



PAIGE IN FULL: A B-GIRL'S VISUAL MIXTAPE

Applause Series Curriculum Guide
January 27-29, 2014

paige in full

A B-GIRLS VISUAL MIXTAPE

Dear Teachers,

Thank you for joining us for the Applause Series presentation of *Paige in Full*. In this “mixtape” of poetry, beats, dance, and visuals used to recount her life story, artist Paige Hernandez explores what it means to grow up. From being young and in love to the tumultuous search for acceptance from both others and ourselves, her story is at times comic and at times tragic. Throughout it all however, she remains deeply relatable, and in doing so, she gives courage to others to find their own voice and to love and respect themselves for who they uniquely are.



We thank you for sharing this special experience with your students and hope that this study guide helps you connect the performance to your in-classroom curriculum in ways that you find valuable. In the following pages, you will find contextual information about the performance and related subjects, as well as a variety of discussion questions and activities. Some pages are appropriate to reproduce for your students; others are designed more specifically with you, their teacher, in mind. As such, we hope that you are able to “pick and choose” material and ideas from the study guide to meet your class’s unique needs.

See you at the theater,

Des Moines Performing Arts Education Team

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Alliant Energy, American Republic Insurance Company, Bradford and Sally Austin, Bank of America, Dean and Sandra Carlson, CenturyLink, EMC Insurance Companies, Greater Des Moines Community Foundation, Hy-Vee, John Deere Des Moines Operations, Iowa Department of Cultural Affairs, Richard and Deborah McConnell, Pioneer Hi-Bred - a DuPont business, Polk County, Prairie Meadows, Sargent Family Foundation, Wells Fargo & Co., Willis Auto Campus, Windsor Charitable Foundation, West Bancorporation Foundation and more than 200 individual donors.

This study guide was compiled and written by Yvette Zarod Hermann; edited by Karoline Myers and Michelle McDonald. Partially adapted from *Paige in Full Study Guides* originally created by Portland Ovations, Portland, Maine and The State Theatre of New Brunswick, New Jersey Keynotes to the performance of *Paige in Full*.

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ABOUT DES MOINES PERFORMING ARTS



Des Moines Performing Arts is a private, nonprofit organization and is an important part of central Iowa's cultural community. It is recognized nationally for excellence as a performing arts center and is committed to engaging the Midwest in world-class entertainment, education, and cultural activities.

Des Moines Performing Arts presents professional touring productions, including theater direct from Broadway, world-renowned dance companies, family programming, comedy, and concerts.

Education and Community Engagement programs are core to Des Moines Performing Arts' mission as a nonprofit performing arts center.

Public education programs allow audience members and local artists to make meaningful and personal connections to the art they experience on Des Moines Performing Arts' stages. Guest lectures and Q&As with company members allow audiences to explore the inner workings of the performance. In addition, master classes, workshops, and summer camps taught by visiting performers give local actors, dancers, and musicians the chance to increase their skills by working directly with those who know what it takes to succeed on the professional stage.

Through its **K-12 School Programs**, Des Moines Performing Arts strives to ensure that central Iowa students have affordable access to high quality arts experiences as part of their education. More than 50,000 students and educators attend curriculum-connected school matinee performances through the Applause Series annually. In addition, Des Moines Performing Arts sends teaching artists into the schools to provide hands-on workshops and residencies in special opportunities that engage students directly in the creative process. Through its partnership with the John F. Kennedy Center, Des Moines Performing Arts provides teachers with in-depth professional development training on how to use the arts in their classrooms to better impact student learning. The Iowa High School Musical Theater Awards is Des Moines Performing Arts' newest initiative to support arts in Iowa schools, providing important learning tools and public recognition to celebrate the achievements of students involved in their high school theater programs.

DID YOU KNOW?

More than 350,000 people visit Des Moines Performing Arts venues each year.

Des Moines Performing Arts opened in 1979.

Des Moines Performing Arts has three theater spaces:

- *Civic Center, 2744 seats*
- *Stoner Theater, 200 seats*
- *Temple Theater, 299 seats (located in the Temple for the Performing Arts)*

No seat is more than 155 feet from center stage in the Civic Center.

