

**Hopkins
Center for
the Arts**
at Dartmouth

School Matinee Series
Study Guide



Small Island Big Song

Sat, April 16, 2 & 7:30 pm



Welcome to the Hop

A performance needs an audience so be prepared to play your part!

Theater Guidelines

When entering the Hopkins Center, show consideration for all those sharing the building by being respectful in common areas. Applause is the best way to show your enthusiasm and appreciation! Backpacks, food, drink and gum are not allowed in the theater. Please turn off all cell phones and note that recording the performance or taking photos is not allowed.

Information for Teachers and Families

This study guide offers context and activities that will help your students engage with the performance.

This study guide's content was created by Hop Fellow Jelinda Metelus '22 and Ally Tufenkjian, Education and Engagement Manager. To download copies of this and other guides, visit <https://hop.dartmouth.edu/study-guides>.

About the Hop

The Hopkins Center's mission is to ignite and sustain a passion for the arts within Dartmouth and its greater community and to provide the core educational environment for the study, creation and presentation of the arts.

Did You Know?

- The Hopkins Center is located on the ancestral homelands of the Abenaki people.
- The Hopkins Center opened in 1962.
- The Hopkins Center was designed by Wallace Harrison, architect of Lincoln Center and the United Nations Building in New York City.

About the Show

Small Island Big Song explores the cultural connections between the descendants of the **seafarers** of the **Pacific** and **Indian Oceans** through the **Austronesian migration**. It features over 100 artists across 16 different countries and represents 35 Native peoples across the Pacific and Indian oceans who maintain the cultural voice of their people, singing in their native language and playing the instruments of their land. These unique **lineages** mixed with their diverse contemporary styles—roots-reggae, beats, grunge, RnB, folk and spoken word—establish a musical dialogue between cultures across Madagascar, Aotearoa (New Zealand), Taiwan, Mauritius, Marshall Islands, Papua New Guinea, Tahiti and Rapa Nui (Easter Island). The ensemble has produced an award-winning album, a feature film, outreach programs and a live concert that has toured around the world across four continents reaching over 170,000 live audiences since the world premiere at SXSW 2018.

About the Artists Co-Founders



BaoBao Chen



Tim Cole

BaoBao Chen is one of Taiwan's most accredited producers of cross-cultural arts projects having negotiated, planned, booked and tour managed multiple successful international tours in Europe, the US, Asia and **Oceania**. She has been invited to present at TEDx, the Worldwide Music Expo, FestPac, Stanford University, Boston University and for multiple films and music festivals. BaoBao gained a BA in Business Management from YuanZe University in Taiwan and used her skills in arts management and her love of nature to create *Small Island Big Song*.

Tim Cole is an Australian **music producer** and filmmaker who has been working on cross-cultural arts projects like *Small Island Big Song* for many years. He studied film at Melbourne University and produced music, leading him to his current career of equal parts film and music producer for both artists and events. Tim was the Senior Music Producer for CAAMA (Central Australian Aboriginal Media Association) and has been invited to speak at the Worldwide Music Expo as well as the United Nations.

Performers



Sauljaljui

Sauljaljui 戴曉君 — Paiwan of Taiwan

Lead singer & musician: lead vocal, nose flute, jaw harp, moon lute, guitar

In 2009, a typhoon devastated Sauljaljui's village. In response, she wrote *Lament of Colored Cloth*, a song which enabled the village to unite and recover from their tragedy and which won a prestigious songwriter's award in Taiwan. Sauljaljui remains dedicated to her Paiwan community, directing a yearly cultural festival and contributing to the community's cultural canon.



Emlyn

Emlyn — Mauritius

Lead singer & musician: lead vocal, dancer, ravann, triangle, kayamb, maravann, guitar

Emlyn is a musician and dancer. A cause she has taken up as co-founder of 'Enn Losean Vivab,' a Mauritius-based organization, is educating school students about plastic pollution. Emlyn brings the infectious grooves of Sega with its soul from the African slave trade to the stage.



