



GLOBAL ARTS: PERFORMANCE FOR SCHOOLS presents



Festival of South African Dance **Tuesday, October 17, 2017** **at 10:00am, Fine Arts Center Concert Hall**

The University of Massachusetts Fine Arts Center Global Arts Performances for Schools Program is underwritten in part by **PeoplesBank**, A passion for what is **possible**.



Study Guides for Teachers are also available on our website at www.fineartscenter.com - under On Stage select Global Arts—Performances for Schools, then select Resource Room.

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. 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 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.



Theater Etiquette

Please 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 with applause at the end!

Curriculum Frameworks

This performance and guide provide opportunities for your students to explore a variety of topics. For your convenience we’ve listed 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: Dance, Music, Performance Art, Social Studies, World Culture, and History.

Music and Dance

Connections 6. *Purposes & Meanings in the Arts.*
Connections 7. *Roles of Artists in Communities.*
Connections 8. *Concepts of Style, Stylistic Influence, and Stylistic Change.*



About South Africa

This page of the study guide for Festival of South African Dance is generously provided by Arts Midwest



Arts Midwest World Fest

Study Guide

South Africa: Country and Culture

Introduction

South Africa, officially the Republic of South Africa, is the southernmost country in Africa. The country has a long history with many groups struggling to control its resources and land, but it has become a multiethnic society with vibrant traditions.

Population: 53 million

Capital: The South African government is located in four different cities.

Cape Town is the seat of Parliament and the legislative capital.

Pretoria is the executive capital with the President and Cabinet.

Bloemfontein is the judicial capital with the Supreme Court of Appeal.

Johannesburg is the seat of the Constitutional Court of South Africa.

Language: South Africa has 11 official and many more unofficial languages. The official languages are Afrikaans, English, Ndebele, Northern Sotho, Sotho, Swazi, Tswana, Tsonga, Venda, Xhosa, and Zulu. The most commonly spoken languages are Zulu, Xhosa, and Afrikaans.

Currency: South African Rand



Flag of South Africa

Geography and Climate

Although its land mass is one-eighth the size of the United States, South Africa has many neighboring countries—one of which, the small country of Lesotho, lies entirely inside the borders of South Africa. To the north South Africa's neighbors include Namibia, Botswana, and Zimbabwe. Its eastern neighbors include Mozambique and Swaziland.

South Africa's southern border includes more than 1,700 miles of coastline stretching along the Atlantic and Indian Oceans. The country's geography and climate are as varied as the languages and people who live there. Because the country is in the southern hemisphere, its coldest days are in July and its warmest days are in January—the reverse of what we experience in the Midwestern USA.

South Africa is largely a dry area with its western regions being semi-desert and the east seeing more precipitation. The spring, fall, and winter have many sunny days because most of the rain falls in the summer. The eastern coastline is lush and well-watered without much frost. The southern coast is also very green but less tropical. The southwestern corner of the country, known as the Cape of Good Hope, has wet winters and hot, dry summers, and a famous wind that blows nearly all year round.

History

South Africa's long history traces to prehistoric days. The country is called the Cradle of Humankind and home to a UNESCO World Heritage site because it contains some of the oldest archaeological and human fossil sites in the world. Thousands of years ago, the Khoisan and then Bantu, Xhosa, and Zulu peoples inhabited the southern tip of Africa. People migrated within the region over time and created communities, some of which included ironworks that date to 1050 CE.


European contact began in 1487 with the Portuguese followed by English and Dutch, all seeking a way to reach India to control the lucrative spice trade. Over the centuries, the European powers fought with each other and with powerful tribes like the Zulu and Xhosa for control of the region's resources including fertile lands and minerals such as diamonds.

