

The University Musical Society
presents

Anoushka Shankar

Youth Performance

Friday, November 17, 2000

11:00 am

Hill Auditorium, Ann Arbor

The Anoushka Shankar performance is made possible by WDET.

The UMS Youth Education Program is made possible with support from the

Compiled and written by Dichondra Johnson, Education and Audience Development Coordinator.
Edited by Ben Johnson, Director of Education and Audience Development.

Soil Erosion

By Vina Kandavanam

We trample, scratch, dig, quarry, chop and burn,
Aid and abet the nature's arch-giants
Who gore, maul, mangle and steal our true wealth
Slowly and steadily with strength and skill,
Leaving behind rills, grooves, gullies, dongas.

Can we, I pray, afford to sit and watch
The undulating and attractive face
Of our benevolent Mother Transkei
That we all cultivate, our cattle graze,
The land of hope and joy, that is heading
For a future, prolific and shining,
Being attacked and assaulted in this way,
Inflicting endless injuries? Nay, nay!

Friends and countrymen, awake O awake!
Let's protect our lands for our children's sake!

Vinayagar (Vina) Kandavanam,

A Tamil, hails from Nunavil, a village in the District of Jaffna, Sri Lanka. He is a poet and a writer and is known very well to the Tamil literary world as Kavignar (poet) Kandavanam. He has authored twenty-four books, many of which are anthologies of his poems. Kandavanam is also a dramatist. Unable to return to Sri Lanka due to the army taking over his residence in Kurumbasiddy, he moved to Canada from the Republic of South Africa in 1988 with his wife, Thavamany, and children, Varny and Varanan and has been living in Toronto since then. Vina also occasionally writes in English, mostly poems. An album of some of his poems, entitled 'Visions', was produced by the National Library of Poetry (U.S.), under contemporary poets series.

Teacher's Note

Poetry can be a powerful form of creative and cultural expression. Please share this poem and other poems located in this guide with your students. Discuss such items as metaphor, imagery, symbolism, and cultural expression. Have your students write poetry, songs, stories, or journals about the performance, themselves, their surroundings, and the society in which they live. You may also want to explore other male and female, Indian authors who were inspired by the Indian culture, society, and religion.

The University Musical Society

The goal of the University Musical Society (UMS) is clear: to engage, educate, and serve Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world.

Over its 122 years, strong leadership coupled with a devoted community has placed UMS in a league of internationally recognized performing arts series. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts

will take us into the next millennium. Every day UMS seeks to cultivate, nurture, and stimulate public interest and participation in every facet of the live performing arts.

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts: internationally renowned soloists and orchestras, dance and chamber ensembles, jazz and world music performers, opera and theater. Through educational endeavors, commissioning of new works, youth programs, artists, residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. The University Musical Society now hosts over 70 concerts and more than 150 educational events each season. UMS has flourished with the support of a generous community which gathers in Hill and Rackham Auditoria, the Power Center, the Michigan Theater, St. Francis of Assisi Catholic church, the Museum of Art and the Lydia Mendelssohn Theatre.

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator with many University units, the Musical Society is a separate not-for-profit organization, which supports itself from ticket sales, corporate and individual contributions, foundation and government grants, and endowment income.

Topics for Discussion

- What is art? What is music? What is dance? What is the sitar? How does it fit into our lives?
- Ask your students if they have ever attended a performance before. If they have, what? If they haven't, what do they think it would be like to attend?
- Ask the students to compare the differences between going to sports events and attending the theater, listening to the radio and going to concerts, etc.
- Have your students create their own University Musical Society in which they could perform in anything they wanted. What would they be, and who would help them?
- Ask if they know what kinds of jobs are associated with a performing arts center: costumer, dancer, director, actor, stage manager, set designer, musician, etc. If they could work in a theater, what would they do?

How to be a Good Audience Member

Students attending the University Musical Society youth performances are expected to know how to be good audience members. Please take the time to educate and prepare your students for this live performance.

GOOD AUDIENCES...

- Are good listeners.
- Keep their hands and feet to themselves.
- Do not talk or whisper during the performance.
- Laugh appropriately at the parts that are funny.
- Do not eat gum, candy, food, or drink in the theater.

- Sing along when the artist invites them to join in.
- Stay in their seats during the performance.
- Clap and shout Bravo! Brava! Bravi! when they like the performance.

Applause, Applause!!

As a general rule, each performance ends with applause from the audience. This is how the audience acknowledges the performers. Applause says, "Thank you, you're great!" Applause is a compliment that is defined by the loudness and duration of the clapping of hands. Sometimes, applause can serve to beg the performers for just a little more entertainment.

In a show like *The Harlem Nutcracker*, the conductor of the jazz orchestra and the dancers are usually greeted with applause when they first appear. The overture may also be applauded, unless it is written in such a way that it flows without interruption into the first scene. It is traditional to applaud at the end of each musical selection, unless the show is written in such a way that music and dance terminates with dramatic action that cannot be interrupted. Some songs and dance might have encores written to be performed if the applause is sufficiently vigorous. Group and solo dance numbers are also rewarded with applause. At the end of the curtain calls, the conductor and the orchestra are acknowledged by the cast and rewarded with audience applause. If audience members really enjoy the performance, they may stand and clap in what is called a standing ovation.

Drawings, Letters, and Reviews

After the performance, please conduct follow-up activities with your students. Have students think about and internalize the production they've just seen. Please have the students create drawings or write thank you letters and reviews. These items will be shared with artists and the funders who make these performances possible. Encourage the students to be as imaginative and creative as possible. Send drawings, letters and reviews to: UMS Education Department, University of Michigan, Burton Memorial Tower, 881 N. University Ave, Ann Arbor, MI 48109-1101.

Lesson Plans

The following curriculum offers suggestions intended to be used in preparation for attending a performance of *Anoushka Shankar*. Teachers may pick and choose from the cross-disciplinary activities and can coordinate with other subject area teachers. The lesson plans are only meant as aids or guidelines for creating specific lesson plans. 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 your intended learner outcomes.

Following each objective you will find suggested activities. A bibliography of useful sources and materials, including literature, art works, films/videos/recordings, can be found in these sections, and the bibliography preceding this section.

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 materials.
- 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.

Notes:

Artist Biography

***Note picture is saved under the name anoushka**

Anoushka Shankar, sitar player, at the young age of 18 has shown herself to be a unique artist with tremendous talent and understanding of the great musical tradition of India. Anoushka is the only artist in the world to be trained completely by her father and legendary sitar virtuoso and composer, Ravi Shankar.

She has been playing and studying with him since she was nine, working first on a "baby" sitar that was built especially for her. At age 13 she made her performing debut. Two years later, Ms. Shankar entered the recording studio for the first time to play with her father, recording album, *Chants of India*. Shortly thereafter she sign an exclusive contract with Angel/EMI Classics. In the Fall of 1998, her first solo recording, *Anoushka*, was released to tremendous critical acclaim.

As she begins her career she is poised to carry forward her father's legacy as one of the most creative and influential figures in the music world. In recognition of her artistry and musicianship, on July 17, 1998 the British Parliament presented Anoushka with a House of Common Shield. She is the youngest as well as the sole female recipient of this honor.

Born in London, Shankar, grew up in California and spent part of every winter performing with her father and visiting her family. She is also a gifted classical pianist with a wide range of interest.

But her devotion to the sitar and to her father's guidance is unmistakable, with a discipline that has led her into an already extraordinary performing career