Nollen Plaza, situated just west of the Civic Center, is a park and amphitheater that is also part of Des Moines Performing Arts. The space features the Crusoe Umbrella sculpture by artist Claes Oldenburg.

As a nonprofit organization, Des Moines Performing Arts depends on donor funding to support facilities, programming, and education programs.

The Applause Series started in 1996. You are joining us for our 18th season of school performances.

GOING TO THE THEATER . . .



YOUR ROLE AS AN AUDIENCE MEMBER

Attending a live performance is a unique and exciting opportunity. Unlike the passive experience of watching a movie, audience members play an important role in every live performance. As they act, sing, dance, or play instruments, the performers on stage are very aware of the audience's mood and level of engagement. Each performance calls for a different response from audience members. Lively bands, musicians, and dancers may desire the audience to focus silently on the stage and applaud only during natural breaks in the performance. Audience members can often take cues from performers on how to respond to the performance appropriately. For example, performers will often pause or bow for applause at a specific time.

As you experience the performance, consider the following questions:

- * What kind of live performance is this (a play, a dance, a concert, etc.)?
- * What is the mood of the performance? Is the subject matter serious or lighthearted?
- * What is the mood of the performers? Are they happy and smiling or somber and reserved?
- * Are the performers encouraging the audience to clap to the music or move to the beat?
- * Are there natural breaks in the performance where applause seems appropriate?

THEATER ETIQUETTE

Here is a checklist of general guidelines to follow when you visit the theater:

- * Leave all food, drinks, and chewing gum at school or on the bus.
- * Cameras, recording devices, and personal listening devices are not permitted in the theater.
- * Turn off and put away all cell phones, pagers, and other electronic devices before the performance begins.
- * Do not text during the performance.
- * When the house lights dim, the performance is about to begin. Please stop talking at this time.
- * **Talk before and after the performance only.** Remember, the theater is designed to amplify sound. Other audience members and the performers on stage can hear your voice!
- * Use the restroom before the performance or wait until the end. If you must leave the theater during the show, make sure the first set of doors closes before you open the second — this will keep unwanted light from spilling into the theater.
- * Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage — they will let you know what is appropriate.
- * Open your eyes, ears, mind, and heart to the entire experience. Enjoy yourself!

GOING TO THE THEATER information is adapted from the Ordway Center for the Performing Arts study guide materials.

TEMPLE THEATER FIELD TRIP INFORMATION



**Thank you for choosing the Applause Series with Des Moines Performing Arts.
Below are tips for organizing a safe and successful field trip to the Temple Theater.**

ORGANIZING YOUR FIELD TRIP

- Please include all students, teachers, and chaperones in your ticket request.
- After you submit your ticket request, you will receive a confirmation e-mail within five business days. Your **invoice will be attached to the confirmation e-mail.**
- Payment policies and options are located at the top of the invoice. (Full payment and cancellation policies may be viewed at DesMoinesPerformingArts.org/education.)
- DMPA reserves the right to cancel unpaid reservations after the payment due date.
- Tickets are not printed for Applause Series shows. Your invoice will serve as the reservation confirmation for your group order.
- Schedule buses to arrive in downtown Des Moines at least 30 minutes prior to the start of the performance. This will allow time to park, walk to the Temple for the Performing Arts, and be seated in the theater.
- Performances are approximately 60 minutes unless otherwise noted on the website and printed materials.
- All school groups with reservations to the show will receive an e-mail notification when the study guide is posted. Please note that study guides are only printed and mailed upon request.

DIRECTIONS

- The Temple Theater is located in the Temple for the Performing Arts located at Tenth and Locust Streets in downtown Des Moines.
- Directions from I-235: Take Exit 8A (downtown exits) and the ramp toward Third Street. Travel south on Third Street approximately six blocks to Grand Avenue. Turn west on Grand Avenue and travel to Thirteenth Street. Turn south on Thirteenth Street and then east on Locust Street.
- Buses will park on the south side of Locust Street in front of the Nationwide building. See next column for additional parking information.

QUESTIONS?