Putad

Putad — Amis of Taiwan

Lead singer & musician: lead vocal, bass, jaw harp

Putad unites ancient vocal traditions with the raw energy of grunge, rock and punk in her and her brother Wusang's band Outlet Drift express. Their bold, uplifting and uncompromising shows place their Amis **heritage** on center stage.



Selina Leem

Selina Leem — Marshall Islands & US

Spoken Word

Selina is among the global faces of climate change, representing her country in the film *Before the Flood* produced by Leonardo DiCaprio and as the youngest speaker at the COP21 for Paris Agreement, making a passionate plea to global leaders for stronger action on climate change. Her spoken word pieces have been heard across the globe.



Sammy

Sammy — Madagascar

Musician: valiha, kabosy, jejy, flutes, marovany, guitar

At a time when most picked up guitars over the traditional Valiha, Sammy followed his passion for Madagascar's musical heritage by mastering and learning how to make most of Madagascar's instruments. His group "Tarika Sammy" gained international recognition, becoming a regular on major festival stages and being acknowledged as one of the world's best 10 bands by *TIME* Magazine.

Performers



Airileke

Airileke — Papua New Guinea & Australia

Musician: log drums, kundu drum, garamut drum, percussions

Airi's unique sound melds progressive ideas with beats of ancient Melanesian culture. Hip-hop production, fierce log drumming, Papuan chants, atmospheric soundscapes and samples from the front line of the Free Papua Movement combine to evoke one of the region's darkest stories: the illegal occupation and ongoing oppression of West Papua.



Kokol

Kokol — Mauritius

Musician: ravann, djembe, guitar

A master of Mauritius's creole musical heritage, Kokol is spearheading a musical movement uniting the cultural intersections of the Caribbean and Indian Oceans. He creates a unique and uplifting fusion of Segga and Reggae, two styles of music identifying with marginalized islander communities sharing a slave ancestry.



Richard Mogu

Richard Mogu — Papua New Guinea

Musician: mambu, bass, guitar, log drums, kundu drum, garamut drum, percussions

A singer, songwriter and multi-instrumentalist, Richard has been a featured musician in Papua New Guinea (PNG) for many years, excelling in both traditional and contemporary styles. He was taught by legendary Sanguma founder Tony Subam. Mogu has also been involved as a producer of other PNG artists and toured the USA with Sing Sing in 2009.



Kan

Kan — Mauritius

Musician: ravann, boy, bob, percussions

To find meaning in his art, Kan went on a quest to discover instruments from various cultures. In 2017, he co-founded "Enn Losean Vivab," a collective of nature-loving artists and activists finding sustainable solutions for pollution. His series of "Trash to Music" tutorial videos teaches how to craft musical instruments from garbage.

Some Instruments of the Small Islands



Jeju
Madagascar

Valiha
Madagascar



Kundu
Papua New Guinea



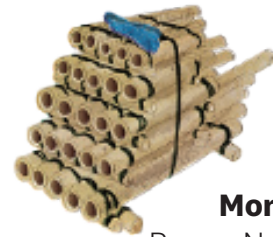
Garamut
Papua New Guinea



Kwakunba
Papua New Guinea



Susap
Papua New Guinea



Monaka
Papua New Guinea

Nose Flute
Taiwan



Qoqaw (Jaw Harp)
Taiwan

Pgagu
Taiwan





Map of Austronesian Expansion

Contextual Background

Austronesian Expansion was one of the most important mass migrations of its period due to the large impact it had on the spread of language and culture across the Pacific. Around 3000 BCE, a mass migration spurred by population growth launched from the coast of modern-day Taiwan. Over hundreds of years, migrants crossed the Indo-Pacific oceans to settle in Southeast Asia, Oceania and Madagascar, with some historians estimating they traveled as far as the Americas. This spread the language, culture and technology of Austronesian-speaking people to new parts of the world and changed the demographics and **environments** of these areas. Taiwanese Indigenous peoples first sailed from Taiwan to the Northern islands of the Philippines around 3000 BCE, just 1000 years after they migrated from mainland China to Taiwan. From Luzon, a migrant group moved further South to cover the rest of the Philippines, Borneo and Indonesia, while others moved west to Southeast Asia and reached as far as Madagascar. Around 1500 BCE, another group moved East to settle on the small islands of the Pacific. 500 years later, Austronesians became the first people to settle in the remote islands of Palau and Yap in Oceania and continued South to the areas surrounding the Solomon Islands.

