Welcome to the 2000-2001 Kennedy Center Performing Arts Series Study Guide. This guide is published by the Prince William Network and the Education Department of the John F. Kennedy Center for the Performing Arts in Washington, D.C.

This guide is designed to help teachers of the arts and other curriculum areas prepare students for the televised Kennedy Center Performing Arts Series programs. These programs are broadcast live via satellite. Instructional activities in the guide are connected to the National Standards for Arts Education guided by Goals 2000.

All teachers—not just teachers of the arts—can draw from the information and activities presented in the following pages. The only requirement is an interest in bringing live performing arts and education programs into classrooms using satellite distance learning technology.

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### Teacher Study Guide

**Interact with the Artists... Instantly...**

- Students can phone in and question artists on the programs.
- The live interactive broadcast format of this performing arts and education series allows for instant communication.

...and Later...

- Teachers and students can connect to the Kennedy Center’s ArtsEdge Internet Web site and find links that coordinate with each performing arts program. During the two weeks following each live broadcast in this series, viewers can direct more questions to any program’s artist and experience a new way to learn about the arts.

**Connect to:**

- ArtsEdge
  - http://artsedge.kennedy-center.org
- Prince William Network
  - http://www.pwnet.org
- Additional Internet web site addresses at the end of each program section in this guide

More information about ArtsEdge, and the Prince William Network Web site can be found on page 6 of this guide.

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### Closed Captioned

Several programs are closed captioned for students who are 1) deaf or hard-of-hearing, 2) learning English as a second language, or 3) mastering reading skills. This icon on a program description page indicates the availability of closed captioning.

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### 2000-2001 Performing Arts Series Distance Learning Program

#### Teacher Evaluation

*Please copy and complete this evaluation for each program you have viewed.*

<table>
<thead>
<tr>
<th>Name: ___________________________</th>
<th>e-mail address: ___________________________</th>
</tr>
</thead>
<tbody>
<tr>
<td>School: _________________________</td>
<td>Address: ________________________________</td>
</tr>
<tr>
<td>City: ___________________________</td>
<td>State: ___________</td>
</tr>
</tbody>
</table>

**Audience**

Did you view the program live ___ or from video tape ___?

- In a classroom _______  
- an auditorium _______  
- or other setting _______

How much time was spent on activities/discussion before viewing the program? ________ after viewing the program? ________

**Technical Quality**

<table>
<thead>
<tr>
<th>Overall quality</th>
<th>1 = Poor to 5 = Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Video quality</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Sound/audio reception quality</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Technical information provided timely and accurately</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

**Program Quality**

<table>
<thead>
<tr>
<th>Overall quality</th>
<th>1 2 3 4 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Corresponded to curriculum objectives</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Selection of works performed</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Discussion with the artists</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

**Interactivity**

| Educational value of interactivity | 1 2 3 4 5 |
| Did you and your students call-in to the program? | yes no |
| Did you and your students e-mail questions to the artists? | yes no |
| Did you and your students visit the online web sites? | yes no |

**Teacher Study Guide**

| Overall quality | 1 2 3 4 5 |
| Program information | 1 2 3 4 5 |
| Quality of activities | 1 2 3 4 5 |

**Additional Comments:**

Did this broadcast generate any extended projects or activities within your class? Please describe ___________________________

What suggestions do you have for improvements to the Performing Arts Series Broadcasts? ____________________________________________

What suggestions do you have for programs in future distance learning broadcasts? ____________________________________________

---

Mail completed evaluation form to: Prince William Network  •  P.O. Box 389  •  Manassas, VA  20108
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Teachers Who Have Pre-Registered To Receive The Arts Programs In This Series May Use This Guide To:

- prepare students with background information about the programs.
- involve students in instructional activities related to the programs.
- help students develop appropriate phone-in questions for the artists.
- access learning activities designed by a team of cross-disciplinary arts and language teachers by connecting to the Prince William Network Web site: http://www.pwnet.org
- help students obtain more information about the programs and artists by accessing ArtsEdge at: http://artsedge.kennedy-center.org

ArtsEdge also lists other Web sites that students may access for further learning opportunities.

Resources

Tay lor 2 Dance Company

Print

Video

Telling Stories: Walter Dean Myers

Print

Video

Jazz and the Violin: The Billy Taylor Trio with John Blake, Jr.

Print
Telling Stories: Walter Dean Myers

Telling Stories: Walter Dean Myers

Credits

Credits

Study Guide Editor: Rosalind Flynn

Richard Paske

Marcia Daft

Richard Shahan, Director

Dr. Edward L. Kelly, Superintendent

Lawrence J. Wilker, President

Derek E. Gordon, Vice President,

Robert M. Clark, Jr., Chairman

Rosalind Flynn: Study Guide Editor


Horizon (Milestones M-9094).

