



GLOBAL ARTS:

Performances For Schools

Presents



Creole Choir of Cuba **Wednesday, October 12 at 10am** **Concert Hall**

Study Guides for Teachers are also available on our website at www.fineartscenter.com - select *Global Arts* under *Education*-
then select *Resource Room*.

Please fill out our online surveys at <http://www.umass.edu/fac/centerwide/survey/ppeef.html> Thank you!

Welcome

Information for Teachers and Parents

Our goal is to offer high quality performances for young people in a safe and comfortable setting. Please help us by following the below guidelines.



Please arrive early. You should arrive at the theatre 30 minutes prior to the noted start time. Allow for travel time, parking, being seated and bathroom visits. It is important that we begin our performances on time so that all schools can meet their lunch and/or dismissal times.



Be sure to check the location of the performance when making your bus reservations. Performances take place in the Fine Arts Center Concert Hall or Bowker Auditorium in Stockbridge Hall. Please see the map at the end of this guide for driving and drop-off instructions.



Upon arrival your group will be greeted by an usher either at your bus or in the lobby. We do not issue individual tickets for performances. Your usher will direct your group to their reserved seats.



Both theaters are accessible for Mobility Impaired members. An infrared listening system is available in both theaters. Access parking is available adjacent to the theaters. An Access permit should be clearly visible in the parked vehicle. To better meet your needs, please inform us of any special seating requirements one month prior to the performance by calling 413-545-2116.



For the comfort of all our seated patrons, we request that backpacks, lunches and other gear be left on the bus. Also, please remove all hats when seated in the theater.



Food, drinks other than water, smoking, candy and gum are all not allowed in the theater. The use of cell phones, portable music players, cameras or any other recording device, including non-flash photography and cell phone cameras, is strictly prohibited. PLEASE BE SURE TO TURN OFF ALL CELL PHONES.

Any teasing, disruptive and rude behavior by students towards each other or to others seated close-by during a performance is not acceptable. Teachers and chaperones will be held responsible for any such incident reported to the Fine Arts Center staff. All complaints received will be forwarded to the schools involved. Repeated offences from the same school/s may result in cancellation of future reservations for shows.



Theatre Etiquette

Please read and review the following information with your students.

WE expect everyone to be a good audience member.

Good audience members.....

- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Do not eat gum, candy, food or drink in the theater
- Turn off all cell phones and do not use portable music players, cameras or any other recording devices
- Stay in their seats during the performance
- Do not disturb their neighbors or other schools in attendance

“Theatre is not theatre without an audience.”

Live theatre differs from watching television or movies. Remember that performers can see and hear you. As an audience member you are a vital contributor to the performance experience that you and those around you will have. How you behave and how you react to the show will affect the artists’ performances. That is why each performance is a unique experience, it will never be repeated exactly the same. Talking to your neighbor, sending text messages, and other similar behaviors are distracting to the rest of the audience and to the artists. Please be respectful of the artists on stage performing for you by listening quietly. Of course, it is appropriate to react to what you are seeing – some things may make you laugh, gasp out loud, or you may be asked to respond by answering questions from the performers, singing along or clapping. Most of all, it is important to be present “in the moment” by being attentive and enjoy the performance. And of course – show your enthusiastic appreciation by applause at the end of the performance!

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the Artists

THE CHOIR

The Choir was founded on the 4 March 1994 by Emilia Diaz Chavez, who is the choir's Director, and several current members of the choir. Their main objective in coming together was to gather the music that had been sung to them at home as children- which was in danger of being left behind and forgotten.

All the members of the Creole Choir of Cuba are of Haitian ancestry, although, they have always lived in Camaguey in Cuba which has the largest concentration of Haitian descendants in the country. Haiti is the first country to have gained independence in Latin America and is the first Black republic, formed after a successful slave revolt in the late 18th century. The black slaves had been taken from their homeland in West Africa, throughout the previous centuries, and taken to work in North and South America.

Haiti and Cuban history intertwine at many points, beginning in the 18th century when Haitians were taken by French colonists as slaves to Cuba. More migrations to Cuba followed; this time in order to escape oppressive dictatorial regimes at home. Settling in Cuba, the descendants of those immigrants have sought to keep their traditions alive, through story-telling, music and dance.

The Choir's main objective is to promote Caribbean musical compositions, principally Haitian. They sing in Creole but also count Cuban musical traditions as part of their identity.

The Members

As professional singers who are actively involved in the Haitian community, they worked hard to find out as much as they could about their ancestral homeland and its musical and cultural traditions. It was very important to them to keep the essence of Haiti in their music but to also bring in the Cuban element of their identities. There are currently 10 members (almost all are the original members) in the group, six women and four men.

Emilia Diaz Chavez
Teresita Romero Miranda
Marina Collazo Fernandez
Yara Castellanos Diaz
Yordanka Sanchez Fajardo
Irian Rondon Montejo
Fidel Romero Miranda
Marcelo Andres Luiz
Dalio Arce Vital
Rogelio Rodriguez Torriente

All are descendants of Haitian immigrants, who came to Cuba at the beginning of the 20th Century seeking a better quality of life. They would work in coffee plantations, as well as on sugar cane plantations during the harvest periods. With them they brought their language, their rituals and religious ceremonies, their food, fashion, their arts and crafts as well as their music. They settled and formed communities in different areas of the country. They integrated into the Cuban culture, enriching it with their rhythms and melodies- which are most evident in the Eastern side of the island- in Guantanamo and Santiago de Cuba.

