



2008~2009
HOT SEASON FOR
YOUNG PEOPLE PRESENTS

LUNA NEGRA DANCE THEATER



TENNESSEE PERFORMING ARTS CENTER
E D U C A T I O N

TEACHER GUIDEBOOK



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DEAR TEACHERS~

TPAC Education is delighted to have discovered an extraordinary, world-class dance company close to home. Chicago-based Luna Negra is unique for its dedication to expressing Latino experience and culture through contemporary theatrical dance. We are thrilled that HOT teachers and students will be the first Nashville audience to experience this regional treasure!

There is nothing folkloric or traditional about Luna Negra dances, nor do they bear any resemblance to the steamy Latin numbers on *Dancing with the Stars*. The company's fresh dance aesthetic is rooted in the rich history of contemporary theatrical dance. This art form dates from the early 20th century, when the likes of Doris Humphrey, Martha Graham and Katherine Dunham rejected European classical ballet to create a new dance language suited to expressing modern American experience and sensibility.

The old animosity between modern and ballet is long resolved – professional dancers today must have a good working knowledge of both. But the language of dance continues to evolve as choreographers stretch and shape it to express current human experience in never-before-seen ways. This is precisely what Luna Negra does.

Students will connect to this performance in different manners. Most will relate to the dancers' joyful sense of play, while athletes will appreciate their energy and ability. The eclectic accompaniment will delight music lovers. Thinkers and dreamers will happily dive into another cultural world view. Perhaps most importantly, Hispanic students will see their cultural heritage affirmed and celebrated. Overall, this outstanding performance will enrich students' impressions of Latino culture in subtle and meaningful ways.

ENJOY!

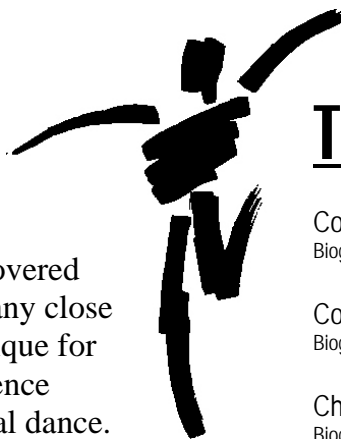


TABLE OF CONTENTS

Company Bio Biography	page 2
Composer Bios Biographies	pp. 2-3
Choreographers Biographies	page 3
Program of Dances Synopsis and descriptions	pp. 4-5
15 Minute Explorations Visualizing English and Spanish Latino Country Exploration Hearing and Feeling the Beats, Latin Style	pp. 6-7
30-45 Minute Explorations The Immigrant Experience Embodying a Personal Characteristic	pp. 8-9
Research and Written Explorations	page 10
Pre-Performance Group Discussion Topics	page 11
Post-Performance Group Discussion Topics	page 12
Post-Performance Activity	page 12
Vocabulary	page 13
Web and Library Resources	page 13

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ABOUT LUNA NEGRA



LUNA NEGRA

Founded in 1999, Luna Negra Dance Theatre marries two great passions of Cuban born Artistic Director Eduardo Vilaro: his cultural heritage and his art form. The company web site describes his choreography as “devoted to capturing the spiritual, sensual and historical essence of the Latino culture”...and exploring “racial and ethnic diverse movements.”¹ The same can be said about the work of guest choreographers, composers, musicians and artists from Latin and Caribbean countries whose works enrich the company’s diverse repertoire.

For Vilaro, *Luna Negra* (“black moon”) stands for the duality – the light and the dark – universal in human experience, and reflective of his own cultural experience. This is expressed through dance that runs the gamut from serious to playful, passionate to serene, fiery to lyrical. Vilaro’s dancers, most of Latino heritage themselves, have the heart, the technique and the artistry to handle these dynamic extremes: many danced and trained with world-class ballet and modern dance companies before finding a home in Luna Negra.