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Telling Stories: Walter Dean Myers

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Resources

Tay lor 2 Dance Company

Print

Video

Telling Stories: Walter Dean Myers

Print

Video
The National Standards for Arts Education
What Every Young American Should Know and Be Able to Do in the Arts

The National Standards for Arts Education outline the basic learning outcomes for the comprehensive K-12 education of every American student. These standards provide U.S. schools with guidelines for a quality education in the four arts disciplines: music, dance, theater, and visual arts.

Content standards specify what students should know and be able to do in the arts disciplines. Viewing the televised programs and using the information and instructional activities in this study guide engage students in several of the performing arts content standards listed below. (See the program pages in this guide for the specific standards addressed by each.)

Music
1) Singing, alone and with others, a varied repertoire of music
2) Performing on instruments, alone and with others, a varied repertoire of music
3) Improvising melodies, variations, and accompaniments
4) Composing and arranging music within specified guidelines
5) Reading and notating music
6) Listening to, analyzing, and describing music
7) Evaluating music and music performances
8) Understanding relationships between music, the other arts, and disciplines outside the arts
9) Understanding music in relation to history and culture

Dance
1) Identifying and demonstrating movement elements and skills in performing dance
2) Understanding choreographic principles, processes, and structures
3) Understanding dance as a way to create and communicate meaning
4) Applying and demonstrating critical and creative thinking skills in dance
5) Demonstrating and understanding dance in various cultures and historical periods
6) Making connections between dance and healthful living
7) Making connections between dance and other disciplines

Theater
1) Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history
2) Acting by assuming roles and interacting in improvisations
3) Designing and producing by conceptualizing and realizing artistic interpretations for formal and informal productions
4) Directing by interpreting dramatic texts and organizing and conducting rehearsals for informal or formal productions
5) Researching by using cultural and historical information to support artistic choices
6) Comparing and incorporating art forms by analyzing methods of presentation and audience response (e.g., theater, dramatic media, and electronic media), and other art forms
7) Analyzing, critiquing, and constructing meanings from informal and formal theater, film, television, and electronic media productions
8) Understanding context by analyzing the role of theater, film, television, and electronic media in the past and the present

For the complete text of the National Standards for Arts Education, connect to this online address: http://artsendge.kennedy-center.org/education/standards

Instructional Activity
Improvise a Story
Improvising is spontaneous composition, creating new music on the spot. Jazz musicians usually know the basic melodies, harmonies, and rhythms on which they will improvise. They then extend and develop the music as they go along. Jazz musicians use lead sheets as outlines for the music they will play and improvise. Use the following outline as a “lead sheet” to tell a story. Make up (improvise) the details of the story as you go along.

1) I woke up late this morning. . .
2) When I went to the bathroom to wash my face, something different was . . .
3) Then I heard the strangest sound. . .
4) And that’s how I ended up on 52nd Street. . .

Jazz Styles Heard on 52nd Street
New Orleans (Dixieland) jazz was one of the oldest jazz styles, dating back to the early 1900s. Many Dixieland tunes were based on ragtimes, marches, and spirituals, such as “When the Saints Go Marching In.”

Swing, or big band jazz emerged during the 1930s. Played by large groups with as many as 25 musicians, this music was for dancing. The catchy melodies and regular rhythms of orchestras like those of Benny Goodman and Duke Ellington helped keep dancers moving to the beat.

Latin jazz incorporated elements of Latin American music, mostly its percussion instruments and dance rhythms. During the 1940s, band leaders such as Machito and Dizzy Gillespie formed Afro-Cuban orchestras that combined big band and Cuban musical styles.

Rhythm and blues evolved from early blues styles, and became popular during the 1940’s. It was mainly used for dancing and featured lead singers. Other groups

Internet Resources
For more information, connect to:
http://artsendge.kennedy-center.org
www.masterclass.com
www.jazznet.com

Resources related to Jazz on 52nd Street can be found on page 22.

Jazz on 52nd Street
Dr. Billy Taylor

Improvising 52nd Street
To improvise on 52nd Street, you need to know the basic elements of jazz:

1. Rhythm
2. Melody
3. Harmony
4. Counting
5. Playing in time

Improvising on 52nd Street

1) I woke up late this morning. . .
2) When I went to the bathroom to wash my face, something different was . . .
3) Then I heard the strangest sound. . .
4) And that’s how I ended up on 52nd Street. . .

Improvising a Story

Instructional Activity

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2) When I went to the bathroom to wash my face, something different was . . .
3) Then I heard the strangest sound. . .
4) And that’s how I ended up on 52nd Street. . .
Background Information

Jazz

Jazz developed in southern African-American communities more than 100 years ago. When Africans came to America, they brought their musical traditions. The music, sounds, and instruments of other American peoples influenced African Americans to create new styles of music such as spirituals, work songs, and later, jazz. Jazz music has changed over the past 100 years and includes a variety of styles, such as ragtime, swing, bebop, and cool jazz.