The choir members themselves are part of the Haitian community in Camaguey and all are professional, classically trained singers and musicians. They are all part of the provincial choir of Camaguey, which has been formed for over 30 years- some members of the Creole Choir of Cuba have known each other for that long!



The Earthquake

In January 2010, Haiti suffered an earthquake which destroyed its capital city, Port au Prince and caused 300,000 deaths. In the aftermath of this destruction, the Choir was sent as part of the Cuban recovery effort. Along with medical brigades, the Choir was asked to help keep spirits up. So they ran workshops with children and teenagers, singing and dancing with survivors of the earthquake. It was a very difficult and emotional time, but the Choir pay homage to the strength of the Haitian people in a time of great difficulty. One of their lasting memories from that time is of the laughter that still prevailed despite all the obstacle and disaster around them. It has given them an even greater sense of pride of their ancestral home



the Art form

CREOLE

The term Creole refers to the language the Choir use to sing, but also to an identity. As a language, Creole is a mixture of French, Spanish, English and West African languages such as Yoruba. There are many variations of Creole, often to the point that it is a wholly different language in different countries- yet it is still referred to as Creole. The Choir sing in Haitian Creole, which has a strong French influence, due to the country's French colonial history.

The Créole identity is one that unifies Haitians of all races. It's the language, the music, the food and the culture that connects not only all Haitians but all people of the French West Indies. In Haiti everyone is Créole.

MUSIC

The music is composed of rhythms and lyrics of Haitian and African origins which is accompanied by Cuban percussion drums, known as congas. The reason behind this fusion of styles is due to the Choir's interest in mixing sounds. Through many cultural trips and exchanges between Cuba and Haiti, the Choir has been able to bring these two sides together, maintaining the authentic sound of both at the same time. They are essentially Cubans who sing on behalf of the Haitian people.

Structure

The songs have a strong African influence which is particularly evident in the call and response structure. Traditionally, in this structure, one lead voice calls out, like posing a question, and the other singers will reply in unison, forming a dialogue. The choir works with a slightly more modern interpretation of this, with the chorus giving direct support to the lead- rather than a response to a question.

Composition

The Choir's repertory is made up of a mixture of their own compositions and well-known traditional Haitian songs. An important person in collecting these songs is Electo Silva (a Cuban composer who lived a long time in Haiti), he was able to expand the Choir's already vast knowledge of Haitian music. The Choir used these songs he knew, and then subsequently went on trips to Haiti through cultural exchange programs to gather more songs together. From these experiences, and using their own classical training, the Choir developed their own original sound. The songs themselves have been adapted from their original composition by Marcelo Andres Luiz and Teresita Romero Miranda, two members of the choir. Although the songs are their interpretations of them, they have kept them as authentic as possible. Haitian music is very much based in retelling stories and fables with strong messages. They have kept to this throughout their music, modernizing in the sense that they are bringing old, but very relevant, messages to a new audience.

The Choir presents a variety of musical themes from lullabies to songs about love, work, social politics, religion, and humor. A number of rhythms too, are explored in their music, although 101 rhythms exist in Haiti- so not quite all of them are covered in the Choir's music!

Vocal Harmony

The Choir's music is mainly vocal. The vocal harmonies the audience hears are created using a traditional musical forms with soprano/contralto (female) tenor, bass (male) .

Soprano: Yordanka, Irian, Yara

Contralto- Teresita, Marina, Emilia,

Tenor- Fidel, Dalio (who is both Bass and Tenor, depending on the song)

Bass- Rogelio, Dalio, Marcelo

Each song has a soloist, the soloist often comes to the front of the stage to distinguish themselves to the audience, and has the most audible voice during that song - the rest of the choir supports the soloist with complementary harmonies.

The harmonies are simple, agreeable and soothing to hear. These harmonies are often the most striking aspect of the Choirs sound and which audiences are most affected by.

Rhythms are used to create high tension and energy, whilst the harmonies complement and emphasize the emotive tone of the song.

Instruments

Congas. The vibrant vocal harmonies are accompanied by Cuban percussion drums, known as Congas. (2 large drums). The Choir have consciously chosen to use the congas , to highlight the variety of influences on their music. The reason behind this fusion of styles is due to the Choir's interest in mixing sounds. Through many cultural trips and exchanges between Cuba and Haiti, the Choir has been able to bring these two sides together, maintaining the authentic sound of both at the same time. They are essentially Cubans who sing on behalf of the Haitian people.

Clave (Clave). This instrument is a quintessentially Cuban one, another example of how the Choir fuses together the two sides of their musical and cultural identity. The clave is used frequently in Cuban music such as Son and Salsa; very traditional Cuban music genres.

The next instruments are all small handheld percussions that are widely used in Haiti. They are little known, quirky instruments. Some are fashioned out of ordinary work tools, such as the head of an axe. This shows how the sounds were created among plantation workers. In choosing to use these instruments, these percussions give a very specific Haitian sound as the Choir are respecting the origins of their music.

Tchatcha (Sleigh bells)

Trian (Triangle)

Vadzin (Bongo Cowbell)

Güiro (Guiro)

Pito (whistle)



Choreography

Unlike traditional choirs, the Creole Choir of Cuba's performances include striking choreography. Owing to the region's African heritage, corporal movements are a very important element to all Haitian music. The director uses this influence to choreograph the Choir's movements in an organized form, with artistic vision and direction that is in keeping with their complex identity.