Please contact the Education department
at 515.246.2355 or
education@DesMoinesPerformingArts.org.
Thank you!

PARKING

- Police officers stationed at the corner of Tenth and Locust Streets will direct buses to parking areas with hooded meters near the theater. Groups traveling in personal vehicles are responsible for locating their own parking.
- Buses will remain parked for the duration of the show.
- Buses are not generally permitted to drop off or pick up students near the theater. If a bus must return to school during the performance, prior arrangements must be made with DMPA Education staff.

ARRIVAL

- When arriving at the theater, please have an **adult lead your group** for identification and check-in purposes. A staff member may be stationed outside the building to direct you.
- DMPA staff will usher groups into the building as quickly as possible.
- Seating in the theater is general admission. Ushers will escort groups to their seats; various seating factors including group size, grade levels, arrival time, and special needs seating requests may determine a group's specific location in the theater.
- We request that an **adult lead the group into the theater and other adults position themselves throughout the group**; we request this arrangement for supervision purposes, especially in the event that a group must be seated in multiple rows.
- Please allow ushers to seat your entire group before rearranging seats or taking groups to the restroom.

IN THE THEATER

- In case of a medical emergency, please notify the nearest usher.
- We ask that adults handle any disruptive behavior in their groups. If the behavior persists, an usher may request your group to exit the theater.
- Following the performance groups may exit the theater and proceed to their bus(es).
- If an item is lost at the Temple Theater, please see an usher or call 515.246.2355.

VOCABULARY



aesthetics: the study of what people perceive as beautiful or artistic. Hip hop aesthetics are based on visual or poetic richness and communicative power. What are your personal aesthetics? What do you find beautiful?

autobiography: a history of a person's life written or told by that person. *Paige in Full* is an autobiographical performance by Paige Hernandez.



Image: dancespirit.com

Fly Girls: As a young girl, one of Paige's favorite TV shows was *In Living Color*. A comedy show that ran from 1990 to 1994, featuring a mostly African American cast, it launched the careers of Jamie Foxx, Jim Carrey, and David Alan Grier. The show was known for its hip hop dance troupe, the Fly Girls. The original choreographer was Rosie Perez; among the dancers were Jennifer Lopez and Carrie Ann Inaba.

hip-hop: A cultural movement that began in the early 1970s in the Bronx, New York. Drawing upon dance, poetry, visual art, and real life experiences of immigrant communities, hip-hop began as an independent, non-commercial, inexpensive form of self-expression.

⇒ **Elements:** The five elements of hip-hop are graffiti, DJing, "BBoying", rapping and community activism. Look for all five aesthetic elements in *Paige in Full*. (Explore each of the elements of hip hop on page 9.)



Hip-hop is a culture that was born in the Bronx in the 1970s.

Image: mansi88.wordpress.com

mixtape: Known today as a playlist, a mixtape refers to home-



Image: mixtapedc.com

made mixes made on cassette tapes popular in the 1980s that allowed people to share music/audio compilations from various artists and time periods. A mixtape usually reflects the musical taste of the compiler, sometimes designed for a special person or a specific audience. What do you think it means that *Paige in Full* is a "visual mixtape"?



Image: phsclubs.com

multicultural: consisting of or relating to several different cultures or races. As a girl growing up of mixed African American, Cuban, and Chinese heritage, Paige deals with what it means to grow up multicultural.

ABOUT THE PERFORMANCE



Paige in Full: A B-Girl's Visual Mixtape is a piece of autobiographical hip-hop theater that blends poetry, dance, and visual arts to tell a powerful story about what it means to grow up and find one's voice.

Run Time: 75 minutes, including a 15 minute post-show Q&A

WHAT YOU WILL EXPERIENCE

Paige in Full is a visually and aurally rich ride through the triumphs and traumas of Paige's childhood and tumultuous teenage years growing up in Baltimore, Maryland.

Audience's experience a powerful, intimate and authentic confessional monologue backed by powerful beats and scratching, hip-hop choreography and a set that features projections.

Through her performance, Paige testifies to all the positive influences hip-hop is not earning in the news — the side of hip-hop that builds people up and gives them a reason to create.

