



08109 Youth Education

Creative Teachers...Intelligent Students...Real Learning

The Rite of Spring

Compagnie Heddy Maalem

Teacher Resource Guide

About UMS

One of the oldest performing arts presenters in the country, UMS serves diverse audiences through multi-disciplinary performing arts programs in three distinct but interrelated areas: presentation, creation, and education.

With a program steeped in music, dance, theater, and education, UMS hosts approximately 80 performances and 150 free educational activities each season. UMS also commissions new work, sponsors artist residencies, and organizes collaborative projects with local, national as well as many international partners.

While proudly affiliated with the University of Michigan and housed on the Ann Arbor campus, UMS is a separate not-for-profit organization that supports itself from ticket sales, grants, contributions, and endowment income.

UMS Education and Audience Development Department

UMS's Education and Audience Development Department seeks to deepen the relationship between audiences and art, as well as to increase the impact that the performing arts can have on schools and community. The program seeks to create and present the highest quality arts education experience to a broad spectrum of community constituencies, proceeding in the spirit of partnership and collaboration.

The department coordinates dozens of events with over 100 partners that reach more than 50,000 people annually. It oversees a dynamic, comprehensive program encompassing workshops, in-school visits, master classes, lectures, youth and family programming, teacher professional development workshops, and "meet the artist" opportunities, cultivating new audiences while engaging existing ones.

For advance notice of Youth Education events, join the UMS Teachers email list by emailing umsyouth@umich.edu or visit www.ums.org/education.

Cover Photo: Compagnie Heddy Maalem (Photo by Ben Rudick, courtesy of Jacob's Pillow)

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UMS Youth Education 08/09

The Rite of Spring
Compagnie Heddy Maalem

Heddy Maalem, artistic director

Wednesday, October 15, 2008
11:00am-12:10pm
Power Center

TEACHER RESOURCE GUIDE



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15 Minutes?**

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Compagnie Heddy Maalem (Photo by Ben Rudick, courtesy of Jacob's Pillow)

About the Performance

Coming to the Show



We want you to enjoy your time in the theater, so here are some tips to make your Youth Performance experience successful and fun! Please review this page prior to attending the performance.

What should I do during the show?

Everyone is expected to be a good audience member. This keeps the show fun for everyone. Good audience members...

- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Laugh only at the parts that are funny
- Do not eat gum, candy, food or drink in the theater
- Stay in their seats during the performance
- Do not disturb the people sitting nearby or other schools in attendance



Who will meet us when we arrive?

After you exit the bus, UMS Education staff and greeters will be outside to meet you. They might have special directions for you, so be listening and follow their directions. They will take you to the theater door where ushers will meet your group. The greeters know that your group is coming, so there's no need for you to have tickets.

Who will show us where to sit?

The ushers will walk your group to its seats. Please take the first seat available. (When everybody's seated, your teacher will decide if you can rearrange yourselves.) If you need to make a trip to the restroom before the show starts, ask your teacher.

How will I know that the show is starting?

You will know the show is starting because the lights in the auditorium will get dim, and a member of the UMS Education staff will come out on stage to introduce the performance.

What if I get lost?

Please ask an usher or a UMS staff member for help. You will recognize these adults because they have name tag stickers or a name tag hanging around their neck.

How do I show that I liked what I saw and heard?

The audience shows appreciation during a performance by clapping. In a musical performance, the musicians are often greeted with applause when they first appear. It is traditional to applaud at the end of each musical selection and sometimes after impressive solos. At the end of the show, the performers will bow and be rewarded with your applause. If you really enjoyed the show, give the performers a standing ovation by standing up and clapping during the bows. For this particular show, it will be most appropriate to applaud at the beginning and the ending.

What do I do after the show ends?

Please stay in your seats after the performance ends, even if there are just a few of you in your group. Someone from UMS will come onstage and announce the names of all the schools. When you hear your school's name called, follow your teachers out of the auditorium, out of the theater and back to your buses.

How can I let the performers know what I thought?

We want to know what you thought of your experience at a UMS Youth Performance. After the performance, we hope that you will be able to discuss what you saw with your class. Tell us about your experiences in a letter or drawing. Please send your opinions, letters or artwork to: **UMS Youth Education Program, 881 N. University Ave., Ann Arbor, MI 48109-1011.**



The Performance at a Glance

Who is Heddy Maalem?

Heddy Maalem was born in Batna, in the Aures, Algeria, to an Algerian father and a French mother. Before forming his own company in 1990, Mr. Maalem trained as a boxer and in the Japanese martial art of Aikido. *Black Spring* (2000) marked the beginning of Mr. Maalem's work with dancers of African origin from both France and the African continent. In addition to the staged performance, a film version made in collaboration with filmmaker Benoît Dervaux was co-produced by Arte France and Heures d'ete Productions as part of a series called DanseDanse-Danse. In 2001 at the Festival Danse à Aix, Heddy Maalem choreographed *Petite Logique des forces*, three solos in which the dancers are accompanied by images of the filmmaker Nicolas Klotz. A second collaboration with Benoît Dervaux in 2002 resulted in *L'Ordre de la bataille. Le Sacre du Printemps (The Rite of Spring)* followed in 2004. Consciously pursuing a pattern of alternating small pieces with large group works, in 2006 Mr. Maalem premiered a series of solos and short pieces, *Le Principe de solitude*, and *Un Champ de forces*, a piece for 12 dancers.

Who are Compagnie Heddy Maalem?

Compagnie Heddy Maalem is comprised of 14 West African dancers from Togo, Senegal, Benin, Mali and Nigeria. Mr. Maalem assembled this company specifically for *The Rite of Spring*.

About the performance

Maalem's explosive interpretation of *Le Sacre du Printemps* (The Rite of Spring). Mr. Maalem uses Stravinsky's story of a pagan spring ritual and transports it to Africa, inspired by his time in Lagos, Nigeria, the cacophony of a city of 12 million people echoed by Stravinsky's music. Highly dynamic dance sequences and overwhelming group scenes are interlaced with atmospheric film projections and intense scenes of silence that provide provocative contrast to the music.

IMPORTANT NOTE: UMS would like to make you aware that in the final section of the piece there is some dance that is suggestive. We realize that teaching children about relationships can be a sensitive issue and a challenge.

As teachers, you have a great responsibility to educate your students; therefore, it is important to talk to your students about the dance they will see before coming to the performance.

What does a choreographer do?

Choreography (also known as dance composition) is the "art of making visual structures in which movement occurs." People who make these compositions are called choreographers. A choreographer creates a dance by having a vision and then arranging or directing the movements of the dancers. The choreographer must work closely with the dancers, the stage manager and musicians during rehearsals. Although mainly used in relation to dance, choreographers also work in various settings including fencing, gymnastics and ice skating.

What is Modern Dance?

Modern dance is a phenomenon that started in the early 20th century, when individual dancers felt the need to break away and create a form of dance based on more natural motions of the human body. There is no specific definition for what makes something modern dance, as the concept of "modern" was simply applied

**"...In each solo
I find a way to
twist, to pivot
the statue of the
human shape,
to see all its
facets, to set it
in movement,
to establish its
mystery and its
depths."**

- Heddy Maalem

to the dancers of the time who had begun a rebellion against the strict discipline of classical ballet. Today we perceive modern dance as a discipline defined by the people who began this movement and their individual traditions and followings. Now a widely appreciated style of performance, modern dance began as, and continues to be, an experiment in new ways of moving.

What is *The Rite of Spring*?

The Rite of Spring, commonly referred to by its original French title, *Le Sacre du Printemps* is a ballet with music by the Russian composer Igor Stravinsky, original choreography by Vaslav Nijinsky, and original set design and costumes by archaeologist and painter Nicholas Roerich, all under impresario Serge Diaghilev. The music is widely acknowledged as one of the greatest, most influential, and reproduced compositions in history. It is iconic for 20th century classical or avant garde European music, with innovative complex rhythmic structures, timbres, and use of dissonance. The scandal of a riot at its 1913 premier, caused by its innovative technique and content, made it one of the most internationally well known and controversial works in performance history.



© Patrick Fabre

Compagnie Heddy Maalem (Photo by Ben Rudick, courtesy of Jacob's Pillow)



Compagnie Heddy Maalem (Photo by Ben Rudick, courtesy of Jacob's Pillow)

About the Artists

About Hedy Maalem

Hedy Maalem was born in Batna, in the heart of the Aurès, of an Algerian father and a French mother. He was a prolific trained boxer and also studied aikido, and when he discovered dance it was as if it had always been a part of him. His faith in the strengths of his own body launched him into a long period of research to uncover his own movement.

In 1990 he founded his own company, and his early works: *Transport phenomena* (1991), *Corridors* (1992) and *Trois Vues sur la douce paresse* (1994) set the tone for his work, in which the choreographer works with the body as a poet works with words, as material.

His choreography, with its precise, sparse vocabulary, seeks clarity, legibility. In 1997, he created *Un Petit Moment de faiblesse*, a well-received solo, the prologue to *Beau Milieu* which premiered the same year at the Avignon Festival in the Vif du Sujet section. In *K.O. Debout*, a piece for seven dancers created in 1999 at the Maison de la Culture in Amiens, the choreographer developed further his requirement of the 'right' movement, a disavowal to and in counterpoint to the scrambled world of images and sounds.