These movements are an extension of the Choir's voices. With their bodies, they emphasize the songs rhythms and narratives. In some songs they move and interact to act out a story. In *O Pa Nan Chay*, for example, movement is employed in a theatrical manner. As they sing, the audience follows the hapless protagonist attempting, unsuccessfully, to woo the other women on stage.

In traditional Haitian songs like *Tande*, the Choir move simultaneously to punctuate the strong vocal sound. By mixing voice with movement- the Choir creates a very involved relationship with their music. This closeness gives a very emotional and spiritual connection to the music- which through movement and voice, is conveyed to the audience.

Performing

They say it isn't the same hearing them as it is to see them... the strength of the Choir's performance on stage touches the stoniest of hearts.

They have performed in many different types of venues and settings, such as:

Theatres

Music Clubs

Festivals

And in many different countries:

Canada, Haiti, Cuba, USA, UK, the Netherlands, France, Australia, New Zealand, Spain and Singapore

Costumes/ Stage Set

The costumes reflect the Choir's mixed background. The men wear simple costumes that are very typical of Caribbean dress, whilst the women use more elaborate and colorful costumes that are West African in design. The colors are bright and eye-catching, and are complemented by the backdrops, which are also decorated with African prints.





the Program

The Songs

The songs are primarily narratives, they tell stories of people and important events in Haitian history.

The subject matter of the songs is what lends itself to the powerful nature of the songs themselves. As they cover themes of oppression, censorship, misery and imprisonment- both on a socio-economic level and a political level – the songs transcend a narrow lyrical purpose. More important though, is how these themes are treated. Confronting fears and problematic situations with strength, faith and often humor is the Haitian way. The following songs are examples of this:

PEZE KAFE (Pesar el café/ Weighing the Coffee)

ENGLISH

My mother sent me to weigh the coffee
When I reached the road I was ambushed
By the Police

What am I going to say at home
When I get back, Oh Friends!
What am I going to say at home

CREOLE

Mamam voyem peze kafe oh
Anvam rive nan sou potay
Mwen jwenn jandam aretem

Oh sa ma di Lakay
Le marive,mezami
Sa ma di Lakay le marive

SPANISH

Mi mama me envio a pesar el cafe
Al llegar a un callejon fui arrestado
Por la policia

Oh que dire en casa
Cuando llegue, mis amigos
Que dire en casa

SE LAVI (THAT'S LIFE / ES LA VIDA)

ENGLISH

Very early in the morning
I go out onto the street
An old man with a bag under his arm
Waiting for someone to ask, What are you carrying?
I walk all day
To find some food
It's the cross that God gave to me
And I should resign myself to carry it

At 11 at night, my friends, I am very tired
I look for some where to lie down
To rest
To sleep, sleep and sleep
Without direction, my friends, indifferent

CREOLE

An grantimaten mna lari
Map chache lavi mwen
Yon vie sak anba bram
Map tann yo rele sa w pote?
Mounte desann tout lajoun
Pwm fe kont patat mwem
Se kwa pam bondye banmwem
Mwen rezye mwen pwm potel
Onze diswa mezami
Msatim latige
Mwen lage kom anba yon lari
Pwm repose mwen
Se domi,se domi,Maredomi,sedomi
Se ko fe mal ma mezami indiferanse
Se manje,se manje,maremanje,se manje
San direksyon mezami indiferanse
Se domi,sedomi,maredomi,sedomi
Se ko fe mal ma mezamiindiferanse
Se manje,semanje,maremanje,semanje
ay ay ay ay,lavi,lavi,ay
Se domi,sedomi,maredomi,sedomi
Se ko fe mal ma mezami indiferanse
Se manje,se manje,maremanje,se manje
San direksyon ma mezami indiferans.

SPANISH

Muy temprano en la manana
Salgo a la calle
Un viejo saco bajo el brazo
Esperando que alguien pregunte .Que llevas?
Camino todo el dia
para buscarme la comida
Es la cruz que Dios me dio
Y debo resignarme a llevarla

A las 11 de la noche,mis amigos estoy muy fatigado
Busco un portal donde tirarme
Para reposar
Dormir,domir,redormir,redormir
Con mucho dolor en el cuerpo,indiferente
Comer,comer,recomer,recomer
Sin direccion,mie amigos,indiferente.

TANDE (LISTEN / ESCUCHA)

ENGLISH

Old brother look at my light and listen
I am stopped in front of your door
A while ago we knocked at your door
We fight for life where we can
We advance to get where we want to
We are stopped at the threshold
Open the doors so that we can go forward
Old brother, it's been a while since you spoke
And we are hear listening to you, we are searching for the truth
We've spent a long time being hit by abandonment
We have suffered, we are searching for the truth
If there is a light we have to go forward
It is the light we need, honestly
The earth, the earth, the earth is theirs
Haiti that God gave us, we are here
The country of ceremonies,
Of ancestral saints

SPANISH

Viejo hermano,mira mi luz y escucha
Estoy parado frente a tu puerta
Hace mucho tiempo tocamos a tu puerta
Luchemos por la vida donde sea
Avancemos para llegar adonde queremos
Estamos parados en el umbral
Abrenos las puertas para seguir adelante
Viejo hermano,hace mucho que hablas
Y nosotros ahí escuchandote,buscamos la verdad
LLevamos mucho tiempo golpeando el
desamparo
Hemos sufrido,buscamos la verdad
Si existe una luz,tenemos que avanzar
Es la luz que necesitamos,verdad
La tierra,la tierra,la tierra es de ellos
Haiti que Dios nos dio,estamos aqui
El pais de las ceremonias
De los santos ancestrales
Desde Balas hasta Souvnans puede ver
Como se cortan el cuerpo con los misterios del
Dahome
Aqui nadie revela los secretos
Diganle a los ninos,diganle a los jovenes
Si diganle ay ay.

