

2012-2013
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HOT SEASON FOR YOUNG PEOPLE
2012-2013
TEACHER GUIDEBOOK

Ballet Hispanico



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Thank you, teachers, for giving your students this wonderful opportunity. They will certainly enjoy the experience. You are creating memories of a lifetime, and Regions is proud to be able to help make this opportunity possible.



Jim Schmitz
Executive Vice President
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Middle Tennessee Area



Dear Teachers,

Thank you for choosing the acclaimed dance company Ballet Hispanico as a performance experience for your students. You will join more than two million audience members throughout the Americas and Europe who have witnessed the Latin American spirit brought to life through the vibrant dance of this distinguished company. Ballet Hispanico fuses the physicality and technical execution of ballet, the flair and spirit of Latin dance and the freedom of contemporary to create a new genre of Latin American dance.

Students will enjoy the upbeat rhythms of the Latin music that accompanies the three dances on the program. Exquisite balletic lifts and extensions are coupled with Latin panache and vibrancy, and contemporary dance is set to classic Latin music by greats such as Celia Cruz and Dolores Maria Pradera. Through this performance students will encounter the celebration of Latino music, dance and spirit, and will have the opportunity to gain a deeper understanding and appreciation of the largest and most rapidly growing immigrant culture in Tennessee as well as the United States.



In this guidebook you will find lesson plans and suggestions to engage your students in art-making, as well as discussion questions designed specifically to illuminate the performance both before and after experiencing it. We hope you will find the tools and resources you need to make this a rich experience for you and your students.



Asuka

c. Eduardo Patino

Ballet Hispanico

Guidebook for Teachers

by Amanda Cantrell Roche

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version of this guidebook.

INTRODUCTION

Ballet Hispanico

Eduardo Vilara, Artistic Director | Tina Ramirez, Founder

Your students' enjoyment and understanding of the Ballet Hispanico performance will be greatly enhanced with activities that help them make personal connections to the performance. This guidebook contains suggestions for short classroom-based activities, independent projects and multi-week units. Use your own ideas to suit your time and your students! The following resources and general themes are addressed more extensively throughout the guidebook.

- ❖ Read the descriptions of the three dances included in the performance and listen to samples of the musical influences on the suggested websites. (p. 5-6)
- ❖ Ballet Hispanico uses the terms Hispanic and Latino in their mission statement. Do you or your students identify with one or both of these terms?
- ❖ In what ways do your students notice a blending of Hispanic or Latino culture with American culture in their everyday lives?
- ❖ What countries are considered part of the Latin Diaspora? What defines someone as being of Latino or Hispanic heritage?
- ❖ In what ways do dance and music help define our own heritage, as well as that of other cultures around the world? In what ways can immigrants maintain their cultural identity and also adapt to a new country?
- ❖ Reflect with your students after the performance – suggestions for questions and conversations are provided on page 4.
- ❖ If this dance company were considered a cultural ambassador to the United States for Latino culture, what would you expect to see in the performance?
- ❖ Celebrate Hispanic Heritage Month! Each year, Americans observe National Hispanic Heritage Month from September 15 to October 15, by celebrating the histories, cultures and contributions of American citizens whose ancestors came from Spain, Mexico, the Caribbean and Central and South America.

Diaspora: "a dispersion or spreading, as of people originally belonging to one nation or having a common culture."

Ballet Hispanico explores, preserves, and celebrates Latino cultures through dance.

The mission unfolds in the work of the professional Company, the School of Dance, and the Education & Outreach programs. Together, these divisions celebrate the dynamic aesthetics of the Hispanic Diaspora, building new avenues of cultural dialogue and sharing the joy of dance with all communities.

Founded in 1970 by Venezuelan-born Tina Ramirez, Ballet Hispanico's home is in Manhattan. They have toured the United States extensively, as well as Europe and South America, reaching more than two million audience members.