In *Black Spring* (2000), Hedy Maalem brought together dancers of African origin born in France, as well as dancers from Nigeria and Sénégal, dealing with the recurring question of identity.

The humanity of this work impressed the documentary filmmaker Benoît Dervaux, who works with the Dardenne brothers. The film of *Black Spring* was coproduced by Arte France and Heures d'été Productions in a series which attained cult status, according to *Le Monde*, called *DanseDanseDanse*.

In 2001, in *Petite Logique des forces*, three solos created at the Festival Danse à Aix, the dancers are present, without violence but with a precision which forces the eye to watch: three figures extricate themselves, each dancing to the images

of the filmmaker Nicolas Klotz.

With *L'Ordre de la bataille* in 2002, Hedy Maalem questions the meaning of existence in a world which is literally a bloodbath. The question may be simple but the answer is complex, embodied by seven dancers from the South, with images by Benoît Dervaux.

In 2004, creating the last part of his trilogy, Hedy Maalem, continuing his collaboration with Benoît Dervaux, created his *Sacre du Printemps (The Rite of Spring)* for fourteen African dancers. Pursuing a policy of alternating which is essential to him, Hedy Maalem is now preparing a series of solos and short pieces, *Le Principe de solitude* which premiered in 2006. He is also working on *Un Champ de forces*, a piece for twelve dancers.



Hedy Maalem

Artistic Collaborators

Benoît Dervaux (Film/Images)

Benoît Dervaux was born in Belgium in 1966. He directed the documentary films *Gigi*, *Monica et Bianca*, *La Deviniere*, and *À Dimanche*. He is also a cinematographer and was a camera operator on *Rosetta* (1999) and *L'Enfant* (2005) by the Dardenne brothers, winners of the Golden Palm at the Cannes Festival. His collaboration with Hedy Maalem, *Black Spring*, co-produced by Arte France and Heures d'Été Productions, won "Best Choreography" for the Camera Award at the New York Dance on Camera Festival 2003. He also collaborated with Hedy Maalem on *L'Ordre de la bataille* and *Le Sacre du Printemps*.

Benoît Declerck (Soundtrack Composer)

Benoît Declerck was born in Liege, Belgium in 1969, studied sound engineering at the INSAS in Bruxelles, and participated in the construction of several documentaries. He collaborated with Benoît Dervaux on *Gigi*, *Monica et Bianca*, *La Deviniere*, and on *À Dimanche*, and was sound technician for the feature films *Rosetta*, *Le fils*, and *L'Enfant*. He also works in venues with live performances and on recordings. With Hedy Maalem he has worked on *Black Spring*, *L'Ordre de la bataille*, and *Le Sacre du Printemps*.

Agathe Laemmel (Costume Designer)

Agathe Laemmel has been a costume designer since 1990. She has worked with Hedy Maalem since 1999, as well as with Frederic Lescure and Alfred Alerte; with theater directors such as Stephane Fievet, Benoit Bradel, and Jacques Dacqmine; and with directors such as Emilie Chedid, Igor Wojtowicz, and Christophe Barraud.

Members of the Company

Rachelle Agbossou

Rachelle Agbossou has performed with the Ballet National du Bénin and the Ori-Dance club company. She has performed all over Africa and in China. In addition to her work with Cie Hedy Maalem, she studies with several choreographers including Rokiya Kone of the Koteba Company, based in Côte d'Ivoire.

Koffitse Akakpo-Adzaku

Koffitse Akakpo-Adzaku was born and trained in Lomé, Togo. In 2004 he performed in the Dance Meet Dance Festival (Lagos, Nigeria), then in the 5th Meeting for choreography in Africa (5e Rencontres chorégraphiques de l'Afrique) with Motra Company of Togo. He completed his dance training with the choreographer Harold George, and moved to Burkina Faso in order to work with La Termitière CDC and Kongo Ba Teria in Ouagadougou.

Awoulath Alougbin

Awoulath Alougbin has danced with choreographers Koffi Kôkô and Kettly Noël on international tours. She joined the Ballet National du Bénin in 2001, during which time she also participated in a course at Montpellier Danse.

Alou Cissé

Alou Cissé is originally from Mali. Cissé has worked with Serge Compardon, and has been dancing with Cie Hedy Maalem since 2002. He is also part of the permanent workshop of Kettly Noël in Bamako, Mali.

Dramane Diarra

Dramane Diarra is originally from Mali. He has been dancing with Cie Hedy Maalem since 2001, and is part of the permanent workshop of Kettly Noël in Bamako, Mali.

Marie Diedhiou

Marie Diedhiou is originally from Sénégal. She has studied with many African choreographers, including Pierre Ndoumbe, Mariama Ngom, Fode Badji, Bertrant Saky Tchebe, Sandra Laye and Andreyra Ouamba. She has also studied with international choreographers Fred Bendongue, Reggie Wilson, Esther M. Baker and Djibril Diallo.

Vincent Etagweyo

Vincent Etagweyo has worked and performed both in Nigeria and abroad with numerous choreographers, including: Muiyiwa Oshineke, Abel Utuedor, Adedayo Liadi, Anthony Odey, Opiyo Okach, and Hedy Maalem. He is a member of the Body Language Klinik, and a qualified member of the Dance Guild of Nigerian Dancers. He is also a solo dancer, and has presented his work in many dance theatres.

Amie Gomis

Amie Gomis is originally from Sénégal. She began dancing at a very young age with the Kakatar Company in Dakar. She studied African and contemporary dance with international choreographers including Reggie Wilson, Fred Bendongue, Namaina Ngom and Bertrand Stchebe. She joined Cie Hedy Maalem in 2004.

Marie Pierre Gomis

Marie Pierre Gomis is originally from Sénégal. She joined Cie Heddy Maalem in 2004 and has since toured throughout Europe and Africa with the company.

Serge Anagonou

From 1990 to 1993, Serge Anagonou studied with the Théâtre du Mouvement in Lyon and worked on the creation of *Traces*, choreographed by Claude Decailot and assisted by Antoine Kete. In 1993, he worked with Elsa Wolliaston and became her assistant, participating in *Espoir* (1996), *Réveil* (1998) and *Pourquoi pas* (2004).

Hardo Papa Salif Ka

Hardo Papa Salif Ka founded the ballet of the Centre Culturel de Diourbel in Sénégal. Since 1999, he has worked with several companies including Medinatoul and 5ème Dimension. He has attended workshops directed by Carlos Orta, Flora Théfaine and Germaine Acogny in the second annual international dance course in Toubab Dialaw.

Alberto Jacinto Nhabangue

Alberto Jacinto Nhabangue has studied dance with with Boyzie Cekwana, Deirdre Davids, David Zembrano, Mat Voorter, Gilles Jobin and he is also trained in the-atre acting and works both as an actor and a dancer. In 2006 he joined the Kubilaï Khan Investigations Company (*Gyrations of Barbarous Tribes*), and joined Cie Heddy Maalem in 2008.

Kingsley Odiaka

Kingsley Odiaka was born in Nigeria. In 2000 he attended a workshop organized by the Centre Culturel Français in Lagos. He performed in *Danse Meet Dance* festival in 2004, and was selected as one of the artists chosen for *Chogom*, an event organized by the British Council in Lagos to celebrate the Queen's visit to Nigeria. He performed at the first edition of *Trufeasta*, an annual solo festival in Nigeria organized by Ijodee Dance Center.

Qudus Aderemilekun Onikeku

Qudus Aderemilekun Onikeku is a dancer, acrobat, actor, and writer choreographing in Lagos for over a decade. Yoruba tradition plays a role in his art. His solo *Lost Face* (2004) toured throughout Africa, Europe and the Caribbean. He also tours with *Alajotas*, as well as his recent project *Do we Need Coca en-Champagne*, (France), studying acro-dance. *Cola to dance?* Onikeku is currently a student of the National Higher School of Circus Arts (CNAC, in Châlons-en-Champagne, France), studying acro-dance.

Agnes Dru

No information available.



Compagnie Heddy Maalem (Photo by Ben Rudick, courtesy of Jacob's Pillow)

About the Performance

About the Choreography

When Hedy Maalem began preparing his work that would become *Black Spring* in Lagos, Nigeria, he also heard echoing inside his head bits of Stravinsky's *Sacre du Printemps* (*The Rite of Spring*). In the bustle and clamor of a city of 12 million inhabitants, this African New York revealed the grotesque, savage features of Western modernity.

After *Black Spring* and *L'Ordre de la bataille*, this is the third part of his trilogy on Africa and the African experience. In *Black Spring*, Hedy Maalem uncovers the overused clichés about black Africa and exposes the stereotyped precepts of the West, including his own. *L'Ordre de la bataille* stays away from a narrative, choosing instead to place seven dancers from the South in front of giant filmed images, evoking the coming chaos as they march in formation, showing the explosion of bodies in love and war. At the beginning and at the end, the simple presence of a slim female body or a hesitant duo between a man and a woman insinuate the possibility of new lives beginning.