THEMES

As audiences follow Paige's story from pre-conception to present day, we experience a story that is part comedy, part pain, and a touching retrospective on growing up. The show's themes include:

- ◇ Bullying
- ◇ Influence of pop culture on shaping our identities
- ◇ Impact of place or home on who we become
- ◇ Abusive relationships and the discovery of what "real love" is
- ◇ Dealing with grief
- ◇ Growing up multicultural

"I wanted a story that would help to reclaim the positive energy that hip hop was once known to create. I wanted a story that was all at once international, and 'around the way.' Lastly, I wanted a story for little girls of color. I want them to know that no matter where they fall in the rainbow, their voice is interesting, unique and needs to be heard."

—Paige Hernandez

THE TITLE

The title *Paige in Full* is a play on *Paid in Full*, the debut album of American hip hop duo Eric B. & Rakim, released on July 7, 1987. *Paid in Full* is an important album representing the golden age of hip hop. Rakim's rapping, which pioneered the use of internal rhymes in hip-hop, set a higher standard of lyricism and served as a model for future rappers. The album's heavy sampling by Eric B. became influential in hip hop production. The record has sold over a million copies and the Recording Industry Association of America certified it platinum in 1995. In 2003, the album was ranked number 227 on *Rolling Stone* magazine's list of the 500 greatest albums of all time.



ABOUT PAIGE HERNANDEZ & THE CREATIVE TEAM

Paige in Full is a one-woman show written and performed by Paige Hernandez. Learn more about Paige's work as an artist as well as some of the artists she collaborated with to create *Paige in Full*.

PAIGE HERNANDEZ

(writer, choreographer, performer) is a multifaceted artist known for her innovative fusion of poetry, hip hop, dance, and education.

A graduate of the Baltimore School for the Arts, she received a BA in theater and broadcast journalism from the University of Maryland, College Park.

As a performer and playwright, she has performed her children's show *Havana Hop* and her one-woman show, *Paige In Full: A B-girl's Visual Mixtape* at theaters, schools, and colleges throughout the country.

A master teaching artist, Paige has taught throughout the country, to all ages, in all disciplines. To date, she has reached over 10,000 students through residencies, workshops, and performances. Her work as a teaching artist has been recognized by the Wolftrap Foundation for Early Learning and Arena Stage, where she received the Thomas Fichandler Award for exceptional promise in theater education. Paige was also named a "classroom hero" by the *Huffington Post*.

"Paige Hernandez represents the truest voice of what hip-hop theatre can be for our generation: nonlinear, dynamic, personal, intense, community-oriented in content and tone, and fondly nostalgic."

-Simone Jacobson, Couch Sessions

Paige is also a hip hop education advocate. She has helped create workshops such as Props for Hip Hop at Arena Stage and Keep it Moving at Wolftrap. The workshops help teachers understand the fundamentals of hip hop as they incorporate the culture into their curriculum.

A SIBLING COLLABORATION

One of Paige's main collaborators was her younger brother, Nick the 1da.

As she explains, "I credit a lot of the show's inspiration to my younger brother and collaborator... He gave me a CD of his beats and my creative wheels started turning. The music inspired 20+ characters, 18 poems, 7 live music sets and 8 dance routines."

Outside of his work as sound designer on *Paige in Full*, Nick the 1da is working to return hip-hop to its foundation with the soul of sampling. He was selected for his successful signature chopped samples & hard-hitting drums which earned his title of DMV (DC/MD/VA) Beat Champion in 2005 & 2006. He also created the musical soundtrack/scores for independent films including *Loose Change*, a 9/11 documentary and has produced for artists such as W. Ellington Felton, Raheem Devaughn, Asheru (The Boondocks), and NC's Justus League.

ADDITIONAL COLLABORATORS

Additional collaborators on *Paige in Full* include:

Daniella A Drakes
Director, Producer

Ayesis Clay
Touring Stage Manager

Kris Funn
Set Design, Graphic Design, Bass

Zoia N. Wiseman
Lighting

Bryan Joseph Lee
Production Dramaturgy

Twodross Melchishua
Video & Projections

Bryan Davis
Graphic Artist



HIP-HOP ELEMENTS



Image: jtissphotography.com

Hip Hop is a culture that was born in the Bronx, New York in the 1970s. It came about as people came together and sought ways to express themselves and confront the struggles they faced. Graffiti, DJing, MCing, breakdancing, and activism are key elements of hip hop in its purest form.

