrance. “There’s something organic in your biorhythms, your heartbeat. And to be able to demonstrate that inside of a moving form is phenomenal.”

03

In collaboration with fellow dancer Nicholas Van Young, Dorrance developed Electronic Tap Music (ETM), a digital interface that enables dancers to switch on musical samples by stepping on electronically enabled boards. Their first piece, ETM: Double Down, also features live musicians. [Watch](#) this video to see ETM in action.

04

Dorrance promotes tap both in the academic world and in mainstream culture. Following her 2015 MacArthur “Genius” Award, Dorrance brought tap to mainstream audiences by performing her choreography on *The Late Show with Stephen Colbert*. Dorrance even taught Colbert a simple tap sequence to great success.

05

Dorrance founded her own company, Dorrance Dance, in 2010. The company includes about 15 dancers who also collaborate with musicians and other choreographers. Dorrance hopes to soon be able to provide health insurance and benefits to her dancers — if she is successful, her group will be just the second tap company in the United States to do so.

LEARN

Artist

ONLINE: GETTING TO KNOW MICHELLE DORRANCE

In [this video](#) from the MacArthur Foundation, Michelle Dorrance discusses her love of dance, the origins of tap, and her hopes for the future of the art form.

Visit [Dorrance Dance](#).



@dorrancedance

Art Form

TAP DANCE



ORIGINS OF TAP DANCE

Tap dance originated in the United States in the early 19th century at the crossroads of African and Irish American dance forms. When slave owners took away traditional African percussion instruments, slaves turned to percussive dancing to express themselves and retain their cultural identities. These styles of dance connected with clog dancing from the British Isles, creating a unique form of movement and rhythm. Early tap shoes had wooden soles, sometimes with pennies attached to the heel and toe. Tap gained popularity after the Civil War as a part of traveling minstrel shows, where white and black performers wore blackface and belittled black people by portraying them as lazy, dumb, and comical.

EVOLUTION OF TAP DANCE

20th Century Tap

Tap was an important feature of popular Vaudeville variety shows of the early 20th century and a major part of the rich creative output of the Harlem Renaissance. Tap dancers began collaborating with jazz musicians, incorporating improvisation and complex syncopated rhythms into their movement. The modern tap shoe, featuring metal plates (called “taps”) on the heel and toe, also came into widespread use at this time. Although Vaudeville

and Broadway brought performance opportunities to African-American dancers, racism was still pervasive: white and black dancers typically performed separately and for segregated audiences. Tap’s popularity declined in the second half of the century, but was reinvigorated in the 1980s through Broadway shows like *42nd Street* and *The Tap Dance Kid*.

Tap in Hollywood

From the 1930s to the 1950s, tap dance sequences became a staple of movies and television. Tap stars included Shirley Temple, who began her career as a tap dancer, and Gene Kelly, who introduced a balletic style of tap. Fred Astaire, famous for combining tap with ballroom dance, insisted that his dance scenes be captured with a single take and wide camera angle. This style of cinematography became the norm for tap dancing in movies and television for decades.

Tap Today

Tap continues to be an important part of American vernacular dance. Modern tap dancers are informed by the traditions, movements, and styles of their predecessors while continuing to push the limits of their art form. Tap is also gaining long-deserved recognition on the concert stage, at major dance festivals, and in university classrooms.

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

Art Form

HISTORY: TAP MASTERS

Master Juba (ca. 1825 – ca. 1852) was one of the only early black tap dancers to tour with a white minstrel group and one of the first to perform for white audiences. Master Juba offered a fast and technically brilliant dance style blending European and African dance forms.

Bill “Bojangles” Robinson (1878—1949) began dancing in minstrel shows and was one of the first African-American dancers to perform without blackface. He adapted to the changing tastes of the era, moving on to vaudeville, Broadway, Hollywood Radio programs, and television. Robinson’s most popular routine involved dancing up and down a staircase with complex tap rhythms on each step.