In 1913 in *Le Sacre du Printemps*, Stravinsky brought the sight and sounds of life through the spasms of a killing, the death of a young girl burned in a "primitive" ritual. It was said that the work by Nijinsky and Stravinsky was an emblematic combination of the barbarism and modernity of the twentieth century. Jacques Rivière in his review of *Sacre* in September 1913, asked if Stravinsky's piece instead of evoking things, confirms them, that Nijinsky's choreography made the dance less interesting than the movement. In any case, Rivière spoke of *Sacre's* score as "without effusion," its "limited music," its way of "direct, deliberate expression" is also part of Hedy Maalem's choreography, straightforward, devoid of unnecessary prettiness, without artifice, all driving toward one goal, the "desire to express something to the letter."

The set is clear and simple. Hedy Maalem replaces the traditional "black box" space with the white cube favored by museums and galleries. The feeling it gives is neutral, chilly, and open. A black dance floor evokes the asphalt and the bare feet walking on it. Here Mr. Maalem assembles fifteen dancers, from Mali, Bénin, Nigeria, Sénégal and Guadeloupe. He gives them Stravinsky's score, its modern manifesto – Maalem wondering how these two excellent rhythms will face off. Benoît Dervaux, a documentary filmmaker, cinematographer and cameraman, who with Maalem won the Best Dance on Film prize at the New York Dance on Camera Festival of 2003 for a 26 minute film based on *Black Spring*, will bring the sounds and images of Lagos onstage interspersed with the music, which the choreographer has cut into two parts.

He sees a prologue in the form of a sunrise, with a sound which represents daybreak, then a sexual rite to the long crescendo of the Stravinsky score. The sounds of Lagos ripple over the crowd marching, the war begins with the closing thunder of the Russian's music. He sees the dawn light floating over the stage, the bodies being pulled offstage, a young man or woman left standing, moving just a little.

**Adapted from an
essay by Dominique
Crebassol, April 2004**

Lagos, Nigeria

The city of Lagos was an inspiration for Heddy Maalem as he began work on *The Rite of Spring*. The city of over 15 million is the second fastest growing city in Africa.

In 1950, fewer than three hundred thousand people lived in Lagos. In the second half of the twentieth century, the city grew at a rate of more than six per cent annually. It is currently the sixth-largest city in the world, and it is growing faster than any of the world's other megacities (the term used by the United Nations Center for Human Settlements for "urban agglomerations" with more than ten million people). By 2015, it is projected, Lagos will rank third, behind Tokyo and Bombay, with twenty-three million inhabitants.

In the 1980s, Lagos had a fearsome reputation among Westerners and Africans alike. Many potential visitors were kept away simply by the prospect of getting through the airport, with its official shakedowns and swarming solicitors. Once into the city, a gantlet of armed robbers, con men, corrupt policemen, and homicidal bus drivers awaited visitors.

Recently, Lagos has begun to acquire a new image. In the early years of the twenty-first century, the Third World's megacities have become the focus of intense scholarly interest. Authors like Robert Neuwirth that have lived in slum neighborhoods of Rio de Janeiro, Nairobi, and other cities, has come to see the world's urban squatters as pioneers and patriots, creating solid communities without official approval from the state or the market.

Stewart Brand, the founder of the Whole Earth Catalog and a business strategist based in Marin County, California, goes even further. "Squatter cities are vibrant," he writes in a recent article on megacities. "Each narrow street is one long bustling market." He sees in the explosive growth of "aspirational shantytowns" a cure for Third World poverty and an extraordinary profit-making opportunity. "How does all this relate to businesspeople in the developed world?" Brand asks. "One-fourth of humanity trying new things in new cities is a lot of potential customers, collaborators, and competitors."

In the dirty gray light of Lagos, however, Neuwirth's portrait of heroic builders of the cities of tomorrow seems a bit romantic, and Brand's vision of a global city of interconnected entrepreneurs seems perverse. The vibrancy of the squatters in Lagos is the furious activity of people who live in a globalized economy and have no safety net and virtually no hope of moving upward.

Around a billion people--almost half of the developing world's urban population--live in slums. The United Nations Human Settlements Program, in a 2003 report titled "The Challenge of the Slums," declared, "The urban poor are trapped in an informal and 'illegal' world--in slums that are not reflected on maps, where waste is not collected, where taxes are not paid, and where public services are not provided. Officially, they do not exist." According to the report, "Over the course of the next two decades, the global urban population will double, from 2.5 to 5 billion. Almost all of this increase will be in developing countries."

In 2000, the United Nations established the Millennium Development Goals. One of them is to improve the lives of a hundred million slum dwellers by 2020, in terms of shelter, water, sewers, jobs, and governance. This will require enormous expenditures of money and effort, but even if the goal is achieved nearly a quarter of the world's

population--more than two billion people--will still be living in conditions like those in Lagos.

As a picture of the urban future, Lagos is fascinating only if you're able to leave it. After just a few days in the city's slums, it is hard to maintain the scholar's excitement about this megacity. What they call "self-organization" is simply collective adaptation to extreme hardship. Traffic pileups lead to "improvised conditions" because there is no other way for most people in Lagos to scratch out a living than to sell on the street. It would be preferable to have some respite from buying and selling, some separation between private and public life. It would be preferable not to have five-hour traffic jams that force many workers to get up well before dawn and spend almost no waking hours at home. And it would be preferable not to have an economy in which millions of people have to invent marginal forms of employment because there are so few jobs.

Still people keep coming to Lagos, from the countryside even when there seems so little chance of getting ahead. According to Paul Okunlola, an editor at the Nigerian newspaper the Guardian, "They never believe there's no chance," he said. Okunlola described the largest market in Lagos: the Mile 12, on the highway heading north out of town, where foodstuff coming into the city is bought and sold wholesale. It is a muddy area--much of Lagos is reclaimed swampland--and workers with buckets of water earn seven cents washing the feet of market women. "That is the kind of entrepreneurship that keeps a lot of people in Lagos," Okunlola said. "If you took that to my home town, who would wash feet--and who would pay money for it, anyway? That is what drives Lagos." Folarin Gbadebo-Smith, the chairman of a district on Lagos Island, said that globalization, in the form of mass media, attracts Nigerians to Lagos as a substitute for New York or London.



**Traffic in Lagos,
Nigeria**

There was once a master plan for Lagos. There were to be thirty-five self-sufficient district centers, each with commercial, industrial, and residential zones, to prevent congestion on Lagos Island. Bridges would prevent traffic congestion and a light-rail and ferry system would bring commuters to the major business centers on the mainland and across to Lagos Island. To the east and west of the city, wetlands, forest, and agricultural land were reserved. However, on New Year's Eve, 1983, a bloodless coup overthrew civilian rule, and for the next sixteen years a series of military dictators from northern Nigeria treated Lagos, the country's center of democratic activism, as a source of personal enrichment. While the military rulers cut themselves in on the city's commercial action, the master plan was never implemented and infrastructure for the future 15 million inhabitants never materialized: It became a city of slums.

Other megacities, such as Bombay, Dhaka, Manila, and Sao Paulo, have spawned entire satellite cities that house migrants and the destitute, who lead lives that often have nothing to do with the urban center to which they were originally drawn.

Lagos expanded differently: there is no distinct area where a million people squat in flimsy hovels. The whole city suffers from misuse. Meanwhile, privatization was sold at cut rate prices, with the profits benefitting politicians or soldiers and their cronies. The remaining savings were devoured by the corrupt military regimes. (An official report released after the fall of General Babangida, in 1994, could not account for twelve billion dollars.)

The effect of these policies in Nigeria has been to concentrate enormous wealth in a few hands while leaving the vast majority of people poorer every year. The rare job that still awaits young men and women who come to Lagos pays less than it did a quarter century ago; it is also less likely to be salaried, and more likely to be menial. At the same time, the cost of rent, food, and fuel has soared.

The absence of government services in most neighborhoods rarely leads to protest; instead, it forces slum dwellers to become self-sufficient through illegal activity. They tap into electrical lines, causing blackouts and fires; they pay off local gangs to provide security, which means that justice in the slums is vigilante justice.

Nigerians have become notorious for their Internet scams, such as e-mails with a bogus request to move funds to an offshore bank, which ask for the recipient's account number in exchange for lucrative profit. The con, which originated in Lagos, represents the perversion of talent and initiative in a society where normal paths of opportunity are closed to all but the well connected. Corruption is intrinsic to getting anything done in Lagos: even morgues demand bribes for the release of corpses.

The government that came to power in the democratic elections of 1999 has begun to revive the old master plan for Lagos. Conditions in Lagos have marginally improved since the restoration of civilian rule. The traffic jams have eased slightly with new roads, and trash removal has increased.

Politicians are now trying to get rid of the informal markets clogging nearly every street, with mobile courts issuing fines. The sawmills, whose smoke smothers traffic on the Third Mainland Bridge, are slated for removal to a site on the far side of the lagoon; the floating slum by the bridge is to be demolished and its fishermen residents sent to new residences on the north shore; the scrap yards and stolen-goods markets in Ijora are to be relocated westward. Government officials talk of providing housing and job training to the displaced, to keep them anchored to their new neighborhoods. There are many in Lagos, however, that believe their fight to restore order in the city is useless.