NEG ANWO (BLACK PEOPLE FROM ABOVE / NEGROS DE ARRIBA)

ENGLISH

Black people from above, black people from above
Look at the black people from below
The misery they have and the horrible situation they suffer from
Give them a chance

Give them a chance Mr Ganga
Give them a chance Mr Lakay
Sirs, the word has been given and it is the truth
Black people from above, black people from below
Look at our misery, the misery of my country
Sirs, give us a chance
The misery they suffer

Black people from above look at the black people from below
The misery they suffer
Ye ye ye
For my country the truth
They speak of the abuses and we listen
My country should come out from this misery
Listen, let them live , please give them some light
Oh Oh Oh
Black people from above, look at the black people from below
Black people from above, black people from below
Give them a chance
Preside a chance
Help the country come out from misery
Show your worth
Help the children, the children want to live
Oh Oh Oh
Let the live, please give them some light
So that they can resist
Oh Oh Oh

CREOLE

Neg anwo,neg anwo,neg anwo gade neg anba
Mize youp pase,sitiyasyon yoap pase
ba yo youm chans oh ye ye
=Se repite=
Ba yo youm chans oh simbi ganga
Ba yo youm chans oh sinbi lakay
Mezami pawol la ap pale wi se vre
Neg an wo yo,neg anba yo
Gade mize yoap pase pw peyim pase
Mezami ba yo youm chans oh ye,ye
Oh,oh,oh,oh,oh,oh
Oh,oh,oh,oh,oh,oh,oh ye ye

Neg anwo,gade neg anba mize yoap pase oh yo
yo yo
Neg anwo,gade neg anba mize yoap pase
Neg anwo yo,neg anba yo,ba youn chans oh
ye,ye
Pw peyimwen se vre
Abi mtande se pale sa yo pe pale

Mize peyim sot nan mize yo pw tande

Ba yo lavi tande,ba yo limie souple

Oh,oh,oh ye,ye

Neg anwo gade neg anba.Mize yoap pase oh yo yo yo

Neg anwo gade neg anba.Mize yoap pase oh yo yo yo

Neg anwo yo,neg anba yo

ba youm chans oh

Ye,ye

Prezidam youm chans oh

I de peyim sot nan mize mwen siw se vre konpe

Oh yo oh yo

I de timoum yo viv oh

Timoum yo vle viv oh

Oh,oh,oh

Ba yo lavi souple

Ba yo limie tnde

Oh,oh,oh....

Pw timoum yo viv oh

Se vre,oh,oh,ay,ay

SPANISH

Negros de Arriba,negros de arriba

Miren a los negros de abajo

La miseria que tienen,la horrible situacion que padecen

Denles una oportunidad.