Jazz is America's classical music. Composers such as Mozart, Bach, and Beethoven produced European classical music, but jazz is truly American. Famous composers include Scott Joplin, Duke Ellington, Dizzy Gillespie, and Miles Davis.

Jazz on 52nd Street

The Billy Taylor Trio

Performance and Demonstration

Wednesday, April 4, 2001

11 a.m.-12 p.m. ET

Grades 7-12

Jazz on 52nd Street

The Billy Taylor Trio consists of pianist and leader Dr. Billy Taylor, bass player Chip Jackson, and drummer Winard Harper.

About the Program

One of the richest places and times in the history of jazz was 52nd Street in New York City during the 1940s. “The street that never slept” squeezed over 20 nightclubs into one city block, including Three Deuces and The Onyx Club. 52nd Street attracted renowned jazz artists, less established artists hoping for a break, young musicians looking to study with a master, and audiences who partied all night long while enjoying some of the finest American music.

At the time, 52nd Street represented an entire history of jazz because so many different jazz styles were played in the various clubs. Audiences could stroll from one establishment to the next and hear the continuity and influences, as well as the differences, among styles.

After studying music in college, Billy Taylor went to New York’s legendary 52nd Street. He describes his experience as a “fairytale” – “I arrived in the city on a Friday, sat in on a jam session on Saturday, and started working on Sunday.” He mixed with and learned from some of the greatest pianists in jazz, including Art Tatum, Ben Webster, Mary Lou Williams, and Duke Ellington. Inspired and influenced by these masters, Dr. Taylor himself became a jazz legend.

During the program, Dr. Billy Taylor describes the jazz clubs in Manhattan and talks about his experiences working and performing with the great jazz musicians of that time. The Trio highlights the many styles of jazz performed then and shows how these styles have developed over time.

How to Receive Our Programs

Anyone with a moveable C-Band satellite dish can participate in our programs. All you need is access to the satellite receiver, a monitor and a VCR (if you wish to tape the programs for future use). For live programs, you will also need a telephone to call the toll-free number and talk with the artists.

If you do not have a satellite dish, your local cable company or public television station may be able to provide access to the programs. Please check with these organizations early. Also check with district or regional media centers to see if they can provide access to the programs. If you cannot receive the programs by live means, programming is available on video tape for a modest charge through the Prince William Network.

What You Will Receive as a Registered Participant

Registration for the Performing Arts Series entitles all students and staff in your school (or school district) to participate in all programs throughout the 2000-2001 season. You have the right to record one copy of each broadcast for use in your educational institution for the life of the tape. Once you register, you will gain access to the satellite coordinates on-line. Support materials will be mailed to your site prior to the first program. You may duplicate these materials for all participants.

How to Adjust Your Class Schedule

Due to time zone differences, block scheduling, and other scheduling problems, many of our participating teachers have planned “in-school field trips” or asked for release-time for their students to gather in a viewing area so they may participate live in these performing arts broadcasts. This advanced planning benefits students by building anticipation and energizing them to get involved in the interactivity with questions prepared for the artists during the performance and following the broadcast using the Internet access.

Public Television Stations in the following states may be carrying the Performing Arts Series. Contact the individual station in your area for confirmation, broadcast dates and broadcast times.

• Georgia Public Broadcasting: 404-685-2565
• Idaho Public Television: 208-855-2123
• Kentucky Educational Television: 502-581-4135
• Maryland Public Television: 410-581-4135
• New Jersey Public Television (NJN): 609-777-5000
• South Carolina Educational Television (SCETV): 803-737-3522
• Virginia Public Television: 804-786-1396

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• Kentucky Educational Television (KET): 502-581-4135

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• Georgia Public Broadcasting: 404-685-2565
• Idaho Public Television: 208-855-2123
• Kentucky Educational Television (KET): 502-581-4135

Important Phone Numbers

Program Interactivity

1-800-578-1396
Information Prior to Broadcast

1-800-609-2680
Fax 703-791-7378
Internet access to program information and online guide ArtsEdge

http://artsedge.kennedy-center.org

Prince William Network:

http://pwvnet.org

Jazz on 52nd Street

The Billy Taylor Trio Performance and Demonstration

Wednesday, April 4, 2001

11 a.m.-12 p.m. ET

Grades 7-12

When viewing Jazz on 52nd Street and participating in this guide’s suggested activities, the following National Standards for Music will be addressed: 6, 9.
Background Information

The small European country of Ireland boasts a vibrant musical tradition. According to award-winning Irish musician and educator Mick Moloney, Irish traditional music is currently experiencing “the most extraordinary renaissance… which has spread, literally, across the world.” Irish traditional music is a combination of music of the past and contemporary compositions. Irish music is largely an oral tradition, shared more through performance, practice, and memory than through writing and print. The Irish enjoy their music in homes, in public houses, and at celebrations. As its popularity increases around the world, Irish music can be heard in formal concerts, and the number of professional Irish musicians is growing.