Some see the megacity as an impending disaster. Specifically, the vision of twenty-three million people squeezed together and trying to survive, like creatures in a mad demographer's experiment gone badly wrong. Massive growth in population with a stagnant or shrinking economy is a recipe for the new urban destitute. And it is not just Nigeria or Africa that will feel the pain of Lagos's demise, it will be the rest of the world as well.

Adapted from George Paker's "The Megacity" The New Yorker. 82.37 (Nov 13, 2006): 64.

Stravinsky's *The Rite of Spring*

The Rite of Spring, commonly referred to by its original French title, *Le Sacre du Printemps* is a ballet with music by the Russian composer Igor Stravinsky, original choreography by Vaslav Nijinsky, and original set design and costumes by archaeologist and painter Nicholas Roerich, all under impresario Serge Diaghilev. The music is widely acknowledged as one of the greatest, most influential, and reproduced compositions in history. It is iconic for 20th century classical or avant garde European music, with innovative complex rhythmic structures, timbres, and use of dissonance. The scandal of a riot at its 1913 premier, caused by its innovative technique and content, made it one of the most internationally well known and controversial works in performance history.

History of the Composition

After coming up with the idea for the piece in 1910 from a fantasy vision of pagan ritual (his fleeting vision of a young girl dancing herself to death) while composing *The Firebird*. *The Rite of Spring* was composed between 1912 and 1913 for Serge Diaghilev's Ballets Russes. After undergoing revisions almost up until the very day of its first performance, it was premiered on May 29, 1913 at the Théâtre des Champs-Élysées in Paris and was conducted by Pierre Monteux.

The Ballets Russes staged the first performance. The intensely rhythmic score and primitive scenario—a setting of scenes from pagan Russia—shocked audiences more accustomed to the demure conventions of classical ballet. Different from the long and graceful lines of traditional ballet, arms and legs were sharply bent in Nijinsky's choreography. The dancers danced more from their pelvis than their feet, a style that later influenced Martha Graham. The “anti-ballet” aspects of the Nijinsky choreography included bodies curled inward not opened outward, bodies pulled downwards towards the stage, an emphasis on heavy steps, and a focus on grotesqueness not elegance.

The complex music and violent dance steps depicting fertility rites first drew catcalls and whistles from the crowd. At the start with the opening bassoon solo, the audience began to boo loudly due to the slight discord in the background notes behind the bassoon's opening melody. There were loud arguments in the audience between supporters and opponents of the work. These were soon followed by shouts and fist-fights in the aisles. The unrest in the audience eventually degenerated into a riot. The Paris police arrived by intermission, but they restored only limited order. The ballet completed its run amid controversy, but experienced no further disruption. The same performers gave a production of the work in London later the same year. Both Stravinsky and Nijinsky continued to work, but neither created pieces in this percussive and intense style again. The United States premiere was in 1924 in a concert version.

The Rite of Spring

The Rite of Spring is a series of episodes depicting a wild pagan spring ritual: “... the wise elders are seated in a circle and are observing the dance before death of the girl whom they are offering as a sacrifice to the god of Spring in order to gain his benevolence,” said Stravinsky, of the imagery that prompted the genesis of the work. Though the music is capable of standing alone, and was a great success in the concert hall, in conception it is inextricably tied to the action on stage. The Rite is divided into two parts with the following scenes:

Part I: Adoration of the Earth

- Introduction
- The Augurs of Spring (Dances of the Young Girls)
- Ritual of Abduction
- Spring Rounds (Round Dance)
- Ritual of the Rival Tribes
- Procession of the Sage
- The Sage (Adoration of the Earth)
- Dance of the Earth

Part II: The Sacrifice

- Introduction
- Mystic Circles of the Young Girls
- The Glorification of the Chosen One
- Evocation of the Ancestors
- Ritual Action of the Ancestors
- Sacrificial Dance (The Chosen One)

Though the melodies draw upon folklike themes designed to evoke the feeling of songs passed down from ancient time, the only tune Stravinsky acknowledged to be directly drawn from previously existing folk melody is the opening, first heard played by the solo bassoon. Several other themes, however, have been shown to have a striking similarity to folk tunes appearing in an anthology of Lithuanian folk songs.

Musical Style

Stravinsky's music is harmonically adventurous, with an emphasis on dissonance for the purposes of color and musical energy. Rhythmically, it is similarly adventurous, with a number of sections having constantly changing time signatures and unpredictable off-beat accents. Stravinsky revitalizes rhythm in *The Rite of Spring* by using asymmetrical rhythm, percussive use of dissonance, polyrhythms, polytonality, layering of ostinati (repeated ideas) and melodic fragments to create complex webs of interactive lines, and is influenced by primitivism (specifically, West African tribal art that was all the rage in Paris at the beginning of the 20th century).

Stravinsky scored the instruments of the orchestra in unusual and uncomfortable sounding registers (ranges) in *The Rite of Spring*, often as an attempt to emulate the strained sounds of untrained village voices. The most notable instance of this is heard in the opening bassoon solo which reaches to the highest notes of the instrument's range. The composer also called for instruments that, before the Rite of Spring, had rarely been scored for in orchestral music, including the alto flute, piccolo trumpet, bass trumpet, Wagner tuba, and güiro. The use of these instruments, combined with the aforementioned manipulation of instrumental ranges, gave the piece a distinctive sound.

Courtesy of http://en.wikipedia.org/wiki/Rite_of_Spring



A map of West Africa

West Africa

About West Africa

West Africa or Western Africa is the westernmost region of the African continent. Geopolitically, the UN definition of Western Africa includes the following 16 countries distributed over an area of approximately 200,000 square miles.

Benin	Liberia
Burkina Faso	Mali
Côte d'Ivoire	Mauritania
Cape Verde	Niger
The Gambia	Nigeria
Ghana	Senegal
Guinea	Sierra Leone
Guinea-Bissau	Togo

With the exception of Mauritania, all of these countries are members of the ECOWAS or Economic Community of West African States. The UN region also includes the island of Saint Helena, a British overseas territory in the South Atlantic Ocean.

Background

West Africa is oriented west of an imagined north-south axis lying close to 10° east longitude. The Atlantic Ocean forms the western and southern borders of the region. The northern border is the Sahara Desert, with the Niger Bend generally considered the northernmost part of the region. The eastern border is less precise, with some placing it at the Benue Trough, and others on a line running from Mount Cameroon to Lake Chad.

Colonial boundaries are reflected in the modern boundaries between contemporary West African nations, cutting across ethnic and cultural lines, often dividing single ethnic groups between two or more countries.

The inhabitants of West Africa are, in contrast to most of Sub-Saharan Africa, non-Bantu speaking peoples.

Geography and Climate

West Africa, if one includes the western portion of the Maghreb (Western Sahara, Morocco, Algeria, and Tunisia), occupies an area in excess of 230,000 mi², or approximately one-fifth of Africa. The vast majority of this land is plains lying not much above sea level, though isolated high points exist in numerous countries along the southern shore of the region.

The northern section of West Africa is composed of semi-arid terrain known as Sahel, a transitional zone between the Sahara desert and the savannas of the western Sudan. Forests form a third belt between the savannas and the southern coast, ranging from 100 to 150 miles in width.



Algerian desert

Culture and Religion

Despite the wide variety of cultures in West Africa, from Nigeria through to Senegal, there are general similarities in dress, cuisine, music and culture that are not shared extensively with groups outside the geographic region. Islam is the predominant historical religion of the West African interior and the far west coast of the continent;

Christianity is the predominant religion in coastal regions of Nigeria, Ghana, and Cote d'Ivoire; and elements of indigenous religions are practiced throughout. Before the decline of the Mali and Songhai Empires there was a sizable group of Jewish communities in areas like Mali, Senegal, Mauritania, and Nigeria. Today there are small Jewish populations in Ghana, Nigeria and Mali. Along with historic migrations, these religions have culturally linked the peoples of West Africa more than those in other parts of Sub-Saharan Africa.

The game Oware is quite popular in many parts of West Africa. Soccer is also a pastime enjoyed by many, either spectating or playing. The national teams of some West African nations, especially Nigeria, Ghana and the Ivory Coast, regularly qualify for the World Cup.

Mbalax, Highlife, Fuji and Afrobeat are all modern musical genres which enjoin listeners in this region. Traditionally, musical and oral history as conveyed over generations by griots are typical of West African culture.

A typical formal attire worn in this region is the flowing Boubou, which has its origins in the clothing of nobility of various West African empires in the 12th century.



The Djembe drum, whose origins lie with the Mandinka peoples, is now a popularly played drum among many West African ethnic groups. The Djembe, along with the highly intricate woven Kente cloth of the Akan peoples of Ghana and the distinct Sudano-Sahelian architectural style seen in the many mosques of the region, are the primary symbolic icons of West African culture.

History

The history of West Africa can be divided into five major periods: first, its prehistory, in which the first human settlers arrived, developed agriculture, and made contact with peoples to the north; the second, the Iron Age empires that consolidated both intra-African, and extra-African trade, and developed centralized states; third, Major polities flourished, which would undergo an extensive history of contact with non-Africans; fourth, the colonial period, in which Great Britain and France controlled nearly the whole of the region; fifth, the post-independence era, in which the current nations were formed.