From international touring to extensive education and outreach in their hometown of Chicago, Luna Negra Dance Theatre is a world ambassador for Latino culture. Every element of a company performance – visual, musical, theatrical, and kinesthetic – embodies the energy, passion, drama, vitality and exuberance of a richly diverse and far-flung people. Vilaro describes Latino sensibility, which he believes is shared by Hispanics of all nations, as “... something sensuous, a particular connection to the earth.”² The company aesthetic, built on the solid foundation of technical prowess, takes the native sensuality of Latin dance and music in directions that are creating a new and evolving dance language.

1. Luna Negra website, <http://www.lunanegra.org/coreografos.htm>
2. NY Daily News Latino review, January 2008:

FEATURED MUSICIANS

Xavier Cugat was born in Spain in the year 1900. As a young child he and his family moved to Cuba, where he learned classical music and played violin in an orchestra at the age of 12. At the end of World War I, his friend and opera star Enrico Caruso enabled him to move to the United States. Cugat continued to play classical music until the early 1920s, when he turned to popular music. He brought the influences of his culture to his new home, and while adapting to the new land and working the system to capitalize on opportunities and musical crazes, he always maintained his Latin influence. Cugat dabbled in movie soundtracks in the 1920s, had his own radio show, marketed a variety of products and played in different orchestras, as well as leading his own bands. In the 1930s and 40s he led bands and performed frequently at the Waldorf-Astoria in New York. His hit song, “El Manicero” created a wave of enthusiasm for rumba in America, and Cugat is credited with popularizing Latin music in North America. He was a trailblazer, making way for future Latin stars such as Desi Arnaz, and earned the name the “king of mambo.” He had five wives, including Charo. Cugat died in 1990 in his homeland of Spain.



with thanks to www.otrcat.com

Juan Garcia Esquivel was born in Mexico and spent his early years working for a radio station in Mexico City. He received no formal musical training, yet became a successful musician and composer, creating background music for a comedy radio show in Mexico. In the late 1950s Esquivel was brought to Hollywood by RCA to record an album after a successful Mexican release. Esquivel created music for radio and television and produced volumes of recorded music. His work has been sampled in more than 100 television series. He also created a popular and flashy Vegas show with stylish singers, dancers and live music. His quirky style and unconventional methods of mixing set his music apart, and invited criticism by some musicians for the chaotic music he created.

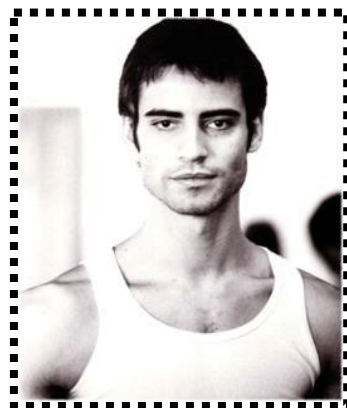


with thanks to www.bbc.co.uk/music/artist/

FEATURED CHOREOGRAPHERS

FLABBERGAST

Gustavo Ramirez Sansano was born in Spain in 1978. He trained and danced professionally in Barcelona and Madrid before joining Nederlands Dans Theater II, and eventually came to the United States to dance for a season with Hubbard Street Dance in Chicago. In addition to performing, he is a prolific choreographer and his work has won international awards. Sansano has created works for companies in Europe and the United States, including BalletMet. He is the artistic director of Project Titoyaya in Valencia, Spain.



CUGAT!

Eduardo Vilaro (Luna Negra Dance Theater Founder and Artistic Director) was born in Havana, Cuba, and immigrated to New York City where he grew up in the Bronx. He received his dance training at the Alvin Ailey American Dance School and the Martha Graham School of Contemporary Dance and then received a BFA in Dance from Adelphi University in 1988. Vilaro was a principle dancer with Ballet Hispanico of New York where he taught and performed until 1996. Under the mentorship of Tina Ramirez, Vilaro developed as an educator by creating and implementing outreach and education programs in New York City. He has taught and toured throughout the United States, Europe, Central and South America, and the Middle East.