Peg Leg Bates (1907–98) taught himself to dance with after losing a leg in a cotton gin accident as a child. He danced in vaudeville, on film, and was a frequent guest on the *Ed Sullivan Show*. Bates also frequently performed for others with physical disabilities.

Jeni Le Gon (1916–2012) was the first black woman to dance with Fred Astaire on screen and later became an important tap pedagogue.

The Nicholas Brothers

Fayard (1914–2006) and Howard (1921–2000) Nicholas had a film and television tap career spanning more than 70 years. Trained in ballet by George Balanchine, the brothers introduced an athletic, virtuosic style made famous by their performance in the 1943 film *Stormy Weather*.

Gregory Hines (1946–2003) introduced a higher complexity of the improvisation of steps, sounds, rhythms. Hines’s dances were rhythmically involved and often strayed from traditional rhythmic meters.

Savion Glover (b. 1973) is best known for starring in the Broadway hit *The Tap Dance Kid*. Glover mixes classic moves like those of his teacher Gregory Hines with his own contemporary style. He has won several Tony awards for his Broadway choreography.

LEARN

Art Form



TAP DANCE TERMINOLOGY

Tap dances are comprised of different combinations of basic moves. Read about some of these building blocks and try them out for yourself!

Toe: Strike the floor with the toe

Heel: Strike the floor with the heel

Heel Toe: Strike the floor with the heel, immediately followed by a strike of the toe

Brush: While standing on one leg, sweep the other leg across the floor (known as a “spank” when the free leg sweeps backwards)

Scuff: Similar to a brush, but hitting the floor with the heel instead of sweeping the shoe

Shuffle: The combination of two brushes

Flap heel: A brush with on to the heel at the end of the brush motion

Ball change: A transfer of weight from the front foot to the ball of the back foot

LEARN

Performance

“ I dance because tap dance has been around for decades longer than jazz music and modern dance but is still not institutionalized academically. I tap dance because it is still vastly considered only entertainment and not art... I tap dance because of the thrill of its improvisation, the complexity of its music and the endless possibilities of its movement. I dance to simultaneously lose myself and be myself.”

MICHELLE DORRANCE



LEARN

Performance



Dorrance Dance

Michelle Dorrance, choreographer
Excerpts from *ETM* and *SOUNDspace*
Thursday, October 20 // 11 am
Power Center

Tap dance sensation and former STOMP member Michelle Dorrance honors tap dance's uniquely beautiful history by pushing the form rhythmically, aesthetically, and conceptually. The innovative choreographer creates an imaginative world of sound, movement, and the forces that join them. Her UMS debut will feature an explosive show that blasts open our notions of tap with every stomp, stamp, and shuffle.

Supporting sponsor
David and Phyllis Herzig Endowment Fund

Funded in part by
Arts Midwest Touring Fund

Pre- and post-show workshops offered.

LEARN

Performance

ONLINE: MICHELLE DORRANCE

Dorrance Dance will perform the piece *Electronic Tap Music* at the School Day Performance. [Watch](#) this video to learn more about Michelle Dorrance's creative process.

Connect

[Being an Audience Member](#)

[Arts Online](#)

[Recommended Reading](#)

[Writing about Live Performance](#)

[About UMS](#)

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Being an audience member

When preparing to attend a live performing arts event, we hope you will think about the concepts of concert conduct and manners. This is not just about saying “please” and “thank you;” rather, it’s like an unspoken agreement you have with everyone else in the performance space, to be thoughtful and considerate in what you do so that everyone can fully engage with the unique and exciting live performance experience. Here’s what we mean:

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 name 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 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 quiet), and the smallest noise could cause your seat neighbor to miss an important line of dialogue or musical phrase. Lights (from a cell phone or music player, for instance) and movements (body wiggling or shaking) may also distract your 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 a small physical space with other audience members. So, consider whether you are sharing — the arm rest

and the leg room, for instance — in such a way that both you and your neighbors are comfortable.