Prehistory

Early human settlers, probably related to the Pygmies, arrived in West Africa around 12,000 B.C. Sedentary farming began around the fifth millennium B.C., as well as the domestication of cattle. By 400 B.C., ironworking technology allowed an expansion of agricultural productivity, and the first city-states formed. The domestication of the camel allowed the development of a cross-Saharan trade with cultures across the Sahara, including Carthage and the Berbers; major exports included gold, cotton cloth, metal ornaments and leather goods, which were then exchanged for salt, horses, and textiles.

**Children in
Serekunda,
Gambia**

Empires

The development of the region's economy allowed more centralized states and civilizations to form, beginning with the Nok civilization which began 500 B.C. and the Ghana Empire in the 8th century AD which stretched to the Mali empire. Based around the city of Kumbi Saleh in modern-day Mauritania, the empire came to dominate much of the region until its defeat by Almoravid invaders in 1052.

The Sosso Empire sought to fill the void, but was defeated (c. 1240) by the Mandinka forces of Sundiata Keita, founder of the new Mali Empire. The Mali Empire continued to flourish for several centuries (most particularly under Sundiata's grandnephew), Musa I before a succession of weak rulers led to its collapse under Mossi, Tuareg and Songhai invaders. In the fifteenth century, the Songhai would form a new dominant state based around Gao, in the Songhai Empire, under the leadership of Sonni Ali and Askia Mohammed. Further south, Osei Tutu and Okomfo anokye have started to build the Empire of Ashanti. Meanwhile, south of the Sudan, strong city states arose in Ife, Bono, and Benin around the fourteenth century. Further east, Oyo arose as the dominant Yoruba state and the Aro Confederacy as a dominant Igbo state in modern-day Nigeria.

Slavery and European contact

Following the 1591 destruction of the Songhai capital by Moroccan invaders, a number of smaller states arose across West Africa, including the Bambara Empire of Ségou, the Bambara kingdom of Kaarta, the Peul/Malinké kingdom of Khasso, and the Kéné Dougou Empire of Sikasso. Portuguese traders began establishing settlements along the coast in 1445, followed by the French and English; the African slave trade began not long after, which over the following centuries would debilitate the region's economy and population. The slave trade also encouraged the formation of states such as the Asante Empire, Bambara Empire and Dahomey, whose economies largely depended on exchanging slaves for European firearms, which were then used to capture more slaves.

The expanding Atlantic slave trade produced significant populations of West Africans living in the New World, recently colonized by Europeans. The oldest known remains of African slaves in the Americas were found in Mexico in early 2006; they are thought to date from the late 16th century and the mid-17th century. European and American governments passed legislation prohibiting the Atlantic slave trade in the 19th century, though slavery in the Americas persisted in some capacity through the century; the last country to abolish the institution was Brazil in 1888. Descendants of West Africans make up large and important segments of the population in Brazil, the Caribbean, Latin America, and the United States.

Colonialism

In the early nineteenth century, a series of Fulani reformist jihads swept across the Western Africa. The most notable include Usman dan Fodio's Fulani Empire, which replaced the Hausa city-states, Seku Amadu's Massina Empire, which defeated the Bambara, and El Hadj Umar Tall's Toucouleur Empire, which briefly conquered much of modern-day Mali. However, the French and British continued to advance in the Scramble for Africa, subjugating kingdom after kingdom. With the fall of Samory Ture's new-founded Wassoulou Empire in 1898 and the Ashanti queen Yaa Asantewaa in 1902, most West African military resistance to colonial rule came to an effective end.

Britain controlled The Gambia, Sierra Leone, Ghana, and Nigeria throughout the colonial era, while France unified Senegal, Guinea, Mali, Burkina Faso, Benin, Côte d'Ivoire and Niger into French West Africa. Portugal founded the colony of Guinea-Bissau, while Germany claimed Togoland, but was forced to divide it between France and Britain following First World War. Only Liberia retained its independence, at the price of major territorial concessions.

Postcolonial era

Following Second World War, nationalist movements arose across West Africa. In 1957, Ghana, under Kwame Nkrumah, became the first sub-Saharan colony to achieve its independence, followed the next year by France's colonies (Guinea in 1958 under the leadership of President Ahmed Sekou Touré); by 1974, West Africa's nations were entirely autonomous. Since independence, many West African nations have been plagued by corruption and instability, with notable civil wars in Nigeria, Sierra Leone, Liberia, and Côte d'Ivoire, and a succession of military coups in Ghana and Burkina Faso. Many states have failed to develop their economies despite enviable natural resources (see: Petroleum in Nigeria), and political instability is often accompanied by undemocratic government. AIDS is also a growing problem for the region, particularly in Côte d'Ivoire, Liberia, and Nigeria. Famine has been a problem in parts of northern Mali and Niger, the latter of which is currently undergoing a food crisis.

Conflicts

Until recently, most governments in West Africa were illiberal and corrupt and several countries have been plagued with political coups, ethnic violence and oppressive dictators. Since the end of colonialism, the region has been the stage for some of the most brutal conflicts ever to erupt. Among the latter are:

- Nigerian Civil War
- First Liberian Civil War
- Second Liberian Civil War
- Guinea-Bissau Civil War
- Ivorian Civil War
- Sierra Leone Civil War

Though a few countries like Ghana and Senegal have enjoyed relative stability and have even seen some growth, all progress in the region is contingent on the efficacy and justness of governance and the fair allocation of resources which, for the moment, both leave much to be desired.



Mother and child in Mali

Courtesy of http://en.wikipedia.org/wiki/West_Africa

Student busily working during a UMS in-school visit.



Lesson Plans

Meeting Michigan Standards

ARTS EDUCATION

Standard 1: Performing All students will apply skills and knowledge to perform in the arts.

Standard 2: Creating All students will apply skills and knowledge to create in the arts.

Standard 3: Analyzing in Context All students will analyze, describe, and evaluate works of art.

Standard 4: Arts in Context All students will understand, analyze and describe the arts in their historical, social, and cultural contexts.

Standard 5: Connecting to other Arts, other Disciplines, and Life All students will recognize, analyze and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.

ENGLISH LANGUAGE ARTS

Standard 3: Meaning and Communication All students will focus on meaning and communication as they listen, speak, view, read, and write in personal, social, occupational, and civic contexts.

Standard 6: Voice All students will learn to communicate information accurately and effectively and demonstrate their expressive abilities by creating oral, written and visual texts that enlighten and engage an audience.

MATH

Standard I-1: Patterns Students recognize similarities and generalize patterns, use patterns to create models and make predictions, describe the nature of patterns and relationships and construct representations of mathematical relationships.

Standard I-2: Variability and Change Students describe the relationships among variables, predict what will happen to one variable as another variable is changed, analyze natural variation and sources of variability and compare patterns of change.

CAREER & EMPLOYABILITY

Standard 7: Teamwork All students will work cooperatively with people of diverse backgrounds and abilities, identify with the group's goals and values, learn to exercise leadership, teach others new skills, serve clients or customers and contribute to a group process with ideas, suggestions and efforts.

TECHNOLOGY

Standard 2: Using Information Technologies All students will use technologies to input, retrieve, organize, manipulate, evaluate and communicate information.

WORLD LANGUAGES

Standard 2: Using Strategies All students will use a variety of strategies to communicate in a non-English language.

UMS can help you meet Michigan's Curricular Standards!

The activities in this study guide, combined with the live performance, are aligned with Michigan Standards and Benchmarks.

For a complete list of Standards and Benchmarks, visit the Michigan Department of Education online:

www.michigan.gov/mde

About the DVD

DVD

The DVD accompanying this guide full length production of Compagnie Heddy Maalem's *The Rite of Spring*. This DVD is for education purposes only. Please do not distribute or reproduce.

Heddy Maalem's version of *The Rite of Spring* is set to Stravinsky's original 1913 orchestral score (the recording heard in this piece was conducted by Pierre Boulez with the Cleveland Orchestra and recorded July 28, 1969 at Severance Hall, Cleveland, OH). Mr. Maalem takes *The Rite of Spring* out of its original early 20th century setting and brings it to Lagos, Nigeria in the 21st century. The original production by Nijinsky has been choreographed over 1,000 times by internationally esteemed choreographers such as Martha Graham, Paul Taylor, Pina Bausch and Shen Wei. Mr. Maalem's version is believed to be the first *Rite of Spring* set in Africa and performed by African dancers.

Suggestions for Watching the Performance

You don't have to have any special training or experience to watch dance. You will be taking in information with all of your senses: eyes, ears, even your muscles. You may be fascinated with the physical activity you see, the music, the production elements (lighting, costumes and props) or with a "story" the dancers tell you. Your muscles may even react to the action with a kinetic response as you empathize with the movements on stage; tensing when the dancers leap or bracing as they perform a daring fall or a remarkable lift. It is very natural to want to get up and dance after watching an inspiring performance. Open your mind to the moment; concentrate and raise your awareness to the immediate moment in front of you. The members of the audience are as much a part of the performance as the dancers are!

As the lights lower and the music begins, take a deep breath and relax in your seat. You are beginning to watch motion, movement, shape, line, rhythm, tempo, color, space, time and energy...dance. Allow yourself to let go of any notion that you already know what dance means, or has to mean. Release the notion that you have to look at dance as if you were reading a book. If you watch dance with this type of open mind, you may experience an emotion, an image or a feeling that you may not be able to describe. You may not know why or where these reactions come from, but don't worry. This is all a part of the magic of dance.