In the early 1900s, a South Africa dominated by people of Dutch origin gained



independence from Britain. During this time, racial segregation became more enforced as a way to control the indigenous population. In 1948, this harsh system of segregation, called apartheid, became law in South Africa. Under apartheid, the rights of blacks and other ethnic groups were severely and violently restricted. This system lasted until 1994, when South Africa held elections in which all citizens could finally participate. Today the

Learn more at www.artsmidwestworldfest.org



About South Africa

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People and Culture

South Africa is often called the “Rainbow Nation,” a term coined by activist and leader Desmond Tutu to describe the country’s multicultural diversity.

Black South Africans make up around 80% of the population and belong to a variety of ethnic groups. Because of its colonial past, South Africa has a large number of Afrikaans, who are descended from Dutch settlers, and English speakers, from when the British began colonizing the region in the 1800s. French, Germans, and Portuguese settlers arrived beginning in the 1600s and brought many slaves from India and modern-day Indonesia. Because of this, Islamic and Hindu cultures and traditions are also prominent in South Africa.

The art, dance, and music of black African culture have been greatly influenced by this legacy of colonialism and the work of Christian missionaries. Songs today reflect a number of different styles such as gospel, jazz, and rock, but the music often has a strong local influence. For example, styles such as kwaito (house music), mbube (Zulu vocal), and kwela (jazzy street music often with a penny whistle) incorporate indigenous sounds.

Visual art in South Africa is also fusing traditional and modern. Artists draw inspiration from the masks, statues, and figurines of tribal culture, but they also employ European techniques and mediums.

Dance forms also reflect a fusion of tradition with colonial elements. Gumboot dance, for example, is an African dance that arose in the mines of South Africa, where black Africans were given rubber, knee-high Wellington boots to protect their feet. Gumboot dance became an alternative to drumming, which authorities restricted, and an accompaniment for work songs.

Food

The cuisine of South Africa is heavily meat-based and has produced the distinctively South African social gathering known as a braai, or barbecue. Braai is widely popular and includes meat, especially boerewors or spicy sausages, and mielies (maize) or Mielie-meal often eaten as a porridge, and pearl millet, a staple food of black South Africans. Pastries such like koeksisters and desserts like melktert (milk tart) are also very popular.

Indian food like curry is also popular, especially in the city of Durban with its large Indian population. Another local Indian specialty in Durban is the “bunny” or “bunny chow,” which consists of a hollowed-out loaf of white bread filled with curry.

The Portuguese community also has unique cuisine with spicy peri-peri chicken being a favorite. In fact, there is a South African Portuguese-themed restaurant chain called Nando’s that now has restaurants in the USA, United Kingdom, Canada, Australia, New Zealand, Malaysia, Kenya, and beyond.

Resources

National Geographic Kids: China
<http://kids.nationalgeographic.com/explore/countries/south-africa/>



Maropeng, Cradle of Humankind
 By flowcomm via Wikimedia Commons (CC BY 2.0)



Nelson Mandela, activist and first black African President of South Africa.
 Photo by South Africa The Good News (CC BY 2.0)



Fans at 2010 World Cup in South Africa.
 Photo by Flickr user Ceiso FLORES (CC BY 2.0)



Band at market in Durban, South Africa.



About The Artists



In the beginning, thirty years ago, Pantsula was the pacific expression of revolt for South Africans from the townships. Today, this dance is the proud expression of a vibrant culture.

Pantsula Dance Company

The Real Actions Pantsula Dance Company was established in 1992 by Sello Reuben Modiga with the aim of creating innovative creative minds for economical South Africa. It was established after realizing the talent of the youth of Orange Farm Extension 4 in Gauteng. The group

works with 30 young talented teenagers around the community and has traveled locally, provincially, nationally and internationally since its existence. Considering themselves ‘the real thing’, their unique interpretation of Pantsula distinguishes them from other groups. Real Actions believe that a positive impact on their community, through their passion for dance, will revive the spirit of ‘Ubuntu’, a Zulu word meaning “humanity”. The company is a collective that tells the stories of fragile lives, a danced theatre where energy transcends daily life.