GRAFITTI

Originally, graffiti was homemade advertisement for dance crews. Artists spray-painted or used marker to display the name of their group, and this evolved into large-scale artwork using elaborate lettering, shading, and color effects.



Example of graffiti artwork.
Image: instantshift.com

DJing

The hip-hop DJ tradition came from 1970s outdoor neighborhood parties. DJs brought huge sound systems and their record collections to a party; they elevated their profession to an art featuring sampling, composing, recording, and battling in the skills of scratching, looping, bumping and mixing live.



Neighborhood gathering.
Image: robotevix.com



Image: coolage.in

MCing

Originally named after the job "Master of Ceremonies," an MC or rapper would recite words and phrases to the beat of music. In the 1990's corporations realized that the gritty, graphic stories of misery, abuse and pain coming from rappers, combined with beats you could party to, were the recipe for riches.

B-GIRL OR B-BOY

A nickname for a break dancer. Break dancing is an acrobatic style of dance that began in the 1970s which includes "toprock" (dancing upright), intense floor work, headspins, backspins, freezes and stunts. Athleticism, personality and individuality are important break dancer traits.



Image: coolage.in

COMMUNITY ACTIVISM

Often, hip-hop artists want to spread positive messages to encourage young people to believe in themselves. Rappers identify strongly with their communities. Many even use their name to reflect where they are from.



Image: burlington.edu

THEME STUDY: THE PLACE YOU COME FROM



Paige in Full is about the people, places, and things that shaped Paige Hernandez as she was growing up. Some of the recurring themes in the show are music, relationships, and cultural identity. You'll also hear lots of references to her hometown, Baltimore, Maryland (nicknamed "Charm City")—from the neighborhoods geography to the food and the famous people who came from there.

Explore where you come from with

HOMETOWN HAIKU

One section of the play is entitled "Baltimore: The Haiku Series." (A haiku is a three-line poem, with five syllables in the first and third line, and seven syllables in the second line.)

Can you create a Haiku for your town?

What are some of the sights, sounds, tastes, and smells that come to you when you think

BALTIMORE STREET
FREAK TO CLUB MUSIC
LOUD AND FAST HEART RATE I FEEL
BAL-DI-MORE KEEPS STILL

NORTH AVE
I SPEAK LIKE CRAB CAKE
CHICKEN BOX WITH HALF AND HALF
BALTIMORE FEEDS ME

I AM FROM

Create an identity poem using the people, places, and experiences you have encountered during your lifetime. Each line of your poem will begin with the phrase "I am from." The second half of the line will be your answer to the question. For example:

I am from spaghetti and meatballs.
I am from Red Rover, Red Rover.

- ◇ What is your favorite meal?
- ◇ What is a game you played as a child?
- ◇ What is your favorite movie?
- ◇ What are your parents' names?
- ◇ What is an object you will find in your room?
- ◇ What town were you born in?
- ◇ What is your favorite memory from childhood?
- ◇ What song do you feel best describes your life?
- ◇ What is a saying or phrase you heard as a child?

THEME STUDY: FINDING REAL LOVE



Paige in Full includes a section titled “Love,” where Paige reminisces about the different types of love she experienced from middle school through adulthood. She gushes about her first crush. Things get serious when she reveals her preference for “tough” guys, which gets her involved in a dangerous and abusive relationship. Finally, by practicing a little tough love on herself, she gets out of it and she is free to find real love.