PIEL CANALA/CINNAMON SKIN

Septime Webre has been the artistic director of the Washington Ballet since 1999 and is a prolific choreographer, creating dances for ballet companies across North America. Born in New Orleans into a large Cuban-American family who fled Cuba during the Revolution, Webre's childhood was spent in the Bahamas, Texas, Sudan and the Ivory Coast. He moved to New York to pursue a dance career, and served as the artistic director of the American Repertory Ballet before moving to the Washington Ballet.



THREE DANCES ~ PERFORMANCE DESCRIPTIONS

piel canala/ cinnamon skin

Choreographed by Septime Webre

Photo on front cover!

Light-hearted and warm, this work by Washington Ballet's artistic director Septime Webre looks back at youth and love.

This dance is set to four pieces with Spanish lyrics in the slow-paced, powerful bolero style, which range from upbeat and light to slow and dramatic. The choreography has a sense of fluid ballroom style blended with balletic partnering and leg extensions, but with modern jumps in which the dancers leap into the air, roll to the floor and spring back again. The dancers seem in touch with their sensuality and comfortable with the humanness of it, but wear it subtly, a birthright of their “piel canala,” their cinnamon skin.

Throughout the piece there are solos, duets, quartets and times when the entire cast is dancing. It begins with three male/female couples dancing in unison, and then transitions to a segment in which three men effortlessly lift the female soloist. Part two features a female soloist and slower music, in which the dancer's attitude and flair are further developed through stylish posturing. Part three brings a change in music, costume and movement, as male and female dancers don black horn-rimmed glasses, white shirts and ties to perform quirky movements and hand gesticulations to a fast-paced score. The final portion is much like part one, with fluid partnering and daring lifts. The dance ends with three men joyfully throwing the female soloist into the air and catching her repeatedly, as the lights fade.

CUÇAT!

Choreographed by Eduardo Vilaro

In this fast-pace, high energy work, artistic director Eduardo Vilaro has created a whimsical and startling tribute to Xavier Cugat, the King of Mambo and one of the greatest Latin musicians of all time.

This is a complex, multi-faceted dance with multiple segments and varied moods. At the beginning, lights illuminate a male soloist dressed in white jacket and dress slacks, seemingly hearing music in his head and appearing to try to conduct an orchestra or begin some kind of music in the silence. He then slaps a rhythm on his leg and the music begins. Lights come up on a group of dancers, whom he appears to be controlling through his arm gestures and the music.

Throughout the dance, the movement features several vignettes of partnering and movements that have a salsa flair and balletic foundation. Performed barefoot rather than in heels or pointe shoes, it allows for more freedom of movement. The soloist, presumably depicting Xavier Cugat, partners with several women in duets, dances solos and at times dances as part of the whole group, perhaps reflective of Cugat's career in orchestras and leading bands and duets.



With thanks to www.porthalcyon.com

The music shifts from fast-paced big band to the smooth tones of *bosa nova* and back again. Some short portions of the dance are performed in silence. At one point, the mood shifts dramatically to serious and somewhat ominous as a man dressed as a soldier appears, most likely representing World War II, during which Cugat was frequently performing with his band at the Waldorf-Astoria in New York City. Cugat and the soldier move towards each other in a stylized walk, then perform a somewhat adversarial partnering section. The male soloist returns to beating the rhythm on his leg, and initiates a flashy, electric finale with the whole cast.

Flabbergast

Choreographed by Gustavo Ramirez Sansano

Latin lounge meets spontaneous combustion in this quirky yet joyful piece set to the music of Juan Garcia Esquivel.

“Inspired by the choreographer’s experience of coming to America for the first time, *Flabbergast* depicts in a wonderfully funny and exuberant way how surprising and bewildering it can be to encounter a foreign culture.” -- From *Downtown Chicago Events* website

Translation for the spoken word at the beginning of *Flabbergast*:

Here Comes Simon happily dancing the Bayon.

Answer his rhythm with a new one.

I feel like dancing the new "marching song."

When I pass by they all say

"Hey girl where are you going?" "I'm going dancing....I want to dance the Bayon."