Denles una oportunidad Sinbi ganga

Denles una oportunidad Sinbi Lakay

Senores la palabra esta dicha y es verdad

Negros de arriba,negros de abajo

Miren nuestra miseria,la miseria de mi pais

Senores dennos una oportunidad

Negros de arriba miren a los negros de abajo

La miseria que estan sufriendo

Negros de arriba miren a los negros de abajo

La miseria que estan sufriendo

Ye,ye,ye,

Para mi pais verdad

Se habla de los abusos y lo escuchamos

Mi pais debe salir de esta miseria

Oigan permitanles vivir,denles una luz por favor

Oh,oh

Negros de arriba miren a los negros de abajo

Negros de arriba negros de abajo

Dense una oportunidad

Presidente una oportunidad

Ayuda al pais a salir de la miseria

Demuestra tu voluntad

Ayuda a los ninos,los ninos quieren vivir

Oh,oh,oh

Permitanles vivir,denles una luz por favor

Para que puedan resistir

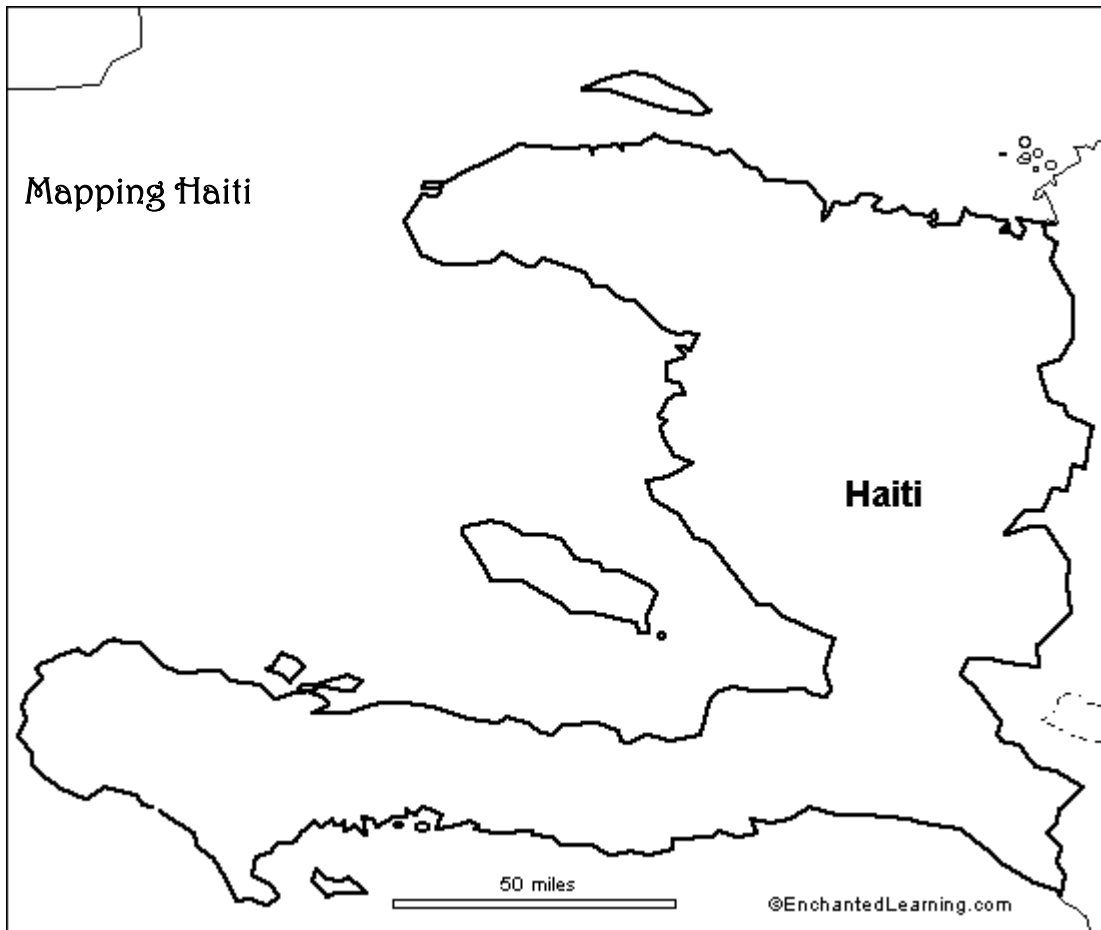
Oh,oh,oh



Photography: York Tillyer

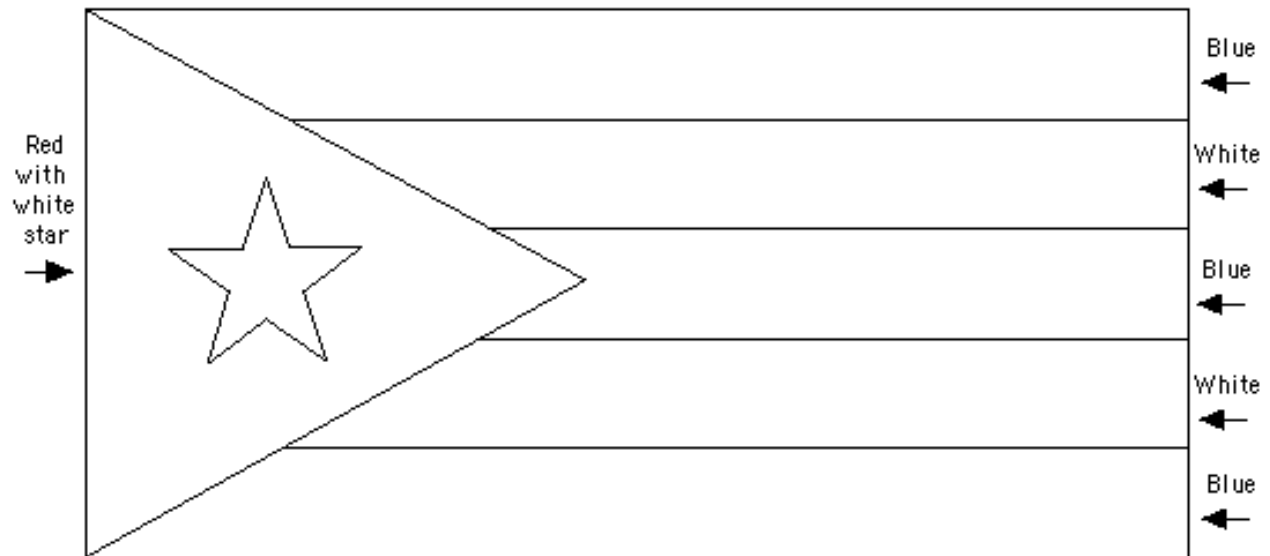


Learning Activities



1. What continent is this country in? _____
2. Label the surrounding countries and color them each a different color.
3. Label the major bodies of water and color them blue.
4. Label the capital (mark it with a star) and other major cities (each marked with a dot).
5. Mark and label the highest point in the country and mountain ranges (if there are any).
6. Mark and label any interesting features (for example: islands, deserts, rainforests, the equator, ...).