- As an audience member, you are also part of the performance. Any enthusiasm you might have for the performance may help 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.

Special thanks to Emily Barkakati for her role in developing this resource.

Being an audience member

We share the following “Rules and Tools” to help audience members at UMS School Day Performances connect with the performance and environment around them. As a general suggestion, we encourage audience members to **Notice, Feel, and Interpret.**

“If something is boring after two minutes, try it for four. If still boring, then eight. Then sixteen. Then thirty-two. Eventually one discovers that it is not boring at all.”

JOHN CAGE,
COMPOSER

(Renowned composer John Cage is simply saying sometimes it takes a little longer than expected to find a point of personal interest in a performance, so don't give up the search too quick.)

1. BE PRESENT.

Being bored means you're not engaging. In the performance, you might feel any of the following:

| | | | |
|-------------|----------|--------|-------------|
| happy | sorrow | pain | horror |
| inspiration | confused | pride | content |
| joy | sad | beauty | enlightened |

The beauty of live performance is the connection between the audience and artist and the energy they share and pass between each other. Have you ever given a presentation and spoken better because people in the room were smiling at you? You have an ability to affect the performance as an audience member and we encourage you to use it during the performance.

2. INTERPRET: YOU CAN CHOOSE WHAT IT MEANS.

Sometimes an artist will share what the performance is supposed to mean or share the performance's story. Sometimes there won't be a story or any meaning beyond creating movement or sound. Either way, feel empowered choosing what the performance means to you or imagine your own story...you can change your mind at any point too.

3. CHECK YOUR OWN EMOTIONS & FEELINGS.

Ask yourself: How am I feeling? Am I tired, sore, in a bad mood, sad, upset, sick, etc.? These feelings and emotions can affect how you perceive the performance. Be open to letting the performance improve your condition or make you think differently or more deeply about your condition.

Being an audience member

QUESTIONS

The following questions are used during TalkOut* and can help audience members connect with or reflect on a performance:

- How does this performance relate to where I live?
- What does this performance remind me of?
- What moment in the performance will I remember?
- What question will I ask my teacher back at school?

*For more information about TalkOut, visit <http://bit.ly/18rzBzh>.

ELEMENTS

At any point during a performance, you should feel empowered to notice or focus on any element of the performance — on stage or off stage.

SPACE:

venue/building, stage, distance between objects

LIGHTING:

location of light, use of darkness, color of light, movement of light, light in the audience

SOUND:

sound created by voices or movements of performers or audience members, the location of sound (behind the audience 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:

performers or audience members, the number of people, type and amount of clothing on people, facial or emotional expressions of people

CONNECTING TO OTHER ART FORMS



Adriaen van Ostade
(The Netherlands, 1610–1685)
The Dance in the Inn, 1652
Etching, engraving, and drypoint
Gift of Carl Fredric Clarke, 1949/1.115

This print by Adriaen van Ostade, shows a lively interior scene in the 17th century Dutch Republic. It is thought to depict a May Day celebration or a wedding feast at which a man and a woman dance while a fiddler plays and others look on. We see cured meat, a lantern, a chair and laundry, hanging around this room, indicating the prosaic, everyday nature of this event and the dance being performed. Like this dance, the tap tradition of Michelle Dorrance grew out of the enthusiastic, popular, celebratory traditions of specific communities.

The artwork was provided by the University of Michigan Museum of Art to connect to the 2016-2017 UMS School Day Performance series. UMMA has a long tradition of service to K-12 students and educators of southeast 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 their [website](#).

Arts Online: Explore and Discover

Consider the following suggestions and ideas when searching for information online.

TRIANGULATE AND FORM OPINIONS SLOWLY

When looking for information online:

- 01 **SEARCH, SEARCH AGAIN, AND THEN SEARCH AGAIN**
- 02 **THEN COMPARE INFORMATION FROM YOUR SEARCHES**
- 03 **THEN SEARCH ONE MORE TIME BASED ON WHAT YOU'VE DISCOVERED IN YOUR COMPARISON**

SEEK OUT IDENTIFIABLE SOURCES

Reputable articles, journals, or magazines should cite an author whose identity can be verified and cite a list of sources, either throughout the piece or in a bibliography.