Under the artistic direction of Eduardo Vilaro since 2009, who came to the company after founding the renowned Luna Negra Dance Theater and leading that company for 10 years, Ballet Hispanico consists of 12 professional dancers from a wide range of ethnic and dance backgrounds. The company has commissioned more than 75 new works from an impressive array of choreographers over the years, including legends such as the late Talley Beatty to young and dynamic emerging artists. Their style fuses ballet, contemporary and Latin dance to bring the spirit of Latino culture to audiences around the world.



Photo: Asuka © Eduardo Patino, NYC

After the Performance

Brainstorm a list of words and short phrases to describe the performance and the themes and moods of the dances. What do you think the choreographers were trying to express about Latino and American culture in this performance and why?

In the dance "Asuka," the recorded voices switch between Spanish and English. Why do you think the choreographer chose to do this? What might it tell you about the people portrayed in the dance?

What does the word "fusion" mean to you? In what ways did you see fusion in the dances and the music?

Describe the costuming in the dance "Nube Blanco" (red shoes, white flowing tutus) and how it was used to help give meaning to the dance. How did the costuming in the other two pieces, "Asuka" (brightly, different colored but matching suits and dresses) and "Club Havana" (more muted suits and traditional ballroom dance attire) contribute to the mood of those dances?

What did you notice about how lighting was utilized and how did that affect the mood and/or meaning of the dances?

Ballet Hispanico

Eduardo Vliaro, Artistic Director Tina Ramirez, Founder

Tennessee Performing Arts Center's Polk Theater • October 30 – November 1, 2012
This performance features three feature-length dances, each approximately 20 minutes.



CLUB HAVANA

Club Havana is the most theatrical of the three dances on the program, and moves through a landscape of Latin rhythms including Rumba, Mambo, Conga and Cha Cha. The stage is set by Cuban-born choreographer Pedro Ruiz to portray his own imagined Club Havana, beginning with a man in a suit and hat standing in a spotlight, smoking a cigar. The dance progresses from slow and sensual solos, duets and trios to upbeat traditional partnering alternating between ballet and with steamy Latin dance. It features graceful leaps and extensions, partner-assisted pas de chat leaps that could have come straight out of Swan Lake, except they are performed in sparkling heels rather than point shoes. The balletic vignettes are meshed with segments of Latin partnering dance a la Dancing with the Stars. Dancers enter and exit frequently during this 20-minute dance, and there are multiple segments of partnering, and all-female and all-male ensemble dances. *Choreography by Pedro Ruiz. Music by Israel Lopez, Rubén Gonzales, A.K. Salim, Perez Prado and Francisco Repilado*



Photo: Club Havana

© Eduardo Patino, NYC

ASUKA

Set to the music of the “Queen of Salsa” Celia Cruz, Asuka honors Cruz’s life and legacy as part of the evolution of salsa music. The title of the dance is drawn from Cruz’s catch phrase, “¡Asúcar!” (Sugar!). Homage to salsa’s African roots is embodied in this dance, as well as its evolution to present day. Though set to distinctly Latin music, the movement is predominately contemporary, a form of dance developed in America. The dance features multiple solo and ensemble movements, sometimes with soloists breaking out of the group briefly as if establishing their individuality, as well as several duets.

There are portions which feature traditional partnering with a blend of Latin, ballet and contemporary dance and impressive technique and physicality of the dancers, quirky and innovative movement, as well as a segment with two

same-sex partners. The soundtrack features multiple recordings of static-filled voice overs in both Spanish and English, identified as Radio Habana Cuba, in which the geography of Cuba and the ancestry of the Cuban people are related. The company website notes Cruz’s music “inspired countless immigrants who sought shelter on foreign shores and turned to her music for comfort and solace.” *Choreography* by Eduardo Vilaro (In collaboration with the Company Artists) .*Music Sound Scape Remix* by Jesse Felluss. *Music* by Bola de Nieve: *Drume Negrita* and Celia Cruz: *Yemaya, Tu Voz, Te Busco, Pa’ la Paloma, Agua Pa’ Mí, Guantanamera*



Photo: Asuka © Rosalie O'Connor



Listen to music by Celia Cruz:

<http://www.last.fm/listen/artist/Celia%2BCruz/similarartists>

NUBE BLANCO

Choreographed by Columbian/Belgian Annabelle Lopez Ochoa, Nube Blanco is an abstract dance infused with humor and inspired by Ochoa’s childhood memories of Maria Dolores Pradera’s music. The piece includes segments of *Zapateado*, a Spanish dance marked by the rhythmic striking of shoes on the floor. Company members weave their way through several ensemble and partnered segments, some slow and soulful and others upbeat. Simple props such as dish towels are included at times, and domestic scenes such as a woman is having a phone conversation. It ends with company members trudging heavily across the stage with one shoe on, one off, while one dancer covered in layers of flowing white tutus floats among them joyously, presumably the *nube blanco*, or “white cloud.” *Choreography* by Annabelle Lopez Ochoa. *Music* by Maria Dolores Pradera



Photo: Nube Blanco (c) Rosalie O'Connor



Listen to music by Maria Dolores Pradera:

<http://www.last.fm/listen/artist/Mar%25C3%25ADa%2BDolores%2BPradera/similarartists>

MAKING CONNECTIONS

Vibrant Latin rhythms and music, and a dedication to exploring, preserving and blending dance styles and cultures inspire Ballet Hispanico's work. These short activities will give students an experiential and personal connection to these key elements.

Music is a vital inspiration for Ballet Hispanico. Two of the dances on the program, Nube Blanco and Asuka, are specifically inspired by the music to which they were created. What music inspires you?

Journaling about Music that Inspires You Grades 7-12

Ask students to reflect upon a piece of music or a particular musician whose work has been important to them. Journal answers to these questions: What about this music inspires you? How has it been a positive influence in your life? If you moved to another country with a different culture, how would this music help you hold onto your own culture and give you comfort?



If you were going to create a dance to this music, what would the setting be? What would the mood be ~ i.e. angry, celebratory, humorous? Would it be a narrative, or story, or would it be movement purely for the sake of how it looks, i.e., abstract?

Play a segment of Maria Dolores Pradera's or Celia Cruz's music.* Tell students that one of the dances on the program was inspired by this music and open a discussion on what they noticed about the music and what kind of movement they imagine might be set to this type of music. *Find a suggested sample for internet-listening on page 5.

Fusion of Cultures: Collage with Words and Images Grades 3-6

Materials: music, food, entertainment and news magazines or images from the internet, poster board and glue

Share two or three photo examples of Latino influence in America (i.e., a sign in English and Spanish, a photo of Tex-Mex food, etc.). Drawing resources from magazines and/or web images, as a class create a collage of Latino influences in American culture. For more abstract concepts consider allowing students to use news headlines. Each student in the class should contribute at least one image or headline. You may wish to choose a few of the images and headlines and discuss what about them is Latino. Ask students what words and images describe the fusion of Latin and American culture and incorporate these into the project.



Fusion - of dance techniques and of cultural identities - is a hallmark of Ballet Hispanico's work. What does the fusion of Latino culture in America look like to you?

A variety of Latin rhythms, and movements inspired by those rhythms, are featured in Ballet Hispanico's performance. Experiment with rhythm patterns and how they influence movement in this clapping activity.

Exploring Latin Rhythms

Grades 3-12

Materials: Latin rhythm samples (see resources for a website suggestion)

Ask students to stand in a room with some open space. Utilizing a music resource with examples of differing Latino music styles such as meringue, cha cha, bossa nova, etc., have students listen to a sample, then count the beats in a measure. After a few measures of counting, have students clap on what they feel is the downbeat. Once they have established the downbeat or emphasis in each measure, ask them to clap as well as take a step on each downbeat. Encourage level changes by asking them to change the level of their claps each time, for example above the shoulders, then knee level, etc. Some students may naturally add more movement and progress to dancing. Repeat with different styles of Latin rhythms and discuss the differences in the beats, rhythm and mood. See resources at the end of this guidebook for a website with Latin rhythm samples.