Flabbergast

The movement in this piece is the most contemporary and quirky of the three dances on the program. Set to the music of Esquivel with a definite 1950’s, campy television appeal, infused with the energy and pep of Latin music, *Flabbergast* begins with a male soloist in casual street clothes, barefoot, who seems to be disoriented or stunned. Spanish spoken word is layered over old-fashioned piano music. The dancers’ movements are wobbly, quirky but fluid. As the music blends into a lounge song, lights illuminate three other dancers who move about with complete fluidity. There is a pile of suitcases in the background.

As the music transitions again to a cartoon-like instrumental song with a slow but steady downbeat, additional dancers enter, pick up suitcases and walk about the stage in zigzag patterns, turning at right angles and walking rigidly while one, two or three dancers move fluidly in the center. This portion continues, with the suitcases continuing to play a prominent role, with dancers occasionally “sloughing off” their suitcases and their rigidity with quirky moves, and usually at least one dancer moving expressively without a suitcase.

At the end of this portion, a curtain made of gold beads is lowered to stage right, and the dancers and their suitcases line up behind it, talking animatedly. One dancer is thrust through the curtain but jumps back behind it. Another dancer walks through determinedly, and proceeds to dance a strong, upbeat and joyful solo. Dancers part the curtain periodically and sing. The music is reminiscent of “I Dream of Genie” era television. When the curtain rises the dancers perform upbeat, fun, and somewhat carefree segment with some running across the stage, and some Conga line dancing in the background, and several solos.

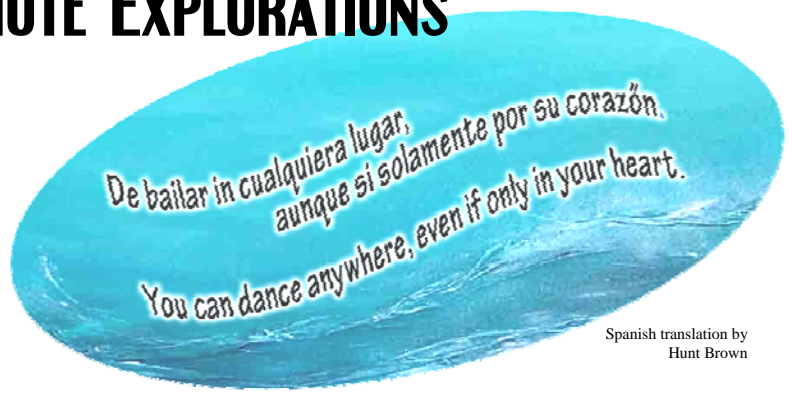
The finale portion begins with the female soloist surrounded by fast-paced dancing by the rest of the cast. The soloist is standing in the center of all the movement and feeling, with postures and gestures that imply she is uncomfortable or confused. Eventually she joins the dancing with an explosive solo featuring leaps, runs and kicks as she appears now to feel comfortable with herself and her surroundings. The finale features high-energy dancing in unison with lots of wide arm movements, flexed wrists, undulating torso movements, kicks across the body and flexed feet, and straight leg turns.

LESSON PLANS ~ 15-MINUTE EXPLORATIONS

Visualizing English and Spanish

Grades: 3rd and up

Materials needed: Spanish language
recording (or ability to speak fluently)
and a similar text in English



Have class listen to spoken or recorded Spanish.

Then listen to something similar or the same words spoken in English. What do we notice about each language?

How are they different? How are they similar? What qualities do you notice about the Spanish? (don't concentrate on content, but rather the sound). Think of some adjectives to describe the sound of the languages. List these sound qualities on the board.

While listening to each language again, abstractly "draw" the language. Focusing on mainly the sound of each language, "draw" them as if you were drawing music. This could be done with a large sheet of paper and just one colored marker, with eyes closed. Somewhat like a free writing exercise, the students' markers should never stop moving. It should be a spontaneous response with lines or shapes and not a planned picture. It may be helpful to refer to the adjectives used to describe the language in the previous discussion before you start. Do for each language.

We just "translated" language into drawing. If we were to translate the sound of the languages and look of these pictures into movement or dance, what qualities would the dance have? What would be the differences between the two? Imagine what that might look like.