About the Program

The Musicians and Their Instruments

An ensemble of five Irish musicians will perform musical selections that feature the unique instruments associated with Irish traditional music. Together with moderator Mick Moloney, they will discuss their instruments, music, and thoughts on the growing interest in their art form and the arts of Ireland.

Róinna Browne plays the Uilleann pipes. Uilleann pipes (ILL-in) translates as “elbow,” in Ireland’s native language, Gaelic. The Uilleann pipes have a “bag” that is filled with air by a bellows pumped by the player’s elbow. The Uilleann pipes have five main components: the bag and bellow, the melody providing chanter, regulators for chords, and drones which produce a continuous deep ‘drone’ sound. The beginning of Titanic’s Celine Dion song, “My Heart Will Go On,” is played by Uilleann pipes.

Kevin Glackin plays the Irish flute. The Irish Fiddle is exactly the same as a violin; “fiddle” is simply the term used in traditional music. Musicians from various regions of Ireland play the fiddle differently. Near the northern town of Donegal, the fiddle style is traditionally aggressive and powerful, whereas in the west, near Galway, the style is slower-paced and wistful. In the south of Ireland fiddling expresses a wide range of musical emotions from joy to sadness. The modern ease of travel has spread, literally, across the world.” Irish traditional music is largely an oral tradition. Skilled Irish flute players practice for years to master fast fingering, breath control, and sound quality. The Irish flute player aims for a full, rich, mellow sound.

Tommy “Spoons” Hayes plays the Bodhrán. The Bodhrán is a double-ended stick, called a tipper, as if strumming a guitar. To create different pitches and sounds, the Bodhrán player may place the other hand in various spots behind the drum. Hayes also plays the spoons and bones, instruments borrowed from America’s folk tradition.

Mary Greene is the vocalist. There are two types of Irish traditional vocal music: folk singing and sean-nós (SHAWN-nos). Folk singing is accompanied by instruments, while sean-nós or “old-time singing” is sung a cappella. The sean-nós song, usually sung in Gaelic, tells a melancholy narrative of love or life. Greene also plays the guitar.

Instruments

In addition to offering the latest news and information about arts education and the integration of the arts across the curriculum, ArtsEdge serves as a hub for teachers to contribute to and draw from a wide range of arts-based and interdisciplinary resources – many of which support the National Standards for Arts Education. ArtsEdge provides opportunities for interaction between classrooms and teachers, based on Kennedy Center productions and events produced in collaboration with partner arts and education institutions.

Visit the ArtsEdge Web site at http://artedge.kennedy-center.org

Professional Development Programs for Teachers

Words Alive: Building Vocabulary and Stimulating Writing For Teachers of Grades 5-12 Thursday, October 19, 2000 2 - 3 p.m. ET

About the Program

Tune into this one-hour televised workshop to discover ways to help students increase their word power and improve their writing skills through word walls (a collage display of vocabulary words selected by students) and commonplace books (multi-sensory journals). Led by John C. Carr, participants examine ways to interest students in spelling and grammar, creative word play, poetry writing, and other language activities. Also provided is information on a newly-developed instructional video workshop that extends the information provided in this workshop.

About the Presenter

The late John C. Carr was professor emeritus, University of Maryland/College Park, where he was named Distinguished Scholar/Teacher. Formerly an adjunct professor, Drama Department, The Catholic University of America, Washington, D.C., Dr. Carr also served on the extension faculties of the University of Virginia and George Mason University, and was the first United States Information Agency Exchange Professor at the University of Tampere, Finland. From 1979-1999, Dr. Carr was a consultant and workshop leader for the Kennedy Center Education Department.

An Introduction to ArtsEdge: The Arts Meet the Internet For Teachers of All Grade Levels Thursday, March 22, 2001 2 - 3 p.m. ET

About the Program

Join the ArtsEdge staff for an overview of the Kennedy Center’s redesigned ArtsEdge web site. Learn how this site can be used as a tool and resource for teaching in, through, and about the arts.

National Standards for Arts Education. ArtsEdge provides opportunities for interaction between classrooms and teachers, based on Kennedy Center productions and events produced in collaboration with partner arts and education institutions.
Taylor 2 Dance Company
Performance/Demonstration
Friday, November 17, 2000
11 a.m.-12 p.m. ET
Grades 7-12

When viewing Taylor 2 Dance Company and participating in this guide’s suggested activities, the following National Standards for Dance will be addressed: 1, 2, 3.

Background Information
The Dance Company
The Taylor 2 Dance Company was created in 1993 to perform modern dance works by choreographer Paul Taylor. The dance company has the name “Taylor 2” because it is the second of two dance companies that currently perform Mr. Taylor’s choreography. The original company, called The Paul Taylor Dance Company, was created in 1954. Both companies are based in New York City.