CHECK THE DATE

Consider whether the content is old or outdated. Has the site been maintained?

LOOK FOR BIAS

Is the site or its author's objective to sell you something?

Is the site's content overly positive or negative?

Does the site's content lean toward only one viewpoint?

Does the site's content clearly omit facts?

If your answer to any of these questions is yes, then the site might not represent a reliable information source.

BEWARE

Sites with an abundance of advertising, especially ads that look cheap, are neon and blinking, or constantly pop up on the screen.

Sites with grammar, spelling, and formatting errors.

Note: Good looking sites don't necessarily have fair, unbiased, or accurate information (for instance, sites for political candidates are often beautiful, but contain information that ONLY portrays their candidate positively).

Arts Online: Explore and Discover

GO TO THE SOURCE

If searching for information about an artist or organization, first try visiting their homepage where they are likely to post information, links, and media they approve.

For instance:

Wynton Marsalis - WyntonMarsalis.org

Hubbard Street Dance Chicago - HubbardStreetDance.com

UMS - UMS.org

RELIABLE SITES (GENERALLY):

.EDU

educational institutions

.GOV

government (particularly good for statistics and reports)

.ORG

organizations (though, only those without a political bias or advocacy agenda)

SEARCHING FOR VIDEO



You will find the best videos online when you search for ones posted by the artist or posted by the “generally reliable” sites having the characteristics detailed in this document. Avoid bootleg videos posted by random individuals with no relationship to the artist, as the video might not be representative of the artist’s work.

LESSON PLAN SOURCES

The following sites have a variety of standards-based lesson plans for teachers and interactive learning resources for families that celebrate an art form, connect the arts to the full range of non-arts subjects, or offer cultural context for the global arts.

ARTSEDGE

ArtsEdge.org

PBS

pbslearningmedia.org

NATIONAL GEOGRAPHIC

education.nationalgeographic.com

EDSITEMENT

edsitement.neh.gov

THREE ‘GO TO’ SITES

The following sites are consistently good and reliable sources of information about arts and culture.

THE NEW YORK TIMES

nytimes.com

THE GUARDIAN

theguardian.com

NATIONAL PUBLIC RADIO (NPR)

npr.org

VISIT UMS

Let us do the work for you! Visit our sites ums.org and umslobby.org for great and engaging videos, blog posts, photos, and web links about artists and art forms.

Recommended Reading

The following listing of literature for teens and youth was developed by the Ann Arbor District Library to connect to the 2016-17 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.

DORRANCE DANCE

What the Eye Hears: A History of Tap Dancing, by Brian Seibert
Seibert presents an in-depth approach to the history of tap dancing as well as detailed descriptions of various styles.

Tap Dancing in America: A Cultural History, by Constance Valis Hill
Discover the historical context and culture surrounding tap dance throughout the last century, divided into decades.

Tap Dance History: From Vaudeville to Film (DVD)
Watch clips of accomplished tap dance performers from the 1930s and 1940s.

JAKE SHIMABUKURO

The Ukulele: A Visual History, by Jim Beloff
This unique text offers a history of the ukulele, how it has entered popular culture, and a resource guide for learning the instrument.

Jake Shimabukuro: Life on Four Strings (DVD)
Follow Shimabukuro on his musical tours and see his hometown in Hawaii.

Island World: A History of Hawai'i and the United States, by Gary Y. Okihiro
Okihiro depicts an eclectic cultural history of Hawai'i and its history of interaction with the United States.

PING CHONG + COMPANY: BEYOND SACRED, VOICES OF MUSLIM IDENTITY

Voices of American Muslims, by Linda Brandi Cateura
Cateura interviews 23 Muslim Americans from all walks of life about their experiences after 9/11.