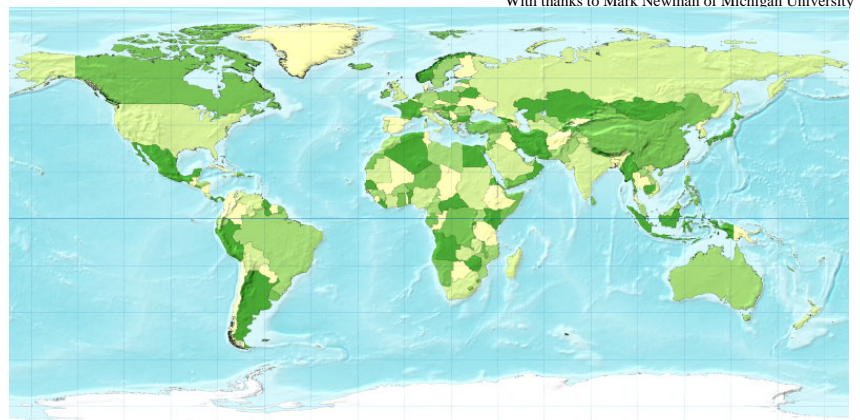
Where in the World is Latin America?

Grades 2 – 5:

Materials: black and white map of the world, crayons or colored pencils

What is the definition of a Latino country?
With a black and white map of the world, locate and color in all the countries that are Latino.

(The Houghton Mifflin Education Place web site has terrific outline maps to print. www.eduplace.com/ss/maps/)



What are the similarities? How might their geographical location affect culture, economy, etc.? What do students know about these countries.

Locate Cuba, Spain, and Mexico. Musicians and choreographers for the Luna Negra performance came from these countries.

"Latino" and "Hispanic", terms often used interchangeably, are not true synonyms. Hispanic, from the Latin word for Spain, refers to Spanish-speaking people everywhere. Latino refers exclusively to people and communities of Latin American origin.

Hearing and Feeling the beats, Latin style

Grades 3 and up.

Materials: Rumba or mambo music samples. See Resources at the end of this guidebook for materials suggestions.

Space: Open room or one with desks and chairs pushed to perimeters

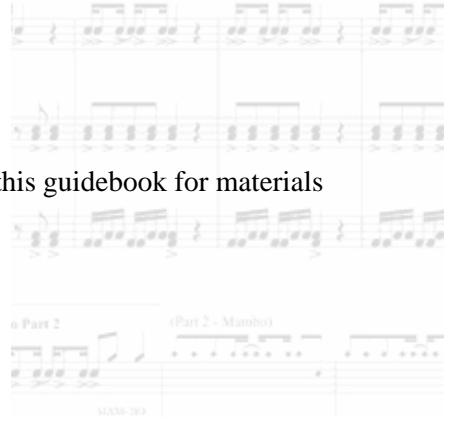
*If space and time are issues, this lesson can be done at desks without the movement activity.

Discussion and Reflection:

What do we know about Latin music?

Play a sample of rumba or mambo music.

What do you notice about this music? What makes it distinct/different from other types of music?



Warm Up:

Explain that Mambo is in 4/4, meaning that there are four beats for each bar or measure. Play Mambo music and have students just listen for a while and hear the four counts per measure. Then ask them to decide on which counts 1, 2, 3 or 4, the emphasis is falling on. They could snap on the counts when they think they have it, or tap on the desk, etc.

Mambo emphasizes counts 2 and 4. As a whole group, practice snapping or clapping the counts on 2 and 4.

* If the movement activity is not done, skip to the 1 and 3 count music comparison, as described in the last paragraph.

Activity:

Have students stand and begin walking individually around an open space, taking steps in time with music or a clapped beat. You can clap a beat, emphasizing the claps on beats 2 and 4 by clapping louder, or better yet, have them moving to Mambo music. Do this long enough that all are stepping in unison, keeping to the beats. Then ask them to add a clap or snap on beats 2 and 4. Once this is accomplished, ask them to experiment with more movements – steps or taps to the side, arm movements above the head, hip swivels, moving the shoulders or torso, etc.—on beats 2 and 4. This may come naturally, but if not, you can prompt them by suggesting different body parts or movements to explore. Depending on the level of the students, you can experiment with direction changes, turns, small jumps and other explorations emphasizing beats 2 and 4.