With a total of six dancers, Taylor 2 is smaller than the original company. Its smaller size allows the company to tour, teach, and perform in schools and small towns all over the United States. In addition, the company has traveled extensively in Africa, Eastern Europe, and India.

Repertory is the body of work that a dance company is able to perform. The repertory of Taylor 2 includes many early works as well as more recent dances created by Mr. Taylor. Dances he created for the full company of 16 dancers have been altered and re-staged for the six Taylor 2 dancers. Because of this, the dancers in Taylor 2 often perform parts danced by two or three dancers in the original work.

The Choreographer
Choreography is the art of creating dances. Choreographers carefully combine movements, gestures, music, lighting, costumes, and scenery to create the final work that is seen on stage. Paul Taylor has been dancing and creating dances for four decades. He was born in Pennsylvania and studied painting before moving to New York City to study dance. From 1955 until 1962, he was a soloist with the Martha Graham Dance Company while also presenting his own choreography.

Mr. Taylor is interested in creating dance from the movements and gestures people use in everyday life, like walking or waving a hand. One of his most famous works, Esplanade, combines walks, runs, skips, and jumps in beautiful patterns through space. His choreography takes the ordinary and makes it extraordinary.

Paul Taylor is a modern dance choreographer. Modern dance, unlike ballet, does not always adhere to a specific codified vocabulary of movements. Modern dance involves a variety of movement choices, and can be performed in bare feet or shoes.

Paul Taylor has created over 100 dances since 1954, and has won many awards for his work, including a Kennedy Center Honor. He is one of the most important choreographers of the 20th century.

About the Program
You will see dancers in the Taylor 2 company “warming up.” To get their bodies ready for the challenges of dancing, the dancers go through exercises that work each part of the body. A proper warm-up before performing helps dancers prevent injuries. As the warm-up progresses, the dancers begin to move across the dance floor, using movements from Paul Taylor’s works.

You will also see segments from some of Paul Taylor’s dances. Watch for the everyday movements and gestures, and see if they are repeated as the dance continues. Notice how the movement of the dancers creates patterns in the performance space.

title character, therefore, is that child grown into a man.

The characters deal daily with violence, death, and economic helplessness. In lengthy monologues, each character explains how the past has influenced the present, the result being a deeper insight into what drives them forward and what keeps them down. The consequence of Hedley’s search for his own identity is a series of angry, futile, and misguided attempts to build a better life in a world in which “it’s harder to work than it is to steal.”

About the Program
August Wilson will discuss his playwriting project and the current production of King Hedley II. He will also show video clips of scenes from the production and will show how the characters, themes, and issues in King Hedley II relate to his other plays. Discussion topics will include rehearsing, performing, and touring a play.

Caleen Sinnette Jennings, Professor of Theater at American University, will moderate the discussion.

Instructional Activity
Characters and Monologues
The setting for King Hedley II remains the same throughout the play. It is a backyard. The six characters are family members, neighbors, and friends who visit. If you wrote a play set in your neighborhood or backyard, who might the six characters be? Write a brief character description for each character in your play.

A monologue is a speech spoken by one person. The characters in King Hedley II reveal information about themselves through monologues. Choose one of the characters you identified above. What information might this character give the audience in a monologue? Try thinking and working like a playwright and write one monologue.

Internet Resources
For more information, connect to these online addresses:
http://www.bridgesweb.com/wilson.html
http://www.humboldt.edu/~ah/wilson/study_Intro.html
http://www.nytimes.com/00/01/12/arts/hedley-theater-review.html
http://www.bostophoenix.com/archive/theater/00/06/01/KING_HEDLEY_2.html

Resources related to Contemporary Playwrights: August Wilson can be found on page 22.
Contemporary Playwrights: August Wilson
Discussion and Performance
Friday, February 23, 2001
11 a.m. - 12 p.m. ET
Grades 7 - 12

August Wilson

Background Information

The Playwright
August Wilson is one of America’s most significant and successful living playwrights. Less than 20 years ago, he began an ambitious playwriting project: to chronicle the central issues African Americans have faced by writing one play for each decade of the 20th century. Each play’s focus is on what Wilson perceives was the biggest issue of that decade.

For example, Ma Rainey’s Black Bottom, set in 1927, examines the white exploitation of black musical talents and black-on-black violence and crime. Wilson’s play for the 1930s, Seven Guitars, deals with an illiterate garbage collector who understands that poverty and racism denied him the baseball career he deserved. His dissatisfaction with life leads him to put up “fences” between him and those he loves most.

Wilson has won every honor for theater that the United States offers, including a Tony Award (Fences) and several New York Drama Critics Circle Awards. Two of his plays (Fences and The Piano Lesson) have been honored with the Pulitzer Prize for Drama, a prestigious award that recognized these works for their power and educational value. Like his other dramatic works, their educational value lies largely in their accurate portrayal of the black experience in America.

