



GLOBAL ARTS:

Performances For Schools

Presents



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18 West 21st Street Room 202, New York, NY 10010 (212)633-9595

Philadanco

Thursday, March 10, 2011 at 10AM

Fine Arts Center Concert Hall

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

Please fill out our online surveys at <http://www.umass.edu/fac/centerwide/survey/ppcef.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

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“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!



the Artist

BACKGROUND INFORMATION

PHILADANCO formally known as **The Philadelphia Dance Company** was founded in 1970 by Joan Myers Brown who perceived a need in the Philadelphia area for a performing company for minority students. She resolved some day to provide young dancers with the opportunity she lacked. Today, more than thirty-eight years later, she is Executive/Artistic Director of a company that is held in high esteem by its peers and critics across the nation, Canada, the Caribbean and Europe.

Now one of the country's largest predominately African-American dance companies PHILADANCO and Joan Myers Brown has received the legendary three R's - Respect, Recognition and Rewards.

Today **PHILADANCO** not only develops dancers that are constantly sought out by other professional companies, but it is also the Company that young people seek to join or participate in its renown training programs.

PHILADANCO presents a lecture/demonstration program that illustrates the company's stylistic and choreographic dynamism while paying homage to some figures in dance history that helped shape and build American character and culture. It introduces dance movement with audience participation and engages the students in a warm and friendly atmosphere while exposing them to the art form.

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.

U.S. History II - Reconstruction to the Present, 1877-2001

- Cold War America at Home: Economic Growth and Optimism, Anticommunism, and Reform, 1945-1980
- USII.25 Analyze the origins, goals, and key events of the Civil Rights Movement.
- Martin Luther King, Jr.
- Rosa Parks
- the 1955-1956 Montgomery Bus Boycott

Dance, Music, and Theatre

- Critical Response, Purposes and Meanings in the Arts
- The Arts Discipline - learn about and use the symbolic language of dance, music and theatre
- Connections to History, Criticisms, and Links to Other Disciplines



the Program

During the performance, the dancers will demonstrate movement that has the clarity of ballet, the stretch and emotional commitment of modern dancers, the deep-grounded rhythms of ethnic dance, and the sharp attack of jazz dancers. The following excerpts from **PHILADANCO'S** repertoire will be shared.

“Rosa”, A modern contemporary ballet performed by six women, “Rosa” is vivid tribute to civil rights activist of the 60’s, Rosa Parks, who refused to sit in the segregated back of the bus in Montgomery, Alabama.

“Suite Otis” (excerpt), A ballet inspired by the genius of the late Otis Redding, dedicated to the memory of the late Thelma Hill, Mr. Faison’s teacher, mentor and friend.

“Pretty is Skin Deep, Ugly to the Bone” (excerpt) is a jazz piece, for the entire Company in Mr. Beatty’s usual style of inner city interaction and challenge, at high voltage levels. This excerpt is set to the electrifying sounds of Earth, Wind & Fire.



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the Art form

SOME THINGS TO KNOW ABOUT DANCE

Modern dance is, like jazz music, one of the few art forms that developed in the United States. Both these art forms are relatively young, tracing their beginnings to the time around the turn of the 20th century. Modern dancers do not usually dance in ballet shoes or toe shoes, as ballet dancers do. Modern dancers dance with bare feet most of the time.

Sometimes dances tell a story. This is especially true of the “storybook ballets” such as *Cinderella*, *Sleeping Beauty*, *Swan Lake* and *The Nutcracker*. Modern dance does not always tell a story, but rather uses gesture, expression, form, movement, rhythm, energy, and music to convey feeling and emotion and communicate with the audience. As some modern dances do tell a story, others are simply to enjoy the shapes, images and mood created by the lighting, the music, the costumes and the movement of the dancers.

Dance, like all art forms, is a type of language. Visual artists communicate in language made up of materials like paint, clay, paper, fabric, metal and glass; actors use words and physical action; musicians communicate through their music. The words of a dancer’s language are created from gestures and technique that make up a movement vocabulary. When you watch a modern dance performance, see if you can pick out common everyday movements that the dancers use to communicate feelings, emotions, and ideas to the audience.