Play some music that has a heavy beat on 1 and 3, or simply count out a 4/4 measure and emphasize one and three by clapping on them. The song “America the Beautiful” is an example of a song with a heavy beat on counts 1 and 3. Try walking to that beat, clapping or snapping on counts 1 and 3. How is this different? How does it affect the way you move to the music?



LESSON PLANS ~ 30-45 MINUTE EXPLORATIONS

Many of the choreographers, dancers and musicians featured in this Luna Negra performance are immigrants. One dance, “Flabbergast,” deals with the feeling of being overwhelmed and unsure in a new culture, as well as excited, fascinated and eventually finding one’s place.

THE IMMIGRANT EXPERIENCE

Grades: 3 and up



Discussion/reflection:

Think of a time when you visited a place that was very different from your home and your community. Perhaps it was another country. Perhaps it was just an area of town where some of the people spoke a different language and ate different foods. It may even have been just a new neighborhood or a new school where you didn’t know anyone and it looked and felt different from your old neighborhood or school. Younger students can do a group discussion, older students may want to free write for five minutes on this experience.

What was your initial reaction in that place?

Ask students to share the situation and describe the surroundings in as much detail as possible.

Create a list on the board of all the different emotions felt. Encourage inclusion of both positive (i.e. curious, excited, etc.) and negative (anxious, uncertain, etc.) emotions. Draw special attention to situations that involved encountering an unfamiliar language or way of doing things.

Try to imagine what it would be like to move to a foreign country where everyone speaks a language you don’t fully understand. You meet people there who can talk to and understand each other, but you have no idea what they are saying. They are usually friendly as they busily go about their business, but you are unsure exactly what they are doing, where they are going, or what to do yourself.

What steps or actions would you take to feel more comfortable and less intimidated or shy in this new place?

This lesson has two activity options:

Visual Art Activity:

Create a picture of yourself in this foreign country that shows how you might feel initially. Then imagine what it would be like to begin to understand what the people are saying and doing, kind of like how it felt to learn to read or to recognize words or letters of the alphabet. Create another picture of how you might feel when you have been there for a while.

Movement Activity:

In a foreign country where people have a different language and customs, some experiences are exciting and new, some are confusing, and some might make you feel a little unsure or scared. How would you stand? Create a pose that shows how you feel when you first arrive. Then create a pose that shows how you feel once you have learned a little bit about the new country. To create a short dance phrase with a beginning, middle and end, add some transitional movement between the two poses. Transitional movement could be as simple as changing from one pose to the next, or it could be embellished by moving to a different spot in the room between poses, adding a turn, a level change, or a other movement to signify the adjustment process in a new land. Divide the class in half and have one group at a time perform their phrases simultaneously. Instruct other group to notice shapes and movements that they feel express the immigrant experience.

Closing Reflections:

One of the dances you are going to see, *Flabbergast*, shows how it feels to move to a new country. Sometimes the dancers seem confused, sometimes they seem like they are not sure what they are supposed to do, and sometimes they are able to be themselves and just dance even though they may not be dancing in the same way as everyone else. If you had lots of dancers to create a dance about moving to a new land, what shapes, moves and pathways might you use to show that the immigrants are in an unfamiliar place?

EMBODYING A PERSONAL CHARACTERISTIC

For grades 3rd and up.

Time: approximately 30 minutes

Space: Open room or one with desks and chairs pushed to perimeters

A thread through all of Luna Ingra's dances is bringing the essence of Latino culture to audiences through music and dance. This lesson addresses personal characteristics, the "expanded" portion addresses community characteristics and how they can be expressed with our bodies.

Discussion/Reflection:

Imagine a quality or characteristic about you that helps you define or tell the world who you are. Think of something that is deeply a part of you, and not a sport or a hobby. (Rather than "basketball player," perhaps "athletic". Older students could be asked to free write about this for about 5 minutes.