The black experience is reflected through the many themes Wilson has treated. His plays address themes of struggle (violence, economic injustices, unemployment, poverty and neglect, racism, civil rights, unlawful imprisonment, the legacy of slavery) as well as themes of triumph (the strength of family ties and loyalties, the uniqueness of black culture and the fight to preserve and value it).

Wilson believes that the theater is a powerful medium for delivering his messages and for empowering his race. He continues to use his dramatic talents to make important political statements that articulate his vision of African-American history in the last century.

The Play
King Hedley II marks the eighth of ten plays in the 20th century cycle that Wilson will ultimately create. Like all but one of his dramas, its setting is a black lower-class district of his native Pittsburgh. The year is 1985. This play takes place four decades after Seven Guitars and extends plot elements and characters established in that drama.

In Seven Guitars, Ruby names her son after her dying lover, King Hedley. King Hedley II’s

Instructional Activity

Create a Movement Phrase

A movement phrase is created when individual movements are linked together in a sequence. Choreographers often divide their dances into movement phrases. This movement exercise will help you use gestures from everyday life to create a movement phrase.

1) Choose one gesture that you made this morning before coming to school. (Examples: brushing hair, pouring a glass of juice, buttoning a coat.) Perform your gesture while standing in one place.

2) While still standing in place, make the gesture take up lots of space.

3) Again performing it in place, make the gesture very small, using hardly any space. You may notice that the movement now looks different, or has been abstracted from, the original gesture.

4) Perform all three versions of the gesture, one after the other. This is your movement phrase. Try performing it to music.

During the program, look for Paul Taylor’s movement phrases. Notice how the look of the gesture changes by changing the amount of space used.

Internet Resources

For more information, connect to:
http://www.ptdc.org
http://www.dancemaker.org
http://artsedge.kennedy-center.org

Resources related to Taylor 2 Dance Company can be found on page 22.
Storytelling is a skill that can be cultivated and refined over time. Walter Dean Myers, an accomplished author, demonstrates this by sharing his own journey towards becoming a writer. His passion for writing was sparked by early experiences and encouragement from others.

**Background Information**

**The Author**

Would you believe that an elementary school boy whose speech was barely understandable and who was often in trouble could grow up to be a prize-winning author of over 65 books for young people? Well, it’s true about Walter Dean Myers. One day, back in fifth grade, he was already in trouble when a teacher caught him reading a hidden book. She took it and tore it up. The next day she brought him a stack of books. She said that if his behavior was going to cause him to spend so much time sitting in the back of the room and reading, he ought to get a real job. He joined the army, but every night he still wrote.

Walter found that no one continued to encourage him to write. It was just something he enjoyed doing. He became a published author at age 32 when he won a contest for black writers. Ever since the publication of Where Does the Day Go? in 1969, Myers has earned a living writing books for children and teenagers.

**The Writing**

Myers loves writing. It is not something he does just to earn money. He has a process he follows in his daily writing routine. Each day he writes ten pages. That’s it. When he has completed ten pages, he stops writing for the day.

Before he writes the actual story, he outlines what is going to happen. He may rewrite the story line seven times. Once it feels right, he produces his first draft. Then he goes back to rewrite and fix the problem spots. Myers says that for him, rewriting is more fun than writing.

Here is another strategy he uses to help him create his characters: He finds pictures of people and cuts out a picture that reminds him of each character. His wife puts them into a collage which is hung over his computer. As he writes, he can also see the characters he is writing about.

The Books

Myers gets his ideas largely from his own background. He has always loved basketball, so two of his books, Slam and Hoops, are about basketball. One of his books is named after the place where he grew up, Harlem. Dangerous Games grew out of an about the program

**About the Program**

As part of the Kennedy Center’s Americas* Festival of Latin American arts and culture, Tambuco will perform traditional and contemporary music inspired by the popular folk music of Mexico. Using a variety of percussion instruments from bongos to vibrashakers, Tambuco’s musicians will demonstrate the unique sounds of their instruments, discuss the culture and traditions of Mexico as expressed through music, and perform in traditional costumes.

**Instructional Activity**

Be Percussionists

Find objects in your classroom that can serve as percussion instruments. For example, a pencil can serve as a drumstick which produces different timbres depending upon which part of the pencil is used to strike another object’s surface. A desktop, paperback book, or even another pencil can serve as a drumstick, an instrument made of solid, resonant material.

When you have found an “instrument” you like, pair with another student and improvise (make up) a stream of rhythm. When you and your partner are happy with the result, form a quartet with another pair. See how large an ensemble you can create before keeping together in time becomes too difficult. If your whole class can play together successfully, congratulations!

**Internet Resources**

The Percussive Arts Society Museum
http://www.pas.org/Museum/index.html
http://npr.org/programs/specials/milestones/990428.motm.percussion.html

This site offers a 27-minute radio program exploring the history of percussion and its role in the orchestra. Requires RealAudio player.

*Americas is funded in part by the Inter-American Development Bank through the Cultural Foundation of the Americas and by Mr. and Mrs. Thomas P. McClary III.