Over 1000 years after this first mass migration across the Pacific, a second wave of migration occurred. Migrants traveled across the oceans once again to reach Tahiti, Hawaii and New Zealand. Some argue the second wave of migration went beyond these islands, reaching South America and possibly Africa, Europe and North America. Today, Austronesians are a large group of people from Taiwan, Micronesia, Maritime Southeast Asia, coastal New Guinea, Island Melanesia, Polynesia and Madagascar. The Austronesian language group is the fifth largest in the world and is spoken by 400 million people.

Climate Justice in Indigenous Communities

Throughout history, Indigenous peoples have continued to be among the first to feel the impacts of climate change due to their close connection and dependence on the land. Currently, islands are at the forefront of the climate crisis due to rising sea levels. Climate change only exacerbates the issues that Native peoples face, including political and economic marginalization, loss of land and resources, human rights violations, discrimination and unemployment. Although Native people contribute the least to greenhouse gas emissions, they are one of the groups that are most affected by and experience the most threat from the actions of **industrialized nations**. Climate justice acknowledges that vulnerable communities, including communities of color and low-income people, disproportionately experience the most severe effects of climate change and seeks to right the practices and policies that harm all of earth and its inhabitants.



A global climate change demonstration

Pre-performance discussion questions

Social Studies:

- What causes migration and what impacts can migration have on cultures?
- What is climate justice? What climate justice efforts do you know of in your community?
- What do you know about Indigenous people in your community and their culture and traditions?

English Language Arts:

- What are some different ways to structure a story?
- What is sensory language and how does it enrich a storytelling experience?
- How is poetry or spoken word different from a narrative story? How are they similar?

Science:

- How do oceans affect the earth's surfaces?
- What is climate change and what does it mean for our environment?
- How does climate change impact human activity?

The Arts:

- What are some of the elements of music (such as rhythm, tempo and dynamics)?
- How can we use the sounds we hear everyday to make music?
- How can you use art to advocate for what you believe in?



Small Island Big Song artist Sauljaljui

Post-performance discussion questions

Social Studies:

- What did you learn about the island cultures represented in the performance?
- How were the musical traditions of the artists an expression of their culture and heritage?
- In what ways are these artists pursuing climate justice in their communities?

English Language Arts:

- How would you describe the structure of the performance? How did its structure reinforce its tone and message?
- What literary tools and devices did the performers use to communicate their message about climate change?
- What did you notice about how poetry and spoken word were used in the performance?

Science:

- What examples of climate change did the performers address in the performance?
- Why are island communities most affected by climate change?
- What are some of the steps you can take to address climate change in your community?

The Arts:

- What instruments and kinds of music did you hear in the performance?
- What elements of music (such as, tempo, rhythm, and dynamics) did you hear in the performance?
- How did the performers use their artform to communicate their concerns about climate change?

Learning Activities

Climate Change in the Small Islands

Ask students to choose one of the islands represented in Small Island Big Song and, using primary and secondary sources, research how the island has been impacted by climate change. Students should also research sustainable technologies and solutions the island has used to mitigate and adapt to climate change.

Ask students to generate a research proposal that includes:

- An introduction including a brief history of the island, its people, and how its people arrived there (if known)
- How the island has been impacted by climate change across the years
- How the people of the island have been addressing climate change
- Your proposal for a creative solution to climate change on the island. When proposing a solution, consider:
 - a. Who does this solution benefit?
 - b. Is there anyone or anything that this solution exploits?
 - c. What kinds of resources, natural and human, might you need?