Muslims in America: A Short History, by Edward Curtis
Professor Edward Curtis presents a detailed history of Islam in America and follows the progression of the religion before and after 9/11.

New Muslim Cool (DVD)
In this award-winning documentary, Hamza Pérez, a Puerto Rican Muslim rapper, discusses how he found his religion, the stereotypes his family encounters, and how he strives to keep his loved ones safe.

Recommended Reading

Continued.

DAKHABRAKHA

Taking Punk to the Masses: From Nowhere to Nevermind,

by Experience Music Project

Encounter the cultural basis for the development of grunge and punk as illustrated by the Experience Music Project in Seattle.

Punk: Attitude (DVD)

Watch live concert footage and musician interviews as an introduction to punk rock.

We Got the Neutron Bomb: The Untold Story of L.A. Punk, by Marc Spitz

Enter the pop culture scene of the 1970's and 80's to discover prominent musicians and attitudes leading to the emergence of punk.

A FAR CRY WITH ROOMFUL OF TEETH

Vocal Technique: A Guide to Finding Your Real Voice, by Dena Murray

Expand your singing abilities with practical tips and techniques for improvement.

Stand Up Straight and Sing!, by Jessye Norman

Famous opera singer Jessye Norman reflects on African-American history as well as her own life experiences that led to her success.

Speak the Music: Robert Mann and the Mysteries of Chamber Music (DVD)

Robert Mann, founder of the eminent Julliard String Quartet, reveals the struggles and triumphs of working in a musical group.

Recommended Reading

DORRANCE DANCE

Tommy Can't Stop, by Tim Federle

Tim Federle, author of *Better Nate than Ever*, shares the story of energetic Tommy, who finally discovers tap dance as his favorite activity.

Modern Dance, by Andrew Solway

This educational book introduces basic concepts of modern dance and how it was strongly influenced by Stravinsky's *Rite of Spring*.

My Story, My Dance: Robert Battle's Journey to Alvin Ailey,

by Lesa Cline-Ransome

Follow the life story of Robert Battle, who overcame the odds to become a renowned dancer, choreographer, and artistic director of the Alvin Ailey American Dance Theater.

JAKE SHIMABUKURO

Ukulele Hayley, by Judy Cox

When the school board decides to stop funding the music program, Haley decides to join together with her band friends to keep it afloat.

Roots and Blues: A Celebration, by Arnold Adoff

Read about the blues style and its reflection of American history through powerful poetry and paintings.

Musical Instruments, by Ade Deane-Pratt (How Things Work Series)

This hands-on book introduces main instrument families with a "How does it work?" section for each group and provides instructions for making your own instruments with household objects.

PING CHONG + COMPANY: BEYOND SACRED, VOICES OF MUSLIM IDENTITY

Art Around Us, by WorldBook

Explore various modes of theater as well as other art forms with cultural histories and activities to try.

New York, New York! The Big Apple from A to Z, by Laura Krauss Melmed

Travel to New York City from your chair with intricate illustrations of famous landmarks accompanied by fun historical details.

Just a Drop of Water, by Kerry O'Malley Cerra

Sam and Jake join the rest of the country in shock at the attacks on September 11, 2001, but when Sam's family is targeted with racist slurs, Jake must determine his loyalties.

Recommended Reading

Continued.

DAKHABRAKHA

Ukraine, by Deborah Kent

Explore an overview of the culture, people, and history of Ukraine.

The Kids' Multicultural Art Book: Art & Craft Experiences from Around the World, by Alexandra M. Terzian

Create works of art representing cultures from around the world.

What is Punk?, by Eric Morse

Discover the revolutionary musical artists' representative of the punk genre as well as a brief history of the genre's roots with fun clay illustrations and rhyming text.

A FAR CRY WITH ROOMFUL OF TEETH

Show Me a Story: 40 Craft Projects and Activities to Spark Children's Storytelling, by Emily K. Neuburger

Make playful crafts and try fun activities that encourage storytelling at all ages.