Ideas for Arts Integrated Lessons

Chemistry and Dance Fusion Connect the fusion of Latin, contemporary and ballet dance, in which separate and distinct techniques are blended to create a new genre of dance, to the formation of compounds by elements.

Melting Pot: Immigration and Dance Fusion Explore how the fusion of Latin, ballet, and contemporary dance forms which originated in Latin America and Spain, Europe and the United States respectively, embody the concept of the Melting Pot.

Photo: Asuka © Eduardo Patino, NYC

Global Studies and Afro-Cuban Beats Using rhythms and monologues or dialogue and history of Afro-Cuban music, guide students to create a musical and theatrical timeline of the evolution of Cuban music, beginning with African rhythms and progressing to present day.

Geographical Influences on Culture Consider how factors such as climate, terrain and land mass have influenced culture in America, Africa and elsewhere. How might one express this in visual art, music or dance?

Music and Political Science and History

Conceive a project in which students research and produce a report or presentation on how music has been a part of revolutions. Relate to the development of music in Cuba from the late 1950s to present day.



Lesson One: Fusion of Cultures and Movement

Grades 3-6
45 minutes

Materials needed:

Ability to listen to Latin music and American contemporary music. Musical suggestions:

- Maria Dolores Pradera's "Amarraditos"
<http://www.last.fm/music/Mar%C3%ADa+Dolores+Pradera> and
- Dave Brubeck's "Take 5"
<http://www.davebrubeck.com/live/>

Open classroom space or gym; whiteboard or flip charts or poster boards with marker.

Introduction: 15 minutes

Lead a class discussion about "culture." Create a list of elements that help define culture: celebrations, language, the arts, food, etc. How would you describe your family's culture? Ask students to consider what they might learn about people in other countries by studying their culture.

Using the music samples suggested above, have students listen to the Latin music and ask them what they notice. Brainstorm a list of words to describe the music, writing them in a list on one side of the board. Do the same for the American music on the opposite side of the board. You may want to extend these descriptive word lists to characteristics of Latino and American culture beyond the music to include ways we might describe Latino people or American people, remaining positive. ***Make sure each list has at least two or three diverse descriptive words which could be translated into movement, for example "joyful," "proud," "smooth" etc.***

Warm Up: 5 minutes

1. Start by asking students to carefully walk around the open space of the room, silently. While they are walking, ask them to not simply walk in a straight line or circle, but vary their floor patterns, or the paths they are taking. Walk in curvy lines, zig zags, straight lines with sharp turns. Change the speed, going faster and slower.
2. Ask students to return to a normal speed and choose one of the descriptive words from the Latino list and tell students to incorporate that into their walk. i.e., walk in a "joyful" way.
3. Occasionally tell students to freeze, and while holding their pose, ask them to look around the room and see what others are doing. Point out the diverse ways of interpreting the same word as well as some of the similarities.
4. Repeat with different words from the two lists. You can invite students to vary their speeds, change their floor patterns, add a small turn or a jump, etc. to encourage more diverse movement.

Activity: 20 minutes

Part One:

1. Divide the class in half and have the two groups stand on opposite sides of the room, in a line facing each other, with as much open space between the lines as possible. Identify each line as Group A and Group B.
2. First, both lines walk across to the opposite side of the room at the same time, being sure to avoid bumping into each other.
3. Next, choose one word from the Latino descriptive word list and ask Group A to cross the room moving in a way that represents that word, using different speeds and a jump or turn if they wish. Play the Latino music. If students naturally begin dancing across the room that is

IN THIS LESSON
Students will consider characteristics of Latino and American culture, and demonstrate those cultural characteristics in movement. They will reflect upon ways immigrants can maintain their cultural identity and also adapt to a new country.

fine, as long as they remain in character of the side of the room they are demonstrating and the assigned word.

4. Ask students to freeze when they are halfway across in a shape that demonstrates the assigned word. Invite observations from Group B about similarities and differences that they notice, then ask Group A to continue across the room.
5. Group B now proceeds in the same way with a word from the American list, using the American music.
6. Repeat both for both groups using the same word, or new words, until both sides are comfortable