At the center of the dance performance is the choreography. Just as the composer of a musical piece puts notes together to form musical phrases to be played by trained musicians; the choreographer creates the steps and phrases of movement to be performed by trained dancers. Dance training is rigorous and both physically and mentally demanding. Athleticism and the ability to concentrate are both hallmarks of excellent dancers.

BEHIND THE SCENES

In addition to the dancers and the choreographer, there are many other important individuals that help create the magic of a dance performance. These may include:

***Lighting Designer:** The artist who designs the lighting seen on stage for each dance. Lighting is a very important element of the performance because it shapes the way we see the dancers, creates visual effects, and in every way enhances the mood of the piece.

***Stage Manager:** The person responsible during performances for calling lighting and sound cues for the dancers, and for supervising the technical crew that runs the curtains, sets, and so on.

***Sound Technician:** Since it is so expensive for dance companies to tour with live musicians, many companies use recorded music in their performances. Another advantage of recorded music is that it is played the same way in each performance so the dancer knows exactly when to dance each step. The sound technician is responsible for making sure the music is at its best in each performance hall-clear, static free and at the correct level.

***Costume Designer:** Whether dancers wear a simple leotard or an elaborately constructed outfit, you can be sure that the choreographer has thought about how the company should look on stage. All of the visual elements of a dance work are critical to its success and choreographers often work closely with the artists who design the costumes to achieve the effects that will best





Historical Context

CIVIL RIGHTS MOVEMENT

The civil rights movement was a struggle by African Americans in the mid-1950s to late 1960s to achieve civil rights equal to those of whites, including equal opportunity in employment, housing, and education, as well as the right to vote, the right of equal access to public facilities, and the right to be free of racial discrimination. No social or political movement of the twentieth century has had as profound an effect on the legal and political institutions of the United States. This movement sought to restore to African Americans the rights of citizenship guaranteed by the Fourteenth and Fifteenth Amendments, which had been eroded by segregationist Jim Crow laws in the South. It fundamentally altered relations between the federal government and the states, as the federal government was forced many times to enforce its laws and protect the rights of African American citizens. The civil rights movement also spurred the reemergence of the judiciary, including the Supreme Court, in its role as protector of individual liberties against majority power. In addition, as the Reverend Martin Luther King Jr. and other leaders of the movement predicted, the movement prompted gains not only for African Americans but also for women, persons with disabilities, and many others.

THE BIRTH OF THE CIVIL RIGHTS MOVEMENT

On December 1, 1955, Rosa Parks was arrested in Montgomery, Alabama, for refusing to give up her seat on a city bus to a white man. News of Parks' arrest quickly spread through the African American community. Parks had worked as a secretary for the local branch of the national association for the advancement of colored people. Because she was a well-respected and dignified figure in the community, her arrest was finally enough to persuade African Americans that they could no longer tolerate racially discriminatory laws.

After exchanging phone calls, a group of African American women, the Women's Political Council, decided to call for a boycott of the city buses as a response to this outrage. This suggestion was greeted with enthusiasm by local African American leaders, including the influential black clergy.

On December 5, members of the African American community rallied at the Holt Street Baptist Church in Montgomery and decided to carry out the boycott. Their resolve was inspired by the words of the Reverend Martin Luther King Jr.

Source: (http://www.encyclopedia.com/topic/Civil_Rights_Movement.aspx)



Heroes of the Movement



Rosa Parks

On December 1, 1955, in Montgomery, Alabama, Rosa Parks, an African-American seamstress, left work and boarded a bus for home. As the bus became crowded, the bus driver ordered Parks to give up her seat to a white passenger. Montgomery's buses were segregated, with the seats in the front reserved for "whites only." Blacks had to sit at the back of the bus. But if the bus was crowded and all the "whites only" seats were filled, black people were expected to give up their seats—a black person sitting while a white person stood would never be tolerated in the racist South. Rosa had had enough of such humiliation, and refused to give up her seat. "I felt I had a right to stay where I was," she said. "I wanted this particular driver to know that we were being treated unfairly as individuals and as a people." The bus driver had her arrested.