Cuba Flag Quiz



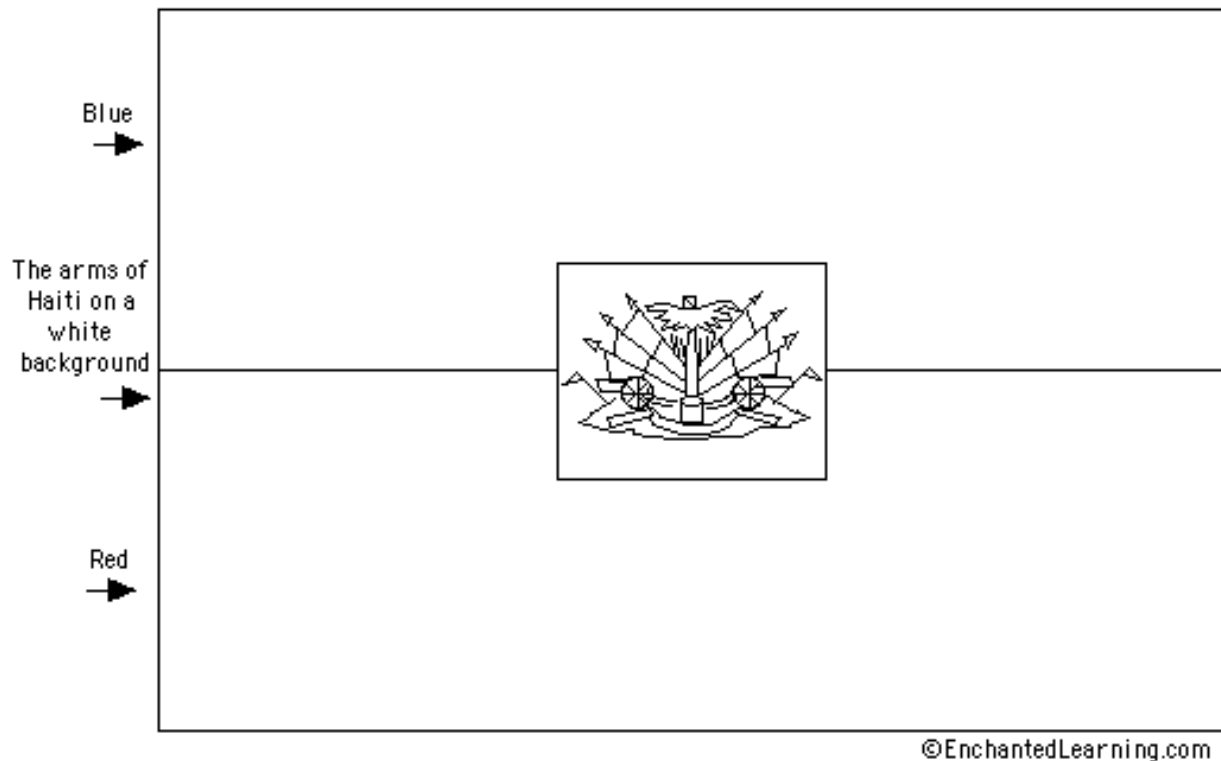
©EnchantedLearning.com

Cuba's flag was adopted on May 20, 1902, when Cuba gained its independence from Spain. The flag was designed in 1848 for the liberation movement.

The Cuban flag consists of five equal horizontal bands of blue and white, plus a red triangle on the hoist side, featuring a single white star (La Estrella Solitaria). The triangle is the Masonic symbol of equality. This flag was modeled on the [US flag](#). The width is twice the height.

1. What colors are in this flag? _____
2. When was this flag adopted? _____
3. In what year was this flag designed? _____

Haiti Flag Quiz



The flag of the Republic of Haiti was adopted on May 18, 1803. Haiti had been a colony of France since 1697, but the people rebelled in 1803 and Haiti achieved independence on January 1, 1804.

The Haitian flag is a red and blue bicolor; for state occasions, the Arms of Haiti are added to the center of the flag on a white background. The colors red and blue were chosen from the French flag. The Haitian arms depict a royal palm in the center topped with a red and blue cap of liberty. There are also six blue and red flags, two smaller red banners on the sides, many weapons (rifles with bayonettes, two yellow cannons and many cannonballs), a drum, an anchor, green grass, and a white banner reading "L'UNION FAIT LA FORCE," meaning "Union is Strength."

Haiti is located in the Caribbean Sea. Christopher Columbus sailed to Hispaniola in 1492. Haiti and the Dominican Republic constitute the island of Hispaniola, located east of [Cuba](#); Haiti occupies the western third of the island. Haiti's capital city is Port-au-Prince.

1. What are the two major colors in this flag? _____
2. When was this flag adopted? _____
3. When did Haiti become independent from France? _____

Kids Project: Making Bongo Drums

By Jessica Reed, eHow Contributor

Bongo drums are made in pairs attached in the center and played with the hands. The instrument was developed in eastern Cuba and gained popularity in America in the 1940s and '50s. Today, you can create your own set of bongos using coffee cans and oatmeal tainers.



Preparing Materials

To start your bongo drum project, clean out two coffee cans or two oatmeal containers. For some variety, you can use one of each to create bongo drums with two distinct sounds. Wash out the coffee can and wipe out the oatmeal container with a paper towel. Dry them thoroughly and leave the lids off so they can air dry. Clean the lids if needed. After your containers are clean and ready to go, you can decorate them however you choose. Acrylic paint works on the oatmeal container, while the coffee can may need spray paint. A second option is to wrap a piece of paper around each container and tape it. Cut the paper to size and make sure it fits snugly. Paper will be easier to decorate than paint.