The Story of the Orchestra: Listen While You Learn about the Instruments, the Music, and the Composers Who Wrote the Music, by Robert Levine
Levine presents mini-biographies of prominent classical composers as well as illustrated pages on each of the orchestra instruments.

Sing!, by Joe Raposo

Sing along to this illustrated version of the song popularized by the television show "Sesame Street."

Writing about Live Performance

The following writing exercises were developed by 826michigan, a non-profit organization dedicated to supporting students ages 6 to 18 with their creative and expository writing skills, and to helping teachers inspire their students to write. For more information about 826michigan and its free programs for students, visit 826michigan.org.

A LETTER TO PERFORMERS

Primary Audience: Elementary School Students

BEFORE THE PERFORMANCE

Before you attend the performance, make a list of what you already know about the following things:

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

DURING THE PERFORMANCE

To help you organize your observations during the performance, consider the following:

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

Once the performance is done, write down your notes as soon as possible (either on the bus or back in the classroom) to help you remember your observations of the performance.

AFTER THE PERFORMANCE

Use your observations to help you write a letter to the performer(s). Remember, these artists are real people who want to know what audiences think about their work. This letter is your opportunity to share your impressions with the people who created the art you just experienced.

When starting your letter, be sure to use a greeting like “Dear [performer’s name].” Next, be sure to tell the performer(s) where and when you saw them. Every live performance is different, so it will help them to know which show you are talking about. Then you can use the notes you took about the performance to share your experience with the performer(s). At the end of your letter, be sure to include any other information—about yourself or the performance you saw—that you think the performer(s) would like to know. To finish the letter, include a closing like “Your fan” or “Thank you!” and then sign your name. Your teacher or parent can help you find the best way to get your letter to the performer!

Writing about Live Performance

TWO THUMBS UP: WRITING A REVIEW FOR PUBLICATION

Primary Audience: Middle and High School Students

BEFORE THE PERFORMANCE

Imagine your local newspaper has asked you to write a review of the event you are going to see: this will be your opportunity to write an argument about your opinions and explain your reasoning. Reviewers attempt to sort through the feelings they're already having in advance of a performance—not to put those feelings aside, but rather so that they are aware of what effect pre-performance opinions may have on the review.

Before the performance begins, answer 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?
(Additionally, consider the some of the Questions and Elements outlined in the “Being an Audience Member” section of this guide.)

DURING THE PERFORMANCE

During the performance, take mental notes about the performance—the key is making a little note of something of interest while being aware of the entirety of the performance. As soon possible after the performance ends, write down (using whatever paper or electronic device is handy) thoughts and words that come to mind related to the performance.

Things to consider:

- 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

After the performance has concluded—back in class, riding home on the bus, or back at home—think back on what you just saw; it's like looking at the performance in a rear-view mirror. Take the list of words and thoughts you wrote and compare it with the words you wrote beforehand. Now, remove all the words that came up twice. These words, the most obvious ones that come to mind, are off limits (you can use synonyms), but the remainders will help you remember how you felt about the performance. Take these less obvious words and expand upon them. In the first draft of your review get all of your ideas down on paper. Make sure to include your thoughts on the performance and how they may have changed, stayed the same, or morphed into new feelings. Discuss any preconceptions you may have had and how they changed or stayed the same after viewing the performance.

When you're ready to work on your second draft, read back through your writing and try to identify the main idea of your review—what themes keep coming up? What is the tone? What do you ultimately feel about the performance? Use that main idea to come up with a hook (a bold, attention-getting statement to set the review in motion and give your readers a sense of what's to come).

Things to consider:

Remember – this review will take a stance on the performance based on the ways you've interpreted the elements you considered before, during, and after the show. Your teacher, parents, or friends (or a broader audience if you're writing for a newspaper) are very interested in your thoughts about the performance, and you can pretend they're on the fence about it—try and persuade them over to your side with your views about the performance. Don't be afraid to make strong statements—just be sure you can back up your argument with evidence you collected throughout the performance! A cold, play-by-play of exactly what happened isn't fun to read, and it doesn't let the readers, who likely didn't get to see the same performance that you did, use their imaginations to tell the story and fill in some (but not all) of the blanks.