Martin Luther King, Jr., heard about Parks' brave defiance and launched a boycott of Montgomery buses. The 17,000 black residents of Montgomery pulled together and kept the boycott going for more than a year. Finally, the Supreme Court intervened and declared segregation on buses unconstitutional. Rosa Parks and the boycotters defeated the racist system, and she became known as "the mother of the civil rights movement."

Martin Luther King, Jr.



It wasn't just that Martin Luther King became the leader of the civil rights movement that made him so extraordinary—it was the way in which he led the movement. King advocated civil disobedience, the non-violent resistance against unjust laws: "Non-violence is a powerful and just weapon which cuts without wounding and ennobles the man who wields it." Civil rights activists organized demonstrations, marches, boycotts, strikes, and voter-registration drives, and refused to obey laws that they knew were wrong and unjust.

These peaceful forms of protest were often met with vicious threats, arrests, beatings, and worse. King emphasized how important it was that the civil rights movement did not sink to the level of the racists and hate mongers they fought against: "Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred," he urged. "We must forever conduct our struggle on the high plane of dignity and discipline." King's philosophy of "tough-mindedness and tenderheartedness" was not only highly effective, but it gave the civil rights movement an inspiring moral authority and grace.

Source: (<http://www.factmonster.com/spot/bhmheroes1.html>)



Learning Activities

Voices of Experience: Civil Rights through Oral History

Grade Level: **6-8; 9-12**

Subjects: **Social Studies; Reading & Language Arts**

The impact, struggles and successes of the Civil Rights Movement are probably best understood through those who lived and breathed this historic period. Oral histories are important and poignant vehicles for recording this first-hand experience.

Explain to or discuss with students what an oral history is and does. The following description from the [Oral History Society](#) offers this definition:

- Oral history is the recording of people's memories. It is the living history of everyone's unique life experiences.
- Oral history records people's experiences on sound and videotape. It is a vital tool for our understanding of the recent past. No longer are we dependent only on the written word.
- Oral history enables people who have been hidden from history to be heard, and for those interested in their past to record personal experiences and those of their families and communities.
- Oral history is new and exciting because it is interactive: it is shared history and a rare chance to actually talk to history face to face.
- Oral history preserves everyone's past for the future.

Have students brainstorm, from their general knowledge of what occurred during the Civil Rights Movement, what types of stories people might tell about their experience during this timeframe. For example, what if they marched with Martin Luther King? Or were among the African American or White citizens who witnessed the integration of high schools? Or were among the influential movement leaders?

Students should make notes on each oral history, noting:

- The person interviewed -- name, where he or she lived during the movement, his or her involvement, how the movement affected him or her
- A particular event that influenced the interviewee
- The interviewee's reactions to the period, the event
- How the interviewee fared -- how he or she worked toward equality, how he or she became involved in the movement, how he or she survived during the movement, how he or she came out of it in the end

Students can discuss as a class what they have learned about the Civil Rights Movement through these personal stories. They can then conduct oral histories of adults in their community who perhaps lived through these times.

Online Resources

The Rise and Fall of Jim Crow - Oral History Overview:

<http://www.pbs.org/wnet/jimcrow/education.html>

Oral History Association:

<http://omega.dickinson.edu/organizations/oha/>

Civil Rights Movement:

<http://americanhistory.about.com/cs-new/civilrights/>

Civil Rights Movement Resources:

http://cybersleuth-kids.com/sleuth/History/US_History/...

Guides for Using Oral Histories with Students:

<http://www.whyy.org/generations/oral.html>



Learning Activities

Learn For Yourself in Dance

Grade Level: 6-8

Subjects: Arts, Dance

Learning Background

Middle School students are learning many new basic elements in academic subjects such as: sequences and formulas in Math; patterns and cycles in Science; vocabulary and grammar in Language Arts; and personal and cultural histories in Social Studies. Did you know that these elements of learning are also the building blocks of dance? Give your students an opportunity to experience these essential elements in a creative way through the art of Dance. It is uniquely through the arts that students can integrate and express what they know and learn.

Overview

As they go through their school years, Elementary and Middle School students become more engaged in learning about how the world and people around them work. They can begin to see what it takes to be a dancer, make dances, and move to music. In the following lessons, students will learn some of the basic things a dancer and a choreographer need to know and do. Then, they can try it out for themselves.