The Choreographer

Coming from Orange Farm, a township located on the southern-most corner of Johannesburg, Sello Reuben Modiga is a talented and very inspiring choreographer, dance teacher, actor, MC, judge and director. His career took off in 1999 when he choreographed for a local group called “Ghetto Farm”. Since then he never looked back as he found his calling in the arts and culture. His big break came when he choreographed for the World Summit in 2003, and a dance piece called “Dlala Mapantsula” for Arts Alive in Sandton. His accolades include choreographing for the BMW Launch in 2004, Telkom Knockout Charity Cup for four consecutive years from 2005, and Gauteng’s carnival “Pale Ya Rona”, SABC Sports Awards in 2008, and Zakumi Launch to mention a few. He will be adjudicating at this year’s Redbull Battle where they will be looking at Overall Performance, Technical Executions, Originality, and Group Uniformity.



About The Artists

Gumboot Dance

With its roots in the apartheid era of the 20th century, the Gumboot dance became a part of urban South African working class culture defined solely by a pair of Wellington boots. Stomping their feet and slapping their boots, hats, and bodies, the men move to the rhythm that is in their blood. Kicking and coiling, the dancing troupes are caught up in an undying whirl of joyfulness. Frequent claps compliment fast repetitive steps. The spectators' feet are tapping and some begin to chant with the beat. The sweat glistens on each bare chest as the dancers both physically and passionately immerse in this liberating display of moving art. To see the men perform in unison is an experience that few can forget. This is not the only troupe of Gumboot dancers, even though the holiday makers will return home with their happy snaps and video recordings to remember the experience, they will know little of the cultural significance of what they saw. Unfortunately, most people recognize the Gumboot dance as South African, but few know about its origins as a response by mineworkers to their racial oppression under apartheid.



About the work:

Stimela-The Musical

Gumboot Dance Company: Excerpts from *Stimela-The Musical*

Gumboots is made up of five gumboot dancers, four male vocalists, and three band members comprising of a bassist, percussionist, and a drummer. The infused combination of band players and vocalists harmoniously create soothing and vibrant sound which complements the hard stumping Gumboot sound.

This program is a unique South African story which tells a tale of rural African men who come by train from all walks of life in search of greener pastures in the City of Gold, Johannesburg. As time passes, life proves to be more challenging than they expected as they work in hard conditions at the mines to make ends meet so they can send money back home. The journey unfolds through flashbacks as we learn about each man's story from the eyes of Zakhele Ndlovu, a young Zulu man who leaves behind his mother and the love of his life, Buhle Zwane. A vibrant musical piece told through narration, music and Gumboot dance. Enormously enjoyable and delivered with rare mixture of ferocity and vivacity passion and charm, this is yet another multi award winning play by writer and director Thapelo "Mthakathi" Motloutsi. The program is a fun yet poignant piece of theatre that touches on lost memories and unfulfilled hopes, all delivered by the brilliant actors and singers such as Siyabonga Hltshwayo, Nathi Malinga and Sizwe Nkosi.



About The Art Form

A Symbol of Oppression

At the height of the migrant labor system and the oppressive apartheid passed laws within the South African gold mines, laborers were forced to create their own forms of entertainment and communication. The strict laws at the time forbid the miners from talking to one another



which led to them developing their own “Morse Code” inspired communication system of slapping their gumboots (Wellington boots), stomping their feet and rattling their chains, which restrained them to their work stations. From this came an entertainment as the miners developed their percussive sounds and movements into a unique dance form and used it to entertain each other during their free time. To the miners, Gumboot dancing was not only a method to communicate and entertain, but also a method to survive.

It did not take long for the miners to attach lyrics to their newly found dance. The songs that were sung to go with the snappy movements dealt with working class life – drinking, love, family, and low wages. They would even sing about the cruel bosses and the despicable control they had over them. Quite amusingly, the bosses were none the wiser as the workers sang in their own native languages. By the end of apartheid, it had evolved beyond communication into the fully-fledged expressive art of the Gumboot dance we know today. Although the horrors which inspired the dance appear far more vividly in the dancer’s memory than in the upbeat performance in front of you, it remains an indigenous form of dance, and a vibrant and unique celebration of sheer human triumph during apartheid’s lowest phase. The story behind the stomps is a valuable message in South Africa’s history.