Activity:

Ask students to pick one positive quality about themselves that says something important about who they are. Ask them to think about how they would express this characteristic with their body, then have them stand and create a full-body pose that expresses that.

Invite volunteers to share their poses and discuss what students notice about them and why. Try to notice first just objective aspects: What is the quality of the shape? Is it a straight, rigid pose or are the lines bent and curvy? Is the positioning of the body open, or closed? Where does the focus of the eyes appear to be? Interpretation can follow: What do you think this is saying about this person? What characteristic do you feel this is expressing, and why?

Ask students to all go back to their individual poses. How can you make that pose move to show even more about that aspect of you? Can you change the level of the pose and still keep the quality of it, making it move from high to low? Can you add movement that would allow you to make the pose move from one space in the room to another? Can you keep the characteristics of that pose – strong, or curved, inward or outward -- and move into and through other body positions that are similar?

Expanded lesson:

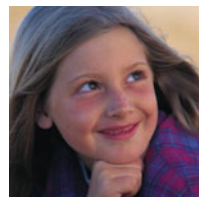
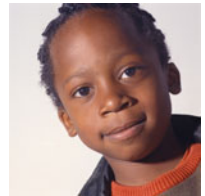
What are some characteristics of the people in this classroom that we all share? Make a list. Pick a couple of those characteristics that are positive and that students would like to share with other people. Go through the same process of creating a full-body pose to demonstrate that, either individually, in small groups or with the whole group doing the same pose. Create a group tableau (a still pose in which students are grouped close together or even touching somehow) that represents your classroom characteristics. Tableaus are often started with one person making a pose and others adding onto it.

If we were to make some music to go with these movements, what would it sound like? Why?

Closing Reflection:

Imagine that we take this pose/dance to a country where the people speak a different language. Those people have different types of dance, different types of music, and a different culture. What could it tell audiences about us without words?

All of the choreographers and the musicians who created the music for the dances in Luna Negra, as well as many of the dancers, are immigrants. The company is dedicated to bringing the essence of Latino culture to audiences. A discussion about characteristics of Latino culture and how they might be embodied in dance would be a helpful follow-up to this lesson before the performance.



RESEARCH AND WRITTEN EXPLORATIONS

grades 5th and up:

IMMIGRANT ARTIST REPORT

Pick one of the following musicians or choreographers and write a report about their career and their experience as an immigrant:

Xavier Cugat (musician, *CUGAT!*)

Juan Garcia Esquivel (musician, *Flabbergast*)

More obscure:

Gustavo Ramirez Sansano (choreographer, *Flabbergast*)

SHORT STORY/ESSAY

Pick a famous visual artist, dancer, actor/playwright or musician from the past with whom students are familiar – i.e. Shakespeare. Imagine that this person moved to a country very different to their homeland and write an essay or short story describing how you think their work may have been different.

PERSONALIZING THE IMMIGRANT EXPERIENCE – SHORT STORY AND/OR VISUAL ART

Discuss the meaning of culture. Ask students what aspects of their own culture really contribute to who they are. Imagine you must move to a different country where you must learn to speak a different language, and where the culture is different from your own. What parts of your culture would you retain? How would you preserve them? How would you express them? What would you have to leave behind?

Write a short story that describes the land where you move and how you adapt to it without losing your cultural identity. Think about the process of your feelings as you look around at the new surroundings, learn new things, try to be a part of the new place but also keep some of your own culture alive.

And/or

Create a drawing, mosaic art piece or other visual art that shows you in the new land, with aspects of both your own culture and the new one.



Photo by William Frederking

PRE-PERFORMANCE GROUP DISCUSSION TOPICS

- What comes to mind when we think of Latino culture? How might the geography, the family structure, the history and the economy influence the customs and characteristics of Latino culture?
- How has dance and music been used in different cultures historically? In what ways can it help us better understand different cultures?