Objectives

Students will:

- Learn how dancers prepare their bodies for dance class or performance with warm-up and stretching exercises.
- Explore and discover how to use different parts of the body and create shapes for dance.
- Invent movements and create shapes in time to music or sound while learning to build a dance.
- Learn about the dancers lives and how they think about making dances.

Assessment Recommendations

Dance is both a visual and a physical activity. Students must learn to "see and do" in order to dance. They must observe how the body makes straight lines and then use arms and legs to create those lines. These shapes are coordinated with music to counts of 8. There are many activities to try and master on the way to making a dance. In assessing what students are learning, look for:

How each student experiments with different ways of making the shapes?

- To what extent students are able to coordinate making shapes, adding actions (jumping, turning, freezing) while keeping the count of 8?
- What are the different ways students learn to do this activity: by watching others? By counting? By trying out different shapes on themselves?

The Middle School years present students with many challenges concerning their identity. With rapidly changing bodies and social relationships along with new academic demands, a study of dance and dancers can help students explore aspects of body image and how people come to identify themselves later in adult life, i.e. as dancers.

Ask students to study about dancers:

- How did the dancer you are studying get interested in the first place?
- How and where did they learn to dance?
- What are they trying to express in their dances?
- Provide some information about their company if they started or dance in one.
- Why did you pick this person to study? What have you learned from them that is important to you?

Students can obtain photos of the dancers they select from Web sites or books. Ask them to prepare a poster with the dancer's photo, and an arrangement of information cards based on the research questions. Students can send away for information from the dancers or their companies and include that in the display. Invite others in the school community to learn about dance and dancers from your students who can also answer questions as visitors view the display.



Resources and Vocabulary

Resources

On the Internet:

<http://www.pbs.org/teachers/>

<http://www.kidskonnct.com/subject-index/16-history/410-civil-rights-movement.html>

<http://teacher.scholastic.com/rosa/>

<http://www.neok12.com/Civil-Rights-Movement.htm>

<http://www.dne.org/dancedirectory>

<http://www.pbs.org/teachers/connect/resources/6235/preview/>

On the Page:

Roll of Thunder, Hear My Cry - Mildred D. Taylor

Life and Times of Rosa Parks - Kathleen Tracy

The Civil Rights Movement - Peter B. Levy

To Kill A Mockingbird - Harper Lee

Vocabulary - Civil Rights

Civil Rights, the rights guaranteed by a government to protect persons against unjust acts by government or individuals.

Desegregation, ending of segregation.

Discrimination, mistreating people of another group because they regard them as inferior or undesirable .

Integrate, removing all barriers and placing all groups of people together.

Jim Crow Laws, thousands of state and local laws which were passed by southern states to keep Blacks separated and in an inferior position.

Poll Tax, a fee charged to voters. A method used to keep poor Blacks from voting.

Prejudice, judging a group unfavorable, even if they do not know very much about its members.

Racism, deeply rooted prejudice which may be expressed in the idea that one race is superior to another.

Segregate, separating one group of people from another group of people.

Stereotype, a false mental picture of a whole group from knowing only one or two of its members.

Vocabulary - Dance

Classical Ballet, dance based on five basic foot and arm positions – that combine these holding positions with, flowing leaps and turns.

Modern Dance, performance dance based on natural human movement, which uses very individual forms of movement and is continually changing.

Choreograph (verb) to create a dance.

Choreographer (noun), the person who invents a dance.

Compose (noun) to create music.

Composer (noun), person who creates music.

Movement Vocabulary in ballet, the names of all the steps (which all ballet dancers use); in modern dance, what each company calls the steps they create.

Pointe Shoes, ballet shoes with stiff toes designed for women dancers so they can balance on the very tips of their toes, also called toe shoes.

Review (verb) to evaluate a performer or performance - (noun) the evaluation of a performer or performance.

Reviewer (noun), a critic who shares his or her opinion about a performer or a performance with the public; usually a knowledgeable person who writes for a newspaper or a magazine or appears on radio or television.

Solo, a dance or part of a dance done by one person who is usually alone on stage.

Pas de Trois, a dance for three.