Writing about Live Performance

THE SUN IS RED NOISE: POETRY ABOUT PERFORMANCE

Primary audience: Elementary, Middle, High School Students

In white pleated trousers, peering through green
sunshades, looking for the way the sun is red
noise, how locusts hiss to replicate the sun.

-*Elizabeth Alexander*, from "Stravinsky in LA"

The poem excerpted above and "Museum Piece," the poem by Richard Wilbur at the beginning of this guide are examples of ekphrastic poetry. Ekphrastic poetry is written in response to a piece of art, theatrical performance, writing, or music. The poem can be written about art, from the point of view of a character or the artist, or about the experience of viewing/hearing the art.

BEFORE THE PERFORMANCE

- Think about the way you describe the music that you like to a friend. How would you describe your favorite song to someone who had never heard it?
- How about to someone who could not hear?
- List the tools in your poetry toolbox (description, simile, metaphor, and imagery) that will help you describe the art in new ways.

DURING THE PERFORMANCE

Keep a record of:

- Words and phrases that come to mind in response to performance.
- Feelings you had about the art, the stage, the audience, the event.
- Images (like colors, ideas, memories, smells) that came to mind while you were listening to the music.
- Songs/images/ideas repeated throughout the performance.

AFTER THE PERFORMANCE

Younger students:

Pick one thing that you heard or saw in the performance and try to describe it in a new way to someone who wasn't at the performance. Use all five senses in your descriptions. Even if you didn't smell something, what do you imagine the art could smell like?

Older students:

- For five minutes straight (time can be adapted based on age group), write down everything you can remember about the performance you attended. Every detail that comes to mind is an important one.
- Take at least three things that you remember and create an image around each of them with using some of the tools in your poetry toolbox.
- Use one (or all) of these three images to start your poem about the performance. If it made you feel a certain way (happy, angry, afraid, alone, joyful), use words and images that match that mood to start. What kinds of words and images would you use to write a joyful poem? A lonely one?
- Can you use repetition in the poem in the same way it was used in the music you heard? If you saw a play, can you use language that reflects what you heard?
- Imagine you are the artist who created/composed the work of art on the day you were inspired to create it. What did you see, hear, smell, taste, touch, experience? Write a poem that takes us through that day, using the images you've crafted already.

Special thanks to Catherine Calabro, Erin Mernoff, Jeremy Peters, David Riva, and Kati Shanks for their roles in developing this resource.

About UMS



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One of the oldest 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 contributes to a vibrant cultural community by presenting approximately 60-75 performances and over 100 free educational activities each season. UMS also commissions new work, sponsors artist residencies, and organizes collaborative projects with local, national, and international partners.

Learning is core to UMS's mission, and it is our joy to provide creative learning experiences for our entire community. Each season, we offer a fun and fascinating lineup of workshops, artist Q&As, conversations, and interactive experiences to draw you in and out of your comfort zone, connect you to interesting people and unexpected ideas, and bring you closer to the heart of the artistic experience. We exist to create a spark in people, young and old alike, exposing them to things they haven't seen before, and leaving them with a lifelong passion for creativity and the performing arts.

About UMS

2016-17 SCHOOL DAY PERFORMANCES



Dorrance Dance

Thursday, October 20 // 11 am

Jake Shimabukuro

Wednesday, November 16 // 11 am



Beyond Sacred: Voices of Muslim Identity Ping Chong + Company

Friday, February 17 // 11 am

DakhaBrakha

Wednesday, March 29 // 11 am



A Far Cry with Roomful of Teeth

Wednesday, April 12 // 11 am

Thank You!

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ADDITIONAL INFORMATION

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Pamela Reister (UMMA) and
Kayla Coughlin (Ann Arbor District Library)

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