Resources related to Tambuco Percussion Ensemble can be found on page 22.

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**Discussion and Performance**

Friday, December 1, 2000
11 a.m. - 12 p.m. ET
Grades 4 - 6

When viewing *Telling Stories: Walter Dean Myers* and participating in this guide’s suggested activities, the following Virginia State Standards of Learning will be addressed: 4.5, 4.7, 5.5, 5.7, 6.5, 6.7. (See page 11 for Virginia S.O.L. descriptions.)
Background Information

Tambuco is a percussion quartet founded in 1993 by four Mexican musicians—Alfredo Brignas, Ricardo Gallardo (Artis-
tic Director), Ivan Manzanilla, and Raul Tudon. Playing drums, 
cymbals, bells, xylophones, and other rhythm instruments, 
Tambuco performs concerts around the world. The group has 
won numerous awards and prizes around the world. The group has 
Tambuco's performances weave music, instruments, and 
other instruments in new and 
unusual ways. The performers 

delight in presenting audiences 
with the resulting music: vibrant, 
exciting new sounds which are 
both fascinating and emotionally 
powerful.

Percussion Music

Percussion music, perhaps 
more than any other, is music of 
touch. Percussionists use bare 
hands, sticks, and mallets to 
strike, scrape, rub, slap, and tap 
surfaces of metal, skin, wood, or 
plastic. With great physical power 
they can make sounds of 
earsplitting intensity: cymbals 
crash, big drums pound and 
boom! Or with the gentlest 
delicacy, percussionists can make 
barely-detectable sounds: bells 
tinkle, rattles rustle and whisper.

Percussion music is also 
music of the heartbeat. From the 

moment of birth, all people on 
earth depend upon the steady 
beats of their hearts to keep them 
alive. A simple, steady beat on a 
drum is reminiscent of a heart-

beat. Percussionists can extend 
and embellish that simple heart-

beat into complexities of rhythm. 
Marching band drummers in 
sharp uniforms, casual groups of 

drummers in a city park, and hip-

hop drummers on the radio all 
keep people listening and moving 
to their beat.

Percussion music is also old 
music. Throughout history people 
have created percussion music for 
personal expression, public 
ceremony, and pure pleasure. 
From log drums in Africa’s 

rainforests to tribal drums on 
Native America’s Great Plains to 
bronze gongs in ancient Southeast 
Asia, people made rhythms that 
enriched their lives. Many of these 
beats still go on today.

experience he had while watching 
his own children get too carried 
away with a game they were 

playing. The characters in Fast 
Sam, Cool Clyde, and Staff are 
based on friends he had growing up. Myers says he is most like the 

character Staff.

In addition to fiction, Myers 
has written picture books, science 
fiction, fantasy, nonfiction, and 

mystery-adventure stories. His 
work has been praised for its 
natural dialogue and positive 

portrayal of inner-city youth.

From West Africa come two 

powerful drums—the deep-

sounding djun-djun (JUN-JUN) 
and the higher-pitched djembe 
(JIM-bay). From the Middle East 
comes the goblet-shaped drum 
that has been played there for 
3000 years—the darabuca (dare-

a-BOO-ka).

When collaborating with 
composers in the creation of new 
music, Tambuco encourages them 
to experiment with these and 

other instruments in new and 
unusual ways. The performers 

delight in presenting audiences 
with the resulting music: vibrant, 
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both fascinating and emotionally 
powerful.

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rainforests to tribal drums on 
Native America’s Great Plains to 
bronze gongs in ancient Southeast 
Asia, people made rhythms that 
enriched their lives. Many of these 
beats still go on today.

African princess saved from 
execution and raised under the 
supervision of Queen Victoria.

During the program, listen 
as the author describes how he 
gets ready to write. He does 
many things before he writes even 
one paragraph. Listen also for 
his excitement about his work. He 
loves to write, and hopes his 
methods and enthusiasm inspire 
young people in their own 
writing.

Internet Resources

For more information, connect to these online addresses:
http://www.scils.rutgers.edu/special/kay/myers.html
http://teacher.scholastic.com/authorsandbooks/authors/myers/‌tscript.htm
http://www.scholastic.com/titles/harlem/waltbio.htm

Resources related to Telling Stories: Walter Dean Myers can be found on page 22.
Arts Education Via the Internet and the World Wide Web

Web sites and other Internet addresses related to each of the Performing Arts Series Programs will be listed at the two Web addresses identified below. Check them often for new links and classroom ideas. By connecting your class and your teaching to the World Wide Web, you can access the full range of information available about the artists and performances in the Kennedy Center Performing Arts Series.

Instructional Activity

Write a Sean-nós

A sean-nós is an expressive song in which the story of the song is more important than the music. The Irish sean-nós is similar to American Blues music; it is an expression of sad or difficult times. When she writes songs, singer Mary Greene takes inspiration from events that happened to her or to people she knows. Be a part of the living tradition of Irish music by writing the words of a sean-nós song. Remember that sean-nós lyrics are decorative, exaggerated, and embellished, so be descriptive about your song’s setting and feelings.