If desired, students can present their research and solution to the class.

A Song of Water

Create small groups and assign each group an island from the performance. Next, ask students to research the role of water in this island community. As they are researching, students should consider what water is used for, how it impacts the land and its people, and challenges the community may be experiencing in accessing water.

Next, ask students to use this research to create a song that is one to two minutes long. As they begin their songwriting process, ask them to consider:

- The message they wish to communicate
- The tone of the song
- How they might structure the melody and the lyrics
- Musical elements to help get their message across
- Instruments they wish to use (these could be traditional musical instruments or other techniques and objects available to them, such as pencils, glass bottles, clapping and humming)

If students need help writing lyrics, share this excerpt from the poem “Stone Mother” by Tanaya Winder, an author and singer-songwriter from the Southern Ute, Pyramid Lake Paiute and Duckwater Shoshone tribes.

I was born in the desert
learned to cherish water
like it was created from tears.
I grew up hearing the legend, the lesson
of the Stone Mother who cried
enough cries to make an entire lake
from sadness. From her, we learned
what must be done and that the sacrifices
you make for your people are sacred.
We are all related
and sometimes it takes
a revolution to be awakened.



A climate activist



Small Island Big Song artist Putad

Then, have students share their songs with the class.

Afterwards, ask students to reflect on:

- What musical elements and musical dynamics did groups use?
- What did you notice about different groups' lyrics?
- What messages did these songs convey? What themes, if any, did the songs share?
- How did the different musical elements and the lyrics of the songs help convey a message?

Migration Map

Ask students to explore the migration story of their family or of one of the Indigenous groups represented in the performance. Students can use secondary and primary sources, interviewing their family members or members of their community as they are able. Students should try their best to go as far back in time as they can, taking note of any missing historical information and some of the challenges they experience when tracing back this history.

Then, have students create a visual map of this migration journey. They can get creative with the method of mapping they would prefer, which might include a digital mapping tool or a hand drawn or painted map. Their map should represent the key moments and events in their group's migration journey. Ask students to present their maps, giving consideration to significant or surprising historical moments and the reasons why this migration may have occurred.

After the presentations, ask students to reflect on the following questions:

- What did you notice about the migration maps of your peers? What were some key similarities? Some key differences?
- What was surprising or unexpected about the migration story of your group?
- What were some of the social, political and environmental forces that caused your group to move and to migrate?
- What have you learned about the ways in which communities decide to or are forced to relocate and migrate?



Small Island Big Song artist *Emily Muli* with children in a circle



A map with push pins

Vocabulary

Austronesian: Relating to a family of languages spoken in an area extending from Madagascar in the west to the Pacific Islands in the east.

Environment: The natural world, as a whole or in a particular geographical area, especially as affected by human activity.

Heritage: Items, traditions and cultural practices passed down across generations.

Indian Ocean: The smallest, geologically youngest, and physically most complex of the world's three major oceans. It stretches between the southern tips of Africa and Australia.

Industrialized: A country or region having widely developed industries.

Lineage: A person or group of people's descent from and connection to a common ancestor.

Migration: The movement of people away from their place of residence across a state or international border or within a country.

Music Producer: A professional who designs and puts together musical projects and performances.

Oceania: A collective name for islands scattered across most of the Pacific Ocean.

Pacific Ocean: The largest and deepest of Earth's oceanic divisions, extending from the Arctic Ocean in the north to Antarctica in the south. It is bounded by the continents of Asia and Australia in the west and the Americas in the east.

Seafarer: A person who regularly travels by sea.

Resources

Climate Justice Alliance, climatejusticealliance.org

Music Theory Academy, www.musictheoryacademy.com/how-to-read-sheet-music/the-elements-of-music

Small Island Big Song project website, www.smallislandbigsong.com/about

References

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historyguild.org/what-is-the-austronesian-expansion

www.iom.int/key-migration-terms

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