HEALTHY RELATIONSHIPS

It takes hard work and self-respect to build a healthy relationship. The three essential components of any good relationship are:

- ◇ **Open and clear communication**
- ◇ **Mutual trust**
- ◇ **Mutual respect**

National Dating Abuse Hotline:
1-866-331-9474
or text “lovies” to 77054

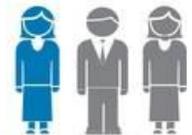
ABUSIVE RELATIONSHIPS

Unfortunately, abusive relationships are far too common. Some of the signs of an abusive relationship are:

- ◇ **Physical abuse:** hitting, kicking, shoving, biting, choking, or other physical violence meant to cause fear or injury.
- ◇ **Emotional abuse:** threats, insults, humiliation, intimidation, isolation, or stalking.
- ◇ **Sexual abuse:** any action that forces you to do anything sexually that you don’t want to do, including refusing to have safe sex, aggressively pressuring you to go further than you want to, or making you feel bad about yourself sexually.
- ◇ **Abuse via technology:** Spreading rumors and posting private or embarrassing pictures and videos via cellphones and social networking sites. Constantly texting or emailing a partner to check on where they are, what they’re doing or who they’re with

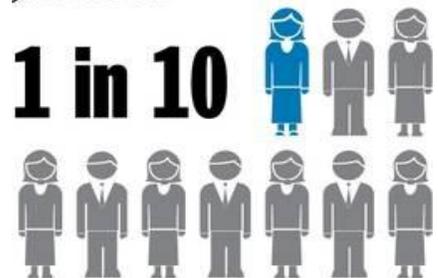
Teen dating violence

1 in 3



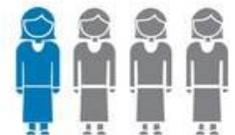
adolescents in the U.S. is a victim of physical, sexual, emotional or verbal abuse from a dating partner, a figure that far exceeds rates of other types of youth violence.

1 in 10



high school students has been purposefully hit, slapped or physically hurt by a boyfriend or girlfriend.

1 in 4



high school girls have been victims of physical or sexual abuse.

SOURCE: Loveisrespect.org

DESERET NEWS GRAPHIC

PRE-SHOW EXPLORATION, pg. 1

PRE-SHOW DISCUSSION

Life Stories

1. If you had to recreate your life story, what medium would work best?

- ◇ A play with many characters?
- ◇ A monologue?
- ◇ Dance?
- ◇ Instrumental music?
- ◇ Music with lyrics?
- ◇ A silent film?
- ◇ An action film?
- ◇ A book?
- ◇ A children's book?

Stretch your imagination to imagine which genre (or combination of genres) might capture your story best. Why do you think this medium would be most effective to share your life story?

2. Why do you think Paige Hernandez chose to tell her life story through a combination of poetry, dance, music, and visuals?

Hip Hop

1. What is hip-hop? Determine a class definition before turning to outside sources for the answer.

2. How should Hip-hop be spelled? Hip-Hop? Hip-hop? Hip Hop? Hip hop? HipHop? Hiphop? Who should determine the official spelling?

Themes

1. Why do you think people made mixtapes in the 1980s? Do we still make them today? Why and how?

2. What is your culture? Can you best define it in a word, a sentence, or a paragraph? What would a description of your culture include?

4. Growing up as a girl of mixed African American, Cuban, and Chinese heritage, Paige is often questioned about her identity. What are the most important things that you consider to define you (for example: female, athlete, brother, your religion, etc.) Is it sometimes painful to belong to one of those categories because of other's perceptions or misperceptions?

1) MY MIXTAPE

Goal: To provide students background information to deepen their experience of the performance as a "visual mixtape"

Explanation: Paige describes her one-woman show as a "visual mixtape" that includes dance, textual, and visual elements. In this activity, students will create a virtual audio mixtape inspired by the events of their lives.

Activity:

1. Introduce the concept of a mixtape, a recording made to share music compilations from various artists and time periods that reflects the personality of the compiler.

2. Ask students to divide their lives into chapters. Depending upon their choices, they may initially discern three or four chapters. Encourage them to have eight to twelve different chapters, with titles they choose.

3. Ask students to select songs that they feel best represent each chapter, and write a short paragraph about why each song was selected. (This could be expanded into a multi-day project if you would like students to create and burn to CD an actual playlist of songs or design packaging. See post-show activity #1 for an extension of this activity.)

4. Students may present their song lists in small groups or to the whole class.

Follow-Up Questions:

1. Does your "mixtape" accurately reflect the major chapters in your life?
2. Does it capture a mood or an idea?
3. Is your mixtape an up and down journey, or a smooth and logical progression, or something else?