You may want to ask yourself some questions as you watch the performance:

What are the sensory properties in the dance?

What do you see? What do you hear? What are the dancers actually doing on the stage?

What are the technical properties in the dance?

What kind of space is being used? What are the shapes and designs being created? What kinds of energy, dynamics or motions are being used?

What are the emotional properties in the dance?

How does the movement on stage make you feel? How does the music make you feel? Do you think the music and movements work well together?

How did the film images effect the choreography? Did it add to or distract you from the performance?

What about the music? Did the dancer dance with or against the music?

What are the dancers wearing? Why do you think the choreographer and costume designer chose those specific clothes?

Every piece of choreography has a reason for being. Dances may be celebrations, tell stories, define moods, interpret poems, express emotions, carve designs or even help you to visualize music. As you watch a dance, a story may occur to you because of your past experiences. However, not all dances relate to stories. The sequences do not have to make literal sense. Allow images and personal feelings to come to the surface of your consciousness.

Following the Performance

After the performance, feel free to discuss your thoughts with others. Please don't be disturbed if others had a different reaction to the dance than yours. Take time to think about your personal images and thoughts. Was it enjoyable to watch? Did the dance remind you of experiences in your own life? Did the choreography inspire you to express yourself by writing a poem, drawing a picture or even creating your own dance?



Compagnie Heddy Maalem (Photo by Ben Rudick, courtesy of Jacob's Pillow)

Curriculum Connections

**Are you interested
in more lesson
plans?**

**Visit the Kennedy
Center's ArtsEdge
web site, the
nation's most
comprehensive
source of arts-
based lesson
plans.**

www.artsedge.kennedy-center.org

Introduction

The following lessons and activities offer suggestions intended to be used in preparation for the UMS Youth Performance. These lessons are meant to be both fun and educational, and should be used to create anticipation for the performance. Use them as a guide to further exploration of the art form. Teachers may pick and choose from the cross-disciplinary activities and can coordinate with other subject area teachers. You may wish to use several activities, a single plan, or pursue a single activity in greater depth, depending on your subject area, the skill level or maturity of your students and the intended learner outcomes.

Learner Outcomes

- Each student will develop a feeling of self-worth, pride in work, respect, appreciation and understanding of other people and cultures, and a desire for learning now and in the future in a multicultural, gender-fair, and ability-sensitive environment.
- Each student will develop appropriately to that individual's potential, skill in reading, writing, mathematics, speaking, listening, problem solving, and examining and utilizing information using multicultural, gender-fair and ability-sensitive materials.
- Each student will become literate through the acquisition and use of knowledge appropriate to that individual's potential, through a comprehensive, coordinated curriculum, including computer literacy in a multicultural, gender-fair, and ability-sensitive environment.

Time, Space and Energy

Grade Levels:
5-12

Objective

For students to explore the three elements of dance: time, space and energy.

Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 2: Creating	Career & Employability 7: Teamwork

Materials

Open space for movements

Index cards

Pencils

Activity

1. Review the three major elements of dance: time, space and energy. Give examples of each on the board. You may wish for students to add to this list.
 - TIME (How do you move in time? fast, slow)
 - SPACE (do you take up a lot of space or a little? Tall, thin, high, low, wide)
 - ENERGY (How do you carry out the movement? Happy, sad, bouncing, stomping, angry, frustrated, heavy-stepped, flowing, sharp, light-stepped)
2. Ask the students to act out the following activities. The correlating dance element is included in parentheses:
 - walking happily (energy - bouncing)
 - walking angrily (energy – stomping, scowling, crossed arms)
 - walking while scared (energy – fear, choppy or nervous energy)
 - crawling (space - low)
 - reaching up to grab something on a high shelf (space – high, thin)
 - fast jumping jacks (time – fast)
 - wading through a deep pool of maple syrup (time – slow)
 - hands out like an airplane (space – wide)
 - walk like an elephant (space – wide; time – slow)
 - move like a bee (time – fast; space – small)
3. Now ask students to write down one “time” example (i.e., fast or slow), one “space” example (high, low, wide, narrow, etc.) and one “energy” example (flowing, sharp, happy, sad) on an index card.
4. Students can trade cards with a partner and have the partner carry out the same procedures as before.

LESSON ONE

Directed Improvisation

Grade Levels:
5-12

Objective

Students will be introduced to the elements of dance and become comfortable with improvisation in the classroom. They will also focus on personal space, group dynamics and working as a team.

Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 4-1: Arts in Context	Career & Employability 7: Teamwork
Arts Education 4-4: Arts in Context	World Languages 2: Using Strategies

Materials

Music of your choice

Activity

1. Have students divide into pairs and ask students to stand in a circle. One of the partners must be the “driver” and the other the “car.” The car must keep his or her eyes closed at all times, completely putting trust in the other partner. The “driver” must stand behind the partner, hands on shoulders, and direct them around the other cars and drivers in the room.
2. Direct them to begin milling about in the center of the circle, with two rules: they must not bump into another car and driver and they must not speak to one another or give verbal directions.
3. As the cars and drivers begin to settle into a pace, ask them to do one of the following at various times:
 - a. **Travel alternately walking and then freezing**
 - b. **Travel only in a backwards fashion**
 - c. **Travel in slow motion or speed it up**
 - d. **Travel in a type of pattern by creating a rhythm**
(Encourage students to use hands or expressions to create the rhythm or pattern.)
 - e. **Travel by varying the levels**
(Some may choose walking on tiptoes, some may crawl or even move on their bellies.)
4. Switch car and driver roles and try the exercise with the other partner. This time, the driver does not place his or her hands on the shoulders of the other partner. The two rules for this portion of the activity are: they must not bump into another car and driver, they may only use voices to direct the car by giving verbal directions.

Extension Activity

Direct students to play the game again, only this time without a partner. Instruct them to keep their eyes closed, move slowly, and they must not speak or make noise. Focus only on where others are around you by using your senses.

Discussion/Follow-up

How did working as a team make you feel? Did the feeling of trust come into play for anyone? Which activity did you like the best? Which activity did you like the least? Which role did you prefer playing?

LESSON TWO

Objective

Students will use body language for communication.

Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 3: Analyzing in Context	Career & Employability 7: Teamwork
Arts Education 5: Connecting to Life	World Languages 2: Using Strategies

Materials

None

Opening Discussion

People use gestures and movement to help share ideas and emotions every day. We wave our hands, smile, roll our eyes and tap our feet. These common actions are so universal that anyone can understand how we feel by observing them.

Activity

1. Pair the students into partners and have them sit beside each other.
2. Direct the students to start a conversation with their partners, beginning with simple questions such as "How are you today?" or "What have you been doing lately?"
3. Instruct each pair of students to incorporate movement, facial expressions and gestures into their conversation to correspond with what they are discussing.
4. As the partners become comfortable with the exaggerated movements, have them stop talking but continue their conversation by interpreting each other's actions.
5. Have the students talk with one another to see if they were "reading" their partner's mannerisms correctly.

Discussion/Follow-up

Dancers often exaggerate common actions or gestures to help the audience understand what they are acting out. How easy or difficult was it for the students to do that with one another? What actions were the simplest to understand? The hardest? Some people who are unable to hear or speak use sign language to communicate every day. Do any of the students know anyone like this? Do any of the students know any sign language?

Textures and Environment

Grade Levels:
5-12

LESSON FOUR

Objective

This activity allows the students to explore how different creatures and objects move in different environments.

Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 4-1: Arts in Context	World Languages 2: Using Strategies
Arts Education 4-2: Arts in Context	Career & Employability 7: Teamwork

Materials

Tape player or stereo

A variety of musical excerpts such as classical, jazz, Celtic, Indian, swing, Latin, pop, etc.

Activity

1. Clear the room of desks, chairs and other furniture. Have the students find some personal space.
2. Teacher leads with such questions as: Imagine you are in water. How would you move? Explore different ways of moving in water. What does it feel like?
3. Explore different texture environments such as clouds, peanut butter or jello.
4. Have the students emphasize different parts of their bodies as they walk, such as leading with the head, the toes or the knees.
5. Instruct the students to walk like animals. Try a wide variety of creatures such as elephants, whales, crickets, snakes or penguins.
6. Have the students act out the motions of objects. Try popcorn popping, pancakes flipping or an avalanche.
7. Play musical excerpts from several genres and allow the students to move in a style implied by the piece they're listening to.

Discussion/Follow-up

How did it feel to mimic walking through different textures?

How did leading with different parts of the body affect the students' balance and coordination?

Did it take a little practice to remain steady?

How was walking like animals or objects similar to acting?

Did the students use facial expressions or sounds as well as their walk to help?

How did the music's beat or dynamic level affect the way the students walked or danced?

Did they coordinate their movement with the musical phrase?

Do choreographers select movement to correspond with their music, music to correspond with their planned movement, or a little of both?

Sculptures

Grade Levels:
5-12

Objective

Being expressive while remaining perfectly still is oftentimes just as important to a dancer as being able to move effectively.

Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 4-1: Arts in Context	Career & Employability 7: Teamwork
Arts Education 4-4: Arts in Context	

Materials

None

Opening Discussion

Being expressive while remaining perfectly still is often times just as important to a dancer as being able to move effectively.