Adding Decorations

A variety of decorations can be used, from glitter to markers and crayons. Draw pictures or cut shapes out of craft foam and glue them to the sides of the drum. Use construction paper to add color. Stamps are also helpful. Encourage children to be creative with their designs. Providing a variety of craft materials for their use gives them the opportunity to experiment as they create their artwork.

Assembling the Bongo Drum

Once the decorations are finished, you can assemble the drum. To connect the two bongos together, hot glue two large wooden beads between the two containers. Wait for the glue to dry before using. Place the lids back on each container. The lid provides the surface to bang on, and children can experiment to see which part of the lid creates different noises. Finally, add the strap. The strap can be made of ribbon, string or any other long, thin material. Punch a hole near the top of each drum and tie the string through it. The coffee can is strong and will require drilling to create a hole. Hot gluing the string is an alternate option. When everything is dry, the bongos are ready to play.

Read more: [Kids Project: Making Bongo Drums | eHow.com http://www.ehow.com/way_5318572_kids-project-making-bongo-drums.html#ixzz1WnnXxEOY](http://www.ehow.com/way_5318572_kids-project-making-bongo-drums.html#ixzz1WnnXxEOY)

Cuba's Flag - Answers

Cuba's flag was adopted on May 20, 1902, when Cuba gained its independence from Spain. The flag was designed in 1848 for the liberation movement.



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The Cuban flag consists of five equal horizontal bands of blue and white, plus a red triangle on the hoist side, featuring a single white star (La Estrella Solitaria). The triangle is the Masonic symbol of equality. This flag was modeled on the [US flag](#). The width is twice the height.

1. What colors are in this flag? Red, white, and blue
2. When was this flag adopted? May 20, 1902
3. In what year was this flag designed? 1848
4. Which flag was its design based upon? the USA

Haiti's Flag - Answers

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1. What are the two major colors in this flag? Red and blue
2. When was this flag adopted? May 18, 1803
3. When did Haiti become independent from France? 1804
4. In which sea is Haiti located? the Caribbean Sea



Resources

The Artists:

www.creolechoir.com

<http://www.imgartists.com/?page=artist&id=1195>

Lesson plan assistance about the earthquake in Haiti:

<http://learning.blogs.nytimes.com/2010/01/13/resources-for-teaching-and-learning-about-the-earthquake-in-haiti/>

<http://www.freelyeducate.com/2010/01/free-lesson-plans-and-educational-sites-on-haiti-earthquakes.html>

Cuba & Haiti:

<http://www.racebridgesforschools.com/antonio/sacrelessonplan.pdf>

<http://www.cubaheritage.org>

<http://regions.mrdonn.org/centralamerica.html>

<http://www.katw.org/pages/sitepage.cfm?id=154>
Kids Around the World site for children

<http://www.fotcoh.org/haiti.html>

Haitian Creole vocabulary list:

<http://www.fotcoh.org/vocabulary.html>

Curriculum Frameworks

This performance and guide provide opportunities for your students to explore a variety of topics. For your convenience we list below applicable Massachusetts learning standards. This list is by no means exhaustive. Please use this list as a guide to assist with creating lesson plans.

Curriculum Connections:

Cultural diversity
Social studies,
Music
History
Cultural Heritage
Current events

History & Geography

2.1 (locate continents, countries, etc. on a map) and
4.27—4.30 (climate, resources and languages of Central America and Caribbean Islands, etc.)

Music

Standard 6: Purposes and Meanings in the Arts
Standard 7: Roles of Artists in Communities

PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER'S **CONCERT HALL and RAND THEATER**

School Bus Parking: Students should be dropped-off at Haigis Mall off of Massachusetts Avenue.

University Security will direct buses to an appropriate parking lot during the performance (typically by the football stadium). PLEASE BE SURE YOUR BUS DRIVER KNOWS THAT ALL PERFORMANCES LAST APPROXIMATELY 1 HOUR AND THEY SHOULD RETURN A FEW MINUTES BEFORE THE ANTICIPATED END TIME. If drivers are not with the buses, they may miss the radio call from security asking them to return for pick-up, resulting in unnecessary delays returning to your school.

Individual cars: If necessary, individuals may drop-off students with a chaperone at Haigis Mall (you will be directed by security to the mid-point turn of Haigis Mall – see map) prior to parking. **We recommend parking in the Campus Center Parking Garage to avoid searching for a metered space.** It is a five-minute walk to the Concert Hall. All other available parking during weekdays is at meters. Available lots and pricing (current as of 1/1/07) are listed below:

Parking in the Garage is available to our patrons at a discounted rate of \$1. To receive this rate you MUST give the Garage attendant a parking pass. To receive your pass, please call our office to let us know that you will be arriving by car. Parking passes are sent with the invoices. Please call (413) 545-2116 if you didn't receive one.

Parking meters are enforced Monday – Friday, 7AM – 5PM. Meter rates are \$1.00 per hour.

Parking Garage – near Campus Center, across from the Mullins Center off Commonwealth Avenue

Lot 34 – Behind Visitors Center with 3, 5 & 10-hour meters available

Haigis Mall – 2 hour maximum on meters

Lot 62 - Adjacent to Fernald Hall with 3 hour maximum on meters, limited spaces available.