PRE-SHOW EXPLORATION, pg. 2

2) COLLABORATION NATION

Goals: Provide students background information to deepen their understanding and appreciation of collaboration.

Explanation: *Paige in Full* is a collaboration chiefly between Paige and her brother, Nick, but they had to incorporate many other artists in order to create a fully-realized tour-ready production. Students will practice the art of collaboration and work as a team to compose a story “one word at a time” and “one sentence at a time.” Students will reflect on the nature of collaboration and the co-writing process.



Activity:

1. In preparing students to see the show, mention *Paige in Full* is a collaborative piece from Paige Hernandez and her brother Nick tha 1da.
2. As a class, define collaboration. How is it different from cooperation or teamwork?
3. Transition to the story creation exercise by having students sit or stand in a circle. (This will allow the words to flow quickly.)
4. Introduce the concept of story creation “one word at a time.”

The Rules:

- ◇ Students may not contribute more than one word at a time.
- ◇ Students may not coach or bully other students. (Define “coaching” and “bullying” if necessary, and determine why each is not a good idea.)
- ◇ Students can end sentences by saying “period” in place of a new word, which serves as their turn. You can determine as a class if commas or other punctuation marks can count as a turn.
- ◇ Stories can only end with the following sequence:

Student A: “period” (to end previous sentence)

Student B: “The”

Student C: “End”

5. Allow students to run through this activity two or three times without interruption and then reflect on the difficulties of composing as a group. Guide students to notice that the size of their individual contribution and their lack of ability to communicate with each other makes it difficult to control quality.

Follow-up Questions:

1. Have you collaborated before, outside of school? What did you do? Who did you work with?
2. Paige and her brother, Nick, collaborated to create the words and music for *Paige in Full*. Could you collaborate with your brother or sister? Is there any other friend or relative that you might work well with? Why or why not?
3. There have been many famous collaborations in history. How many can you name? Make a list. Which do you think is the most important, historically? Why?

Activity Extension Idea:

1. Extend the activity by having students collaborate to create a story in written form.
2. Ask students to return to their seats and begin a story with one sentence on a blank piece of paper. (You can require that each first sentence begin with “Once upon a time...” if you like.)
3. Determine which order the papers will pass, and guide students to contribute one sentence to each paper passed to them. Students should read the previous sentences on each paper and try to develop the story.
4. Allow papers to pass at least ten times, (or once through the class) until it is returned to the first writer. The first writer determines if their story needs one final sentence, then adds “The End” and invents a title.
5. Share two or three stories. (Students may want to share them all, which can be spread out over a few class periods, or you can create a Story Gallery Walk, and hang each story on the wall.)
6. Reflect: Which story creation experiment was most successful? Return to the class definition of collaboration. Is there a way to be more collaborative than what we just did?
7. Ask students to work in pairs to design a truly collaborative writing project and present their idea to the class.
8. Select one or more of these collaborative project ideas as a framework for a future assignment.

POST-SHOW ASSESSMENT

POST-SHOW DISCUSSION QUESTIONS

1. What was the most memorable moment of the performance for you? Why?
2. What did you think about the stage production of *Paige in Full*? What did you notice about the lights? Backdrop and scenery? Music? How do you think it helped tell the story? Do you think it could have been improved or enhanced? How? What questions do you have for the show's designers?
3. Paige is from Baltimore, Maryland, which she calls "Smalltimore," "B-More" and "BodyMore." Do you have a nickname for the place you call home? Or previous homes? It's time to make one! Create a nickname for a place and tell us why you chose it.