Photo by Kristie Kahns



Enamorados Photo by Kristie Kahns

- What does the word “Latino” encompass? What countries are usually included? What defines someone as Latino? How is this different from the term Hispanic?
- What do we know about ballet dance? What do we know about Latin dance? What do we know about contemporary modern dance? If you blended these together, what would they look like?
- What is our personal heritage? What is important to know about our families and where we were born, where we grew up? Share stories of students who have immigrated to the United States, or whose parents immigrated. Also share stories of students who have moved within the country. How do you remember the places you left behind?

POST-PERFORMANCE GROUP DISCUSSION QUESTIONS

- What types of movement did you notice that was similar in all three of the dances?
- What did the performance tell you or make you think about Latino culture?
- What different types of dance did you see? What was the relationship between the dancers?
- What do you think the gold curtain symbolized in “Flabbergast” and why?
- Who was the soloist in “Cugat?” What was his story? What kinds of emotions or stages did he have during the dance? In what ways was he portrayed as heroic? (Note: not to be confused with “superhero.”) This dance is a tribute to Xavier Cugat.



Sonetos de Amor Photo by Andrea Mohin
with thanks to the New York Times

POST-PERFORMANCE ACTIVITY

BEING A CULTURAL AMBASSADOR THROUGH DANCE

Grades: 2 and up

20-30 minutes

The mission of the dance company Luna Negra is to bring Latino culture to new audiences.

If you had to share something important about Americans to people in a foreign land, what would you tell them? What is something about Americas that makes us unique? What do most Americans have in common? List ideas on board.

Pick two to three that the class feels are most relevant. How could we show these characteristics with our bodies? Would they be strong and angular? Curvy? Wide and open or compact? How could we make them move?

If time allows, create small groups of 4 or 5. Ask each group to make a series of three character poses, with transitional movement to create a short dance phrase celebrating Americans. Share with the whole group and reflect. What does this tell us about Americans? Why do you think the group chose this type of movement?

VOCABULARY

Rumba: a ballroom dance of Cuban origin in $\frac{2}{4}$ or $\frac{4}{4}$ time with a basic pattern of step-close-step and marked by a delayed transfer of weight and pronounced hip movements; *also* : the music for this dance.

Cha-Cha: a fast rhythmic ballroom dance of Latin-American origin with a basic pattern of three steps and a shuffle

Mambo: a ballroom dance of Cuban origin that resembles the rumba and the cha-cha; *also* : the music for this dance

Latino/Latin American countries:

In most common contemporary usage, Latin America refers only to those territories in the Americas where the Spanish or Portuguese languages prevail: Mexico, most of Central and South America, plus Cuba, the Dominican Republic, and Puerto Rico in the Caribbean.

WEB RESOURCES

- Luna Negra Website: www.lunanegra.com.
- Latin/Cuban Music: http://www.mamborama.com/cuba_music.html
Descriptions and free samples: Cuban Mambo, Rumba and Bolero
- Latin American Music Styles: <http://home.swipnet.se/gersnaes/henriks/lamusic.html>
Free short samples of Latin music grouped by style and region.
- Xavier Cugat Music: <http://www.rhapsody.com/xaviercugat>
Free full-song downloads.
- Xavier Cugat Music: Songs available for purchase online
<http://music.msn.com/music/artist/xavier-cugat/>
- Ellis Island: <http://www.ellisland.org/Story/story.asp>
Hundreds of immigration stories. Here are some that may be of interest:
Maria da Graca, Azores, Portugal
Rubin Pelzer, Germany
Sonia Khan, Pakistan
Ruth Grunberg, Austria
- National Museum of American History: Latino Immigrant Stories
http://americanhistory.si.edu/ONTHEMOVE/themes/story_51_2.html
Thorough, historically-rich documentation of one Mexican-American immigrant's story, as well as photo documentation of Latino immigrant experiences.

MAMBO AND OTHER LATIN MUSIC AVAILABLE AT THE NASHVILLE PUBLIC LIBRARY

- *The Original Mambo Kings* [sound recording] : an Afro-Cubop anthology
- *Café Cubano* [sound recording] : Putumayo World Music
- *Putumayo presents Latin Playground* [sound recording]: Songs in Spanish, accompanying material in English and Spanish

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