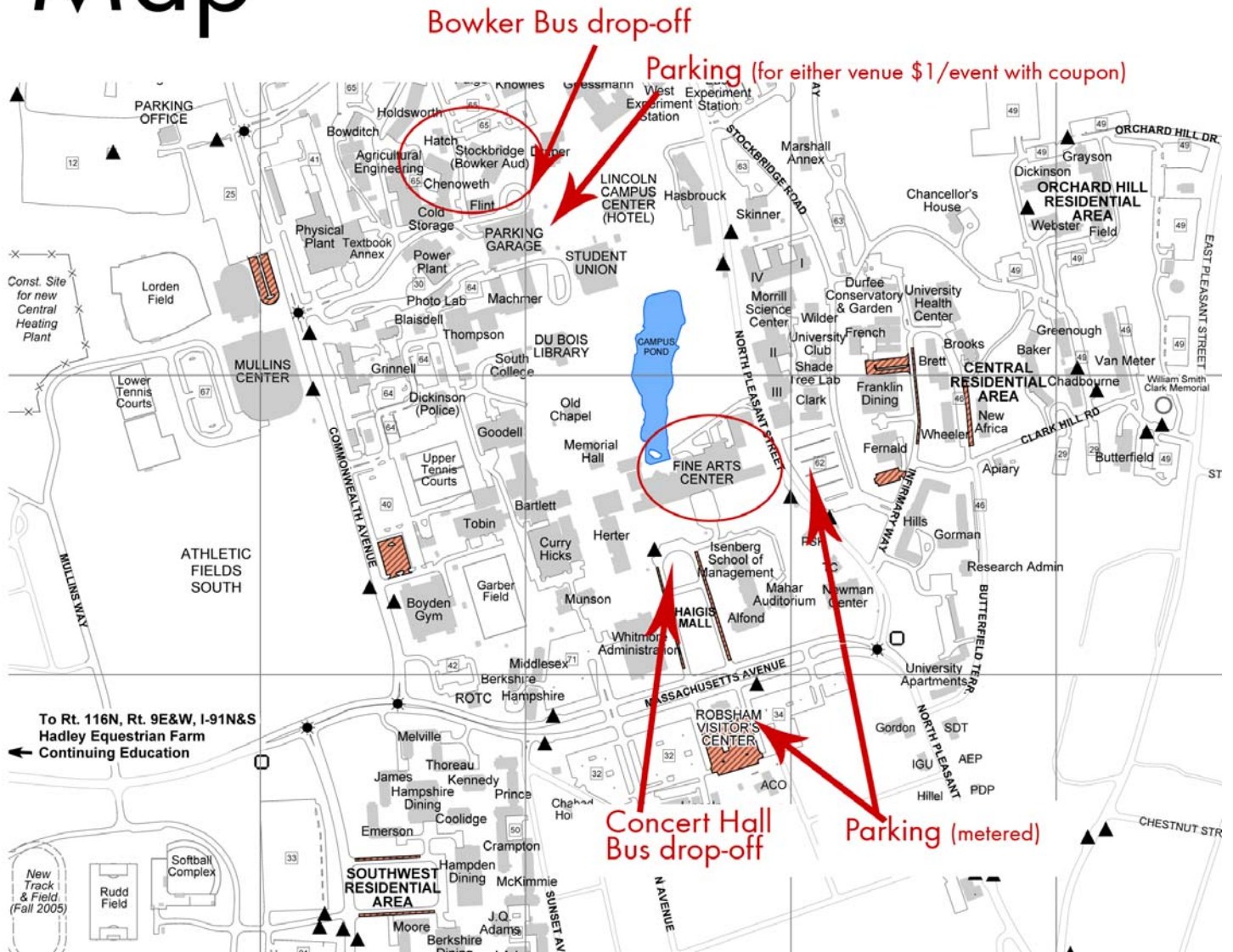
From the North: (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 “To the University of Massachusetts.” Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the South: (Springfield, Holyoke) I-91 north to Route 9. Turn right (east) on Route 9 over the Coolidge Bridge and through Hadley. Turn left (north) on Route 116 (across from Staples) heading toward campus. Turn right at first exit at “University of Massachusetts,” then bear right onto Massachusetts Avenue toward campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the West: (Northampton, Pittsfield) Route 9 east through Northampton and over Coolidge Bridge. Follow remaining directions under “From the South”.

From the East: (Belchertown, Ludlow) North on Routes 21, 181 or 202 to Route 9 into Amherst. Right on to North Pleasant Street (main downtown intersection), north through center of town. Turn left at Triangle Street (Bertucci's Restaurant on your right), rejoining North Pleasant Street. To reach Lot 34 and Haigis Mall continue on main road, which becomes Massachusetts Avenue. Haigis Mall will be on your right, Lot 34 on your left.

Map



For Concert Hall, Rand Theater and Bowker Auditorium – Patrons traveling by car are encouraged to park in the parking garage. Discounted parking is available in the garage for \$1. A parking permit is required for discounted parking in the garage. Please call the Arts & Educational Programs Office if you require permits at (413) 545-2116. All other parking on campus is at available meters at the rate of \$1 per hour. Parking is enforced Monday – Friday, 7AM – 5 PM.

Buses will drop-off students as indicated on map. Buses will be given parking instructions by Campus Security.