What to Watch and Listen For...

• Observe Rónán Browne’s complicated arm and hand positions as he operates all five parts of the Uilleann pipe.
• Since breathing is an important aspect of playing any flute, watch Conal Ó’Gráda as he plays the Irish flute and notice when and how he breathes.
• Listen for the different emotions (joy, sorrow, excitement, fear) Kevin Glackin conveys with his fiddle.
• During solos of the Uilleann pipe, the fiddle, and the flute, Tommy Hayes plays the Bodhrán. His instrument enhances the overall sound and feel of the solos. Notice how Hayes’s playing of the Bodhrán does not distract from the featured soloist.
• Listen to the words that tell the stories in Mary Greene’s songs. Why do you think the term “flowery ornamentation” is sometimes used to describe the lyrics?

The Kennedy Center Education Department

The Kennedy Center takes a leadership role in national performing arts education policy and programs, commissioning, creating, and touring performances for students, teachers, adults, and families. The Education Department develops model programs for use by other performing arts centers and schools, creates and encourages national and community outreach programs, and serves as a clearinghouse for arts education information and as an advocate for arts education on a national level. With the National Symphony Orchestra, the Kennedy Center works as both a pioneer and partner with other performing arts institutions, educators and schools, legislators, parents, and community and business leaders.

To learn more about the Kennedy Center Education Department, visit this online address:
http://kennedy-center.org

The Prince William Network

The Prince William Network, developed by Prince William County Public Schools and the Virginia Satellite Educational Network, offers distance learning opportunities to students, educators, and communities across Virginia and the nation. The network’s producers, curriculum specialists, directors, designers, and technicians are pioneers in the distance learning arena. One of the nation’s leading providers of enrichment and professional development distance learning, Prince William Network provides programming and support materials that complement K-12 curriculum areas. Educators moderate and develop the televised programs. Television Production students from Virginia’s C.D. Hylton High School staff the studio and operate the video equipment for all of the nationally broadcast programs.

To learn more about the Prince William Network, visit this online address:
http://www.pwnet.org

Internet Resources

http://www.artsedge.kennedy-center.org/irish
http://www.itma.ie (Irish Traditional Music Archive of Dublin, Ireland)
http://www.ceil.ie (Traditional Irish Dance, Music, Song & Culture)

Resources related to Arts from Ireland: Music can be found on page 22.
Jazz developed in southern African-American communities more than 100 years ago. When Africans came to America, they brought their musical traditions. The music, sounds, and instruments of other American peoples influenced African Americans to create new styles of music such as spirituals, work songs, and later, jazz. Jazz music has changed over the past 100 years and includes a variety of styles, such as ragtime, swing, bebop, and cool jazz.

Jazz is America’s classical music. Composers such as Mozart, Bach, and Beethoven produced European classical music; but jazz is truly American. Famous jazz composers include Scott Joplin, Duke Ellington, Dizzy Gillespie, and Miles Davis. Just as the great composers of European classical music were also performers, so were the great composers of America’s classical music.

About the Program
The violin has always been a part of jazz history. European colonists brought violins (also called fiddles) to the Americas. Because it was highly expensive for colonists to import musicians from Europe, African slaves trained as musicians. And these African Americans then used the violin when they created the unique musical styles that laid the foundation for jazz. Throughout the 20th century, the violin, like the trumpet and saxophone, played the melody in a variety of jazz styles.

During the program, the musicians will discuss and perform the music of historically significant jazz violinists, such as Eddie South and Stuff Smith. They will also play the contemporary music of John Blake, Jr., and discuss the place of the violin in jazz today.

Instructional Activities
During the program, be aware of:

- Rhythm. Move your hands and feet to the different rhythms of each instrument. Listen for how the bass player and drummer keep the pulse of the music.
- Tempo is the speed of the music. Are individual pieces consistently fast or slow throughout, or does the tempo change in certain sections of the music?
- Dynamics refers to the volume of sound in the music. Are individual pieces consistently loud or soft throughout, or do the dynamics change in certain sections?

Improvising. Listen carefully to the melody at the beginning of a piece. This is usually the musical material that will be repeated, developed, and extended throughout the work. Listen carefully when musicians are playing solos, during which they often improvise. Try to follow the solo from beginning to end, and hear how the solo differs from the basic melody.

Ensemble refers to the way musicians in a group like the Billy Taylor Trio work together. Observe how the musicians communicate with one another, physically and musically. Do they exchange glances? Follow the players as they alternate taking the “lead.”

Internet Resources
For more information, connect to:
http://artsedge.kennedy-center.org
www.masterclass.com
www.jazznet.com

Resources related to Jazz and the Violin can be found on page 22.