Activity

1. Divide the class into pairs. One member will be the “sculptor;” the other will be the “clay.”
2. The sculptor has to think of a statue position he/she wants to mold the clay person into.
3. The sculptor is allowed 5 moves to mold the clay into the statue of his/her choice and must move only one body part at a time.
4. The “sculptor” begins molding the “clay” when the teacher says to begin.
5. The objective of the “clay” is to hold whatever position the sculptor places the body part in.
6. Variations:
 - a) Have one sculptor and several clay people create a scene.
 - b) Have other students guess what the sculpture is or is doing.
 - c) Provide a variety of costumes or props for the students to incorporate into their sculpture. You may also have the students “sculpt” to music.

Discussion/Follow-up

How difficult was it for the “clay” to maintain balance? How important do you imagine it is for dancers to practice in order to have complete control over their balance and coordination? How does it feel when a car you are riding in stops very suddenly? What feelings go through your mind? What types of feelings go through your body? How are your feelings different when you are moving and when you are still?

LESSON FIVE

Connection

Grade Levels:
5-12

Objective

In this activity, everyone can do different things and express their individuality, but they are still a small part of a bigger presentation.

Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 4-1: Arts in Context	Career & Employability 7: Teamwork
	Math I-2: Variability and Change

Materials

None

Opening Discussion

Dance companies work very hard to make each individual's part in the performance connect smoothly to the others. This makes each dancer's role look like a smaller part of the whole work.

Activity

1. Arrange the students into medium-sized groups.
2. One person starts with a shape/pose.
3. The 2nd person connects him/herself to the 1st person's shape and freezes in a different pose.
4. The 3rd person connects him/herself to one or both of the other people and so on.
5. Each member of the group continues to attach themselves to the human sculpture, placing themselves in poses connected to at least one other person.
6. When everyone in the group is attached, the first person untangles themselves and reconnects someplace else.
7. Next level: Employ musical cues to initiate when each person will move. Challenge them to smooth out the transition from one person's pose to the other person's.

Discussion/Follow-up

What happened to your group's pose if one person dropped out or didn't follow the directions? How is a group's pose different from an individual's? Did you find yourselves acting with each other? Did some people choose poses for themselves that were humorous or interesting when placed in relationship to the others?

LESSON SIX

The Vocabulary of Dance

Art

The production of something beautiful that shows a level of skill (or specific intention) in the chosen medium and an intent to communicate meaning. Art may be classified as architecture, dance, music, theater, visual, literary, technological, etc.

Audience

People who have gathered together to hear or watch something. They may gather formally in a hall designed to sponsor professional performances, or they may gather in a classroom to observe each other's work.

Body Shapes

The design of the body in stillness; shapes may be curved, angular, twisted or straight.

Choreography

The process of creating a dance; originating from the Greek word *choros* (meaning "to dance") and *graphos* (meaning "to write"). This process includes an understanding of form and movement development in dance.

Choreographer

A person who creates a dance work and decides how, when and where the dancers should move.

Concentration

The ability to focus on the task at hand. This may include listening, following directions and completing assigned tasks or combinations in a dance class.

Concert

A formal performance of music or dance for an audience.

Costumes

Specific clothes designed for a dance or theater production.

Dance

Many sequences of movement that combine to produce a whole; a dance has organization, progression and development, including a beginning, middle and end.

Dance Technique

The specific vocabulary of dance and the physical principles for producing efficient and correct body movement are called technique.

Dance Elements

Dance is an art form comprised of the elements of time, space, energy and the body; each of these elements has its own knowledge base which is interpreted uniquely by each dance whether it be folk, ballet, modern, jazz or ethnic dance.

Element

Any one of the three basic components of movement: space, time and energy. (Body is sometimes included as a fourth element.)

The Vocabulary of Dance

Energy

One of the elements of movement; energy propels or initiates movement or causes changes in movement or body position.

Ensemble

A group of dancers who perform together.

Expression

A manner of speaking, playing music, dancing, writing or visually producing something that shows feeling and meaning.

General Space

The area of space through which a dancer travels or takes his/her personal space; it may include a dance studio, a stage, a classroom or the gymnasium; pathways and directions are defined in this space.

Gesture

A movement of the body or part of the body that a dancer makes in order to express an idea or an emotion; everyday gestures include a handshake, a wave or a fist; abstract gestures in dance are those movements given special emotional or content meaning by a choreographer.

Improvisation

Movement that is created spontaneously ranging from free-form to highly structured environments.

Isolation

Movements restricted to one area of the body such as the shoulders, rib cage or hips; isolations are particularly prominent in jazz dance.

Jazz

A uniquely American dance form that evolved with jazz music. Jazz dance is identified by its high level of energy, modern themes, costumes and wide variety of approaches and improvisation.

Kinesthetic Sense

The sense of movement and bodily awareness of oneself, others and the environment; this sense provides feedback about speed, height, tension/relaxation, force, exertion, direction, etc.; accessible to audience and performers alike.

Levels

The height of the dancer in relation to the floor: high, medium, or low. When a dancer is low, a part of his/her torso is touching the floor; when a dancer is middle level the feet are flat on the floor; when a dancer is on high level, he/she is in the air or on the toes.

Literal choreography

Choreography that communicates a story or message to the audience.

The Vocabulary of Dance

Locomotor

Movement that occurs in general space when a dancer moves place to place; basic locomotor movements are walk, run, skip, jump, hop, leap, slide and gallop. Low level locomotor movements may be rolling, crawling or creeping.

Modern Ballet

A choreography that maintains elements of traditional ballet but that was created during the 20th century; many modern ballets are abstract and nonliteral.

Modern Dance

A performance movement form that evolved at the beginning of the 20th century, modern dance can be contrasted with ballet, tap or jazz. Creative work on choreography is an important part of the learning experience in modern dance.

Motion

Moving; a change of position. It may be in one place or through space.

Nonliteral choreography

Choreography that emphasizes movement manipulation and design without the intent of telling a story; nonliteral works communicate directly through movement and need no translation.

Non-locomotor

A teacher may refer to non-locomotor movement as axial movement, referring to movement that occurs in person's space with one body part anchored to one spot; movement is organized around the spine or axis of the body. Basic non-locomotor movements are bending, stretching, twisting, rising, falling, opening, closing, swinging and shaking.

Percussive

Use of energy that is powerful, staccato and explosive.

Personal Space

The kinesphere that one occupies that is defined by the reach space around the body; it includes all levels, planes and directions both near and far from the body's center.

Phrase

The smallest and simplest unit of dance form; usually part of a larger, more complex passage. A phrase is frequently repeated throughout a work in order to give it continuity.

Prop

An object that is separate from the dancer's costume but that is a part of the action or spatial design in the choreography or that contributes to the meaning of a dance. Common dance props include flowers and swords.

Repertoire

Movement phrases or full sections from completed dance works that are taught in order to familiarize dancers with a specific choreographer's style and movement vocabulary. Repertoire can also mean the dance pieces a dance company is prepared to perform.

The Vocabulary of Dance

Rhythm

The organization of sound in time; rhythm is a pattern of pulses/beats with selected accents that can be repeated or joined with other patterns to form longer phrases. Rhythm is one of the basic elements of music.

Saabar

Sabaar is a traditional dance in Senegal going back hundreds of years. It is usually danced by women but over the years, because of unemployment, men have become more and more present on stage dancing rather than just drumming. The women's dance is much more sensual, whereas men's is more athletic with flips and all sorts of jumping around.

Section

A smaller division of a whole work that contains many phrases in and of itself.

Shape

An interesting and interrelated arrangement of body parts of one dancer; the visible makeup or molding of the body parts of a single dancer; the overall visible appearance of a group of dancers; also the overall development or form of a dance.

Space

One of the elements of movement. Direction, level, size, focus and pathway are the aspects of space. An altered use of the aspects allows the choreographer to use space in different ways.

Style

A distinctive manner of moving.

Suite

A choreographic form with a moderate first section, second slow section and a lively third section.

Symmetrical

A visually-balanced body shape or grouping of dancers.

Technique

The learning of movement skills; the ability to use specific methods to create a dance.

Tempo

The speed of movement as it progresses faster, more slowly or on a pulse beat.

Unity

A principle of choreographic form in which phrases fit together, with each phrase important to the whole.

Vibratory

Use of energy that involves shaking or trembling actions.



Compagnie Heddy Maalem (Photo by Ben Rudick, courtesy of Jacob's Pillow)

RESOURCES

UMS FIELD TRIP PERMISSION SLIP

Dear Parents and Guardians,

We will be taking a field trip to see a **University Musical Society (UMS) Youth Performance of Compagnie Hedy Maalem's *The Rite of Spring*** on **Wednesday, October 15** from **11am-12:10pm** at **Power Center**.

We will travel • by car • by school bus • by private bus • by foot
Leaving school at approximately _____am and returning at approximately _____ pm.

The UMS Youth Performance Series brings the world's finest performers in music, dance, theater, opera, and world cultures to Ann Arbor.

We • need • do not need
additional chaperones for this event. (See below to sign up as a chaperone.)

Please • send • do not send
lunch along with your child on this day.