Learning Activities

Activity: Creating a Polyrhythm

What is a rhythm?

Before we can create a polyrhythm we have to know a little bit about Rhythm. Rhythm is a pattern of sound. Some of the sounds can be long or short and some sounds can be louder than others. Some sounds can be repeated either fast or slow. A repeated sound in a regular pattern is called a beat. Think of the ticking of a clock or the sound of your heart, those are examples of beats. Some beats can be louder than others. Think of your heart beat again. In most people the second part of the heartbeat is louder than the first. The second beat is the accent. Tempo is the speed at which the beats occur. When you listen to your heart at rest the tempo is slow but after a quick run around the block your heart is beating at a faster tempo. Rhythm is the combination of beats in an ORGANIZED pattern with accents and tempo. Polyrhythm occurs when several different rhythms are played at the same time.

Get your friends together and have one person be the “Beat Caller”. Divide the rest of the group into into 4 sections: A, B, C, and D. Each section chooses a different activity to make a sound. One group can stop their feet, one group can clap, another can slap their leg or knee and the last group can use their voice to make a word or sound.

For this activity we will use four beats.

Have the Beat Caller Count out the beats aloud. “One” “Two” “Three” “Four”.

Group A makes their sound on all four beats.

Group B only makes their sound when beats one and three are called.

Group C makes a sound when beats 2 and 4 are called.

Group D makes two sounds on each beat.

Each group can rehearse individually. If it helps they can count along with the Beat Caller, counting the beats out loud as they make their sounds. When each group can repeat their sound correctly bring all four groups together to perform. See if you can perform the rhythm without the Beat Caller.



Learning Activities

DID YOU KNOW?

During the mining strike of 1946, that led to the formation of the African Mine Workers' Union, miners communicated a secret code by tapping their gumboots.

The dance form came of age in the gold mines during the last decades of the 19th century. It stemmed from a code that mine workers devised among themselves because of the repressive ban on talking enforced by mine bosses.

Miners wore tall rubber boots to fight skin diseases caused by the dirty water that flooded the mine tunnels. The bosses discovered that providing gumboots (Wellington boots) to the workers was cheaper than attempting to drain the mines. Miners were also prevented by bosses from wearing their traditional dress in the mining compounds, which further estranged the miners from their rural roots. This created the miners uniform, consisting of heavy black Wellington boots, jeans, bare chest and bandannas to absorb eye-stinging sweat. The miners discovered they could communicate with one another through coded slaps on their boots and bare chests, so the migrant workers from diverse, ethnic backgrounds found common ground in an extended gumboot "chatter".

Enter gumboot dancing. Initially, mine bosses banned it outright, but eventually its qualities as an uplifting social activity, unlike the potentially destructive effects of alcohol, were acknowledged and even encouraged.

Some mines fostered the formation of gumboot dance troupes and organized gumboot dancing competitions. The mine bosses stood by, applauding the artistry of their workers, and for decades mine managers remained oblivious that the dancing they so appreciated was often coded criticism of poor conditions, bad pay, and the bigotry of white bosses.

Gumboot dancing has developed into a South African art form with a universal appeal a world-known dance; in schools children perform the dance. The dancers expand upon traditional steps, with the addition of contemporary movement, music and song. Extremely physical, the dancing celebrates the body as an instrument and the richness and complexities of South African culture.