Total Theater describes a dance in which the visual parts (scenery, costumes, and lights) are as important as the movement.

Downstage, area on stage closest to the audience

Upstage, the area on stage furthest away from the audience.

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.

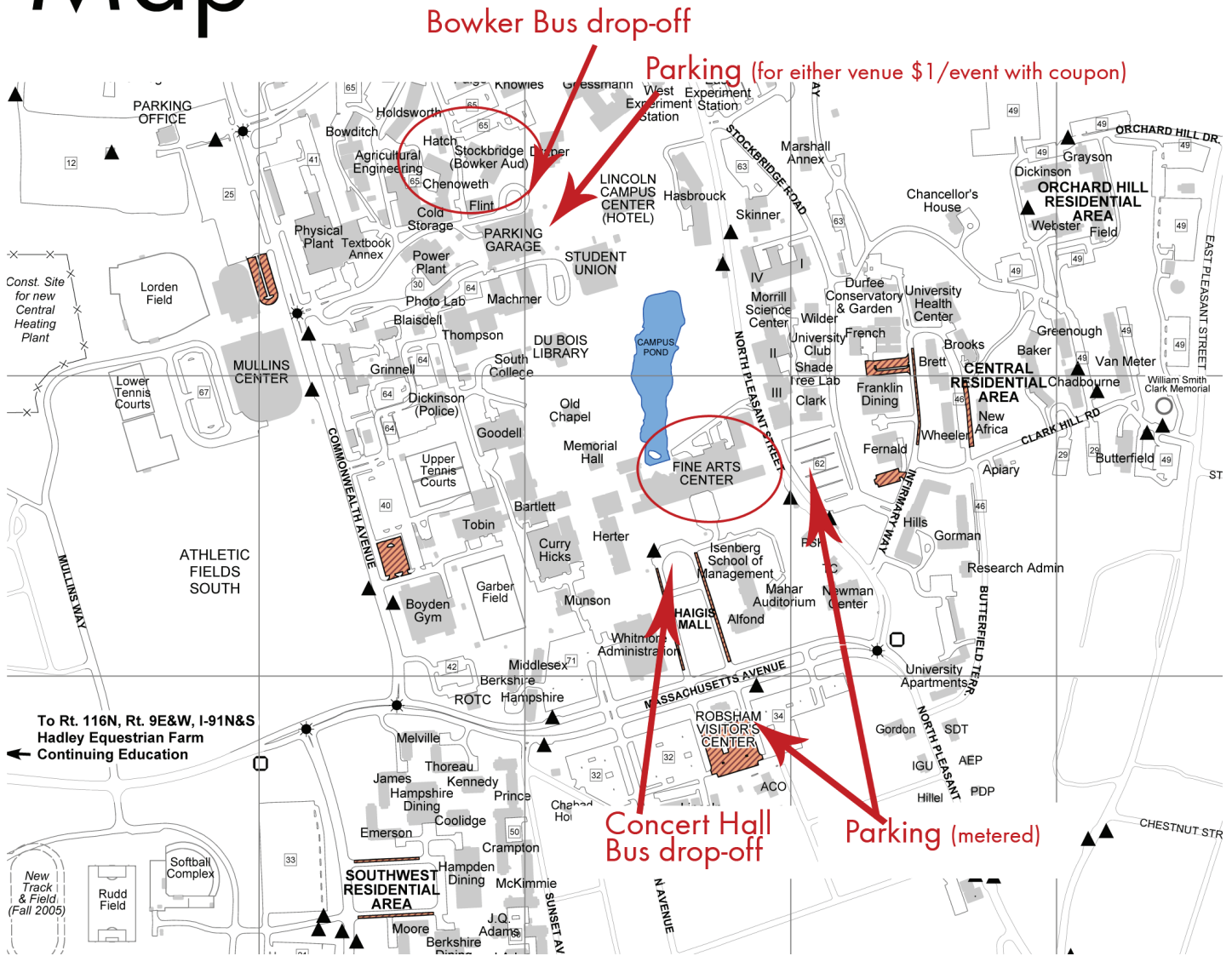
From the North: (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 "To the University of Massachusetts." Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. Continue through one light and watch for Lot 34 by the Visitors Center on your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