If your child requires medication to be taken while we are on the trip, please contact us to make arrangements.

If you would like more information about this Youth Performance, please visit the UMS website at www.ums.org/education. Copies of the Teacher Resource Guide for this performance are available for you to download.

If you have any questions, please don't hesitate to call me at _____
or send email to _____.
Please return this form to the teacher no later than _____

Sincerely,

My son/daughter, _____, has permission to attend the UMS Youth Performance on Wednesday, October 15, 2008. I understand that transportation will be by _____.

I am interested in chaperoning if needed. • YES • NO

Parent/Guardian Signature _____ Date _____

Relationship to student _____

Daytime phone number _____

Emergency contact person _____

Emergency contact phone number _____



Internet Resources

Visit UMS Online

www.ums.org

Arts Resources

www.ums.org

The official website of UMS. Visit the Education section (www.ums.org/education) for study guides, information about community and family events, and more information about the UMS Youth Education Program.

www.artsedge.kennedy-center.org

The nation's most comprehensive web site for arts education, including lesson plans, arts education news, grant information, etc.

Compagnie Heddy Maalem

<http://www.heddymaalem.com/>

(It can be viewed in English, French, and Spanish)

Dance

<http://www.pbs.org/wnet/freetodance/>

In three one-hour programs, FREE TO DANCE chronicles the crucial role that African-American dancers and choreographers have played in the development of modern dance as an American art form. Through first-person accounts by dancers and witnesses, the series documents how African-derived movement and other forms of dance were fused to make modern dance so distinctively American. This site also contains an extensive resource page highlighting links for dance history, African American history, and modern dance companies.

<http://www.theatredance.com/mhist01.html>

This site covers the history of African American theatrical dance. From vernacular dance and plantation dances to swing dancing of the 1920s, it is a comprehensive site of how African movement inspired and influenced African American dance artistry.

Africa

<http://www.pbs.org/wnet/africa/>

Students can explore the regions of Africa and its current social issues with this interactive website. Site also contains information about the PBS series Africa, teacher tools and resources.

http://www.sas.upenn.edu/African_Studies/Home_Page/AFR_GIDE.html

This guide assists K-12 teachers, librarians, and students in locating on-line resources on Africa that can be used in the classroom, for research and studies. Includes sections on country-specific information, multimedia, languages, the environment, travel, and lesson plans.

Although UMS previewed each web site, we recommend that teachers check all web sites before introducing them to students, as content may have changed since this guide was published.

Recommended Reading

There are
many more
books available
about dance!
Just visit
www.amazon.com

RESOURCES FOR YOUR CLASSROOM

This page lists several recommended books to help reinforce dance education through literature.

PRIMARY & ELEMENTARY GRADES

Baylor, Byrd. (1973). *Sometimes I Dance Mountains*. Scribner. Text and Photographs capture of a young girl's feelings about dance.

Haskell, Arnold L. *The Wonderful World of Dance* (El maravilloso mundo de la danza). Garden City: NY Doubleday, 1969. (Madrid: Aguilar) Describes the development of dance from Stone Age ritual to modern ballet and twist.

Martin, John Joseph. *John Marin's Book of the Dance*. New York: Tudor Pub Co., 1963.

Sorine, Stephanie Riva. *Imagine That! It's Modern Dance*. New York: Knopf, 1981. Three young dancers present some modern dance vocabulary...including objects, actions, directions, sizes, shapes, feeling, and ideas.

Van Zandt, Eleanor. *Dance*. Austin, Texas: Steck-Vaughn Co., 1990. Surveys dance as an art form, examining such categories as folk dance, ballet dance, modern dance, ballroom dancing, and contemporary dance and discussing the creation and recording of dance.

UPPER MIDDLE & SECONDARY GRADES

Anderson, Jack. *Ballet and Modern Dance*. Pennington, NJ: Princeton Book Company, 1992.

Au, Susan. *Ballet and Modern Dance* (World of Art). London: Thames and Hudson, 2000.

Ford, Carin T. *Legends of American Dance and Choreography*. Berkeley Heights, NJ: Enslow Publishing, Inc., 2000.

Glass, Barbara S. *African American Dance: An Illustrated History*. McFarland & Company, 2006.

Mazo, Joseph H. *Prime Movers: The Makers of Modern Dance in America, 2nd Edition*. Princeton: Princeton Book Co., 2000.

Perpener, John. *African-American Concert Dance: The Harlem Renaissance and Beyond*. University of Illinois Press, 2005.

Welsh-Asante, Kariamu. *African Dance: An Artistic, Historical and Philosophical Inquiry*. Trenton, NJ: Africa World Press, 1997.

Community and National Resources

University Musical Society

University of Michigan
Burton Memorial Tower
881 N. University
Ann Arbor, MI 48109-1011
(734) 615-0122
umsyouth@umich.edu
www.ums.org

Heritage Works

1554 Butternut
Detroit, MI 48216
(313) 438-2800
info@heritageworks.org
<http://www.africandanceworks.org/>

University of Michigan African Studies Center

1080 South University, Suite 2620
Ann Arbor, MI 48109-1106 USA
(734) 615-3027
asc-contact@umich.edu
Web (ASC site under development)

Swing City Dance Studio

Susan Filipiak, Director
1960 S. Industrial E & F
Ann Arbor, MI 48104
(734) 668-7782
sfiliak@earthlink.net
www.swingcitydance.com

Like Water Drumworks

16867 Waterloo Road
Chelsea, MI 48118
(734) 475-3158
ryan@likewaterdrumworks.com
www.likewaterdrumworks.com
www.likewaterdrumanddance.com

African Heritage Cultural Center

21511 McNichols (at Grand River)
Detroit, MI 48219
(313) 494-7452
www.africanheritageculturalcenter.org/

**These groups
and
organizations
can help you
to learn more
about dance
performance
styles and African
culture**

**University of Michigan Center for Afro-American
and African Studies**

4700 Haven
505 S State St.
Ann Arbor, MI 48109
(734) 764-5513
caasinfo@umich.edu
www.umich.edu/~iinet/caas/

Black Folk Arts, Inc.

4266 Fullerton
Detroit, MI 48238
(313) 834-9115
contact: Kahemba Kitwana

Arts League of Michigan

7700 Second Avenue, 6th Floor
Detroit, MI 48202
(313) 870-1600
email: info@artsleague.com
www.artsleague.com/

**Shrine of the Black Madonna Cultural Center
and Book Store**

13535 Livernois
Detroit, MI 48238
(313) 491-0777
www.shrinebookstore.com/detroit.ihtml

Wayne State University Department of Africana Studies

5057 Woodward (11th Floor)
Detroit, MI 48202
(313) 577-2321
email: ae5016@wayne.edu
<http://www.cla.wayne.edu/africanastudies/>

Detroit Institute of Arts

5200 Woodward Avenue
Detroit, MI
(313) 833-7900
www.dia.org/

Evening Performance Info

The Rite of Spring **Compagnie Heddy Maalem**

Wednesday, October 15, 8pm
Power Center

Heddy Maalem works with the body as a poet works with words — as material. Born in the heart of Algeria, Maalem's early and extensive training in boxing and Aikido continue to influence his choreography, which is marked by precision, sparse vocabulary, and clarity.

Fourteen utterly distinctive dancers from Mali, Benin, Nigeria, and Senegal come together for Maalem's explosive interpretation of *Le Sacre du Printemps* (*The Rite of Spring*). Stravinsky's story of a pagan spring ritual is transported to Africa, inspired by Maalem's time in Lagos, Nigeria, the cacophony of a city of 12 million people echoed by Stravinsky's music. Highly dynamic dance sequences and overwhelming group scenes are interlaced with atmospheric film projections and intense scenes of silence that provide provocative contrast to the music. Male and female dancers — each one urgent and unflinching — meld into one unit, pulsating with sex and energy. "There have been numerous versions of *Le Sacre du Printemps* since Nijinsky's 1913 original to the Stravinsky score, but none more powerful than Heddy Maalem's...Everything to do with rites and little to do with spring, this gripping dance lasts only an hour but is riveting to its last convulsive shake." (*Financial Times*)

Approximately one hour, no intermission.

TEEN Rush Ticket

The UMS Teen Ticket is a special opportunity for high school students to purchase one discounted ticket to UMS performances. Tickets are subject to availability. There are two ways to purchase the Teen Ticket:

\$10 Teen Ticket

Students may purchase a Teen Ticket for \$10 the day of the performance for weekday performances or the Friday before for weekend performances at the Michigan League Ticket Office. The Michigan League Ticket Office is located at 911 North University Avenue and is open from 9 am - 5 pm weekdays.

\$15 Teen Ticket at the Door

Students may purchase a \$15 Rush Ticket, if available, 90 minutes prior to a performance at the performance venue.

To purchase UMS
tickets:

Online
www.ums.org/tickets

By Phone
(734) 764-2538



Send Us Your Feedback!

UMS wants to know what teachers and students think about this Youth Performance.
We hope you'll send us your thoughts, drawings, letters, or reviews.

UMS Youth Education Program
Burton Memorial Tower • 881 N. University Ave. • Ann Arbor, MI 48109-1011
(734) 615-0122 phone • (734) 998-7526 fax • umsyouth@umich.edu
www.ums.org/education