Resources:

<http://www.enigmasa.com/gumboot-dancing/history-of-gumboot-dancing>

<http://pancocojams.blogspot.com/2016/10/the-origins-of-south-african-gumboot.html>

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

School Buses: 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

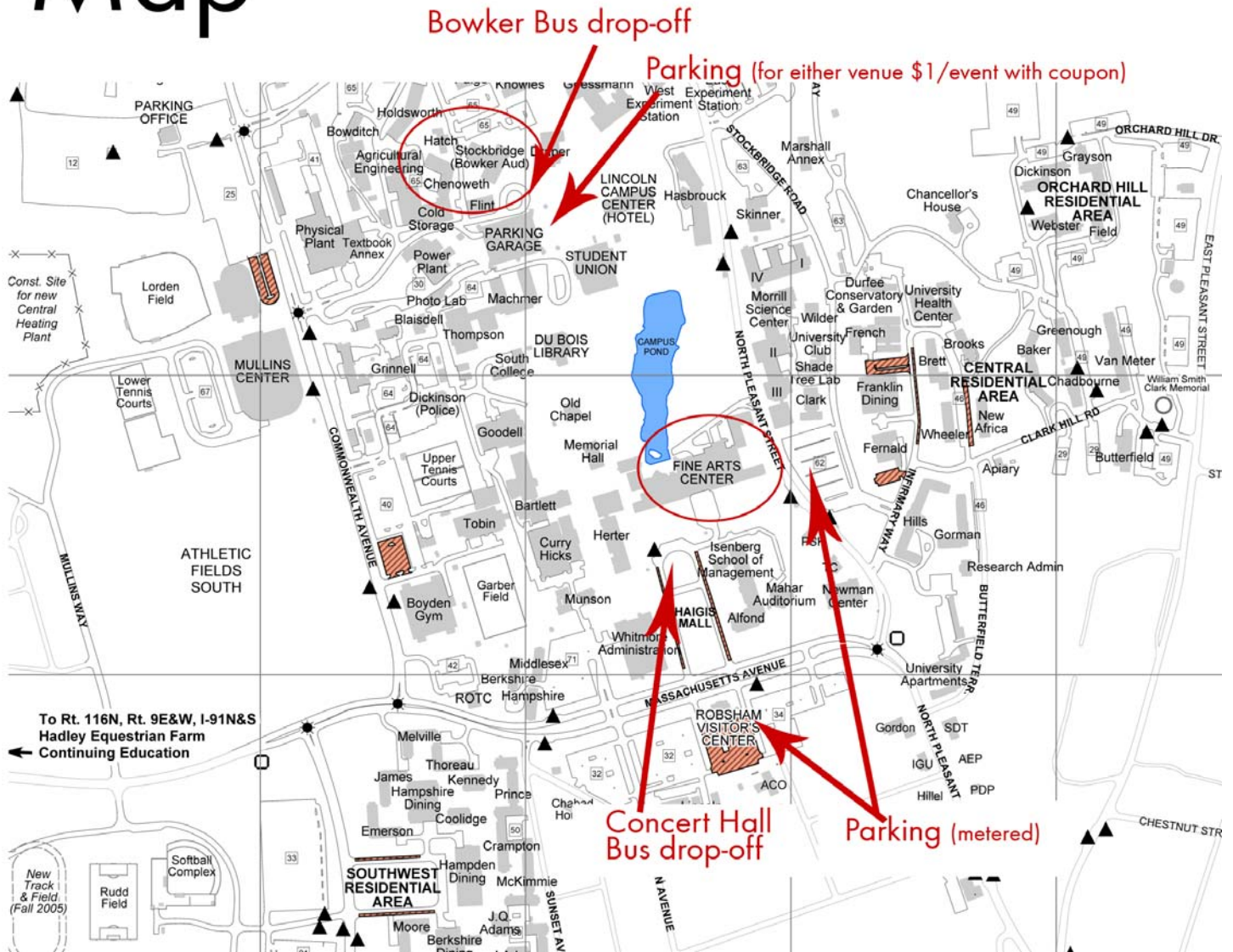
Lot 62 - Adjacent to Fernald Hall with 3 hour maximum on meters, limited spaces available.

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”.

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.