POST-SHOW ESSAY QUESTIONS

1. Paige is African American, Cuban, and Chinese, and she identifies with all three of her "heritages." Write a short essay about yourself strictly from the viewpoint of your ethnic and/or religious heritage. Then write an essay about yourself that excludes your ethnic heritage. Ask another person to compare the two pieces. Do they both sound like they were written by the same person?
2. A stereotype is a widely held but fixed and oversimplified idea of a particular type of person or thing. People judge each other on appearances all the time. Write a story in first-person point of view about a time when someone jumped to a wrong conclusion about you based upon a stereotype.
3. Paige grew up with the TV show *In Living Color* featuring a dance crew called the Fly Girls, and she credits that show with influencing her career choice. Write an essay about a tv show, music group or video game that you discovered in childhood that still impacts your life. What effect did it have on you? How do you see its influence today? Quote some lines from your favorite episode or music video by finding it on Youtube.com, or capture some screen shots of your video game. Cite your source using MLA format.

POST-SHOW ACTIVITIES

1) CREATE A MIX CD

Create a mix CD of your life. Select songs and artists that were popular in your childhood and growing up years. Design a CD cover, write liner notes and credits for this autobiographical CD. Invent a title for this mix CD that includes your name.

2) MULTIMEDIA STORYTELLING

With a partner, create a mixtape that communicates an idea or tells a story. Use Youtube clips, iTunes playlists, mp3s on a flash drive, photos, CDs, whatever you like. Package it creatively to appeal to your target audience and communicate your purpose. Present it to the class. Play the first 30-60 seconds of each track and explain its relevance to your overall theme. Use songs or visuals that are appropriate for the school setting.

3) HONORING LEGACIES

At the end of *Paige in Full*, Paige recounts a list of important hip-hop influences and important people who have died. Make a list of people you respect who are no longer living. Turn it into a spoken word or poetry piece by seeking out slant rhymes and similarities between names. Perform it for the class.

4) DIG IN THE CRATES

Research your favorite hip-hop (or any musical genre) artist's influences. Create a visual diagram using Powerpoint, Prezi, or whatever software you like to trace influences as far as you can. (X influenced Y who influenced Z who influenced A.) Use pictures of artists and album art. Caption each picture with artist, year and photographer. Cite your internet and image sources using MLA format on a separate Works Cited page.

5) WRITE A REVIEW

Ask students to imagine that they are a critic for the school newspaper. They are going to write a review of the *Paige in Full* performance to inform others about what they experienced. They should describe with detail: what they saw; what they heard; how the performance made them feel; what the performance reminded them of; and what their favorite part was and why. Remind students that they must paint a picture of the experience with their words so that others who did not see the performance can imagine it as vividly as possible.

RESOURCES AND SOURCES



BOOKS

Brave New Voices: The YOUTH SPEAKS Guide to Teaching Spoken Word. By Jen Weiss and Scott Herndon.

Bum Rush the Page: A Def Poetry Jam. Edited by Tony Medina and Louis Reyes Rivera. Foreword by Sonia Sanchez.

Liz Lerman's Critical Response Process: A Method for Getting Useful Feedback on Anything You Make, from Dance to Dessert. By Liz Lerman and John Borstel

TEEN DATING VIOLENCE RESOURCES

Break the Cycle.
<http://www.breakthecycle.org/>

Love is Respect
<http://www.loveisrespect.org/>

National Dating Abuse Hotline
1.866.331.9474

ADDITIONAL CLASSROOM RESOURCES

Hip-hop icons Grandmaster Flash and the Furious Five, LL Cool J, Ice T and Big Daddy Kane are included in this 2008 exhibit National Portrait Gallery at the Smithsonian Institute, titled "Recognize! Hip Hop and Contemporary Portraiture."
www.npg.si.edu/exhibit/recognize/index.html

Students can read and submit poetry at:
www.bravenewvoices.org and www.youthspeaks.org

STUDY GUIDE SOURCES

Flocabulary. <http://www.flocabulary.com>
A terrific source of hip-hop inspired lesson plans including math, science, literacy and social studies. Teachers, there is a free trial membership available to access video files.

Danny Hoch is a hip-hop scholar from day one.
<http://www.dannyhoch.com>

Paige in Full Official Website. <http://www.paigeinfull.com>

Paige in Full Study Guide originally created by Portland Ovations, Portland, Maine.

The State Theatre of New Brunswick, New Jersey Keynotes to the performance of *Paige in Full*.

Teaching Tolerance. <http://www.tolerance.org>
Provides lesson plans for building character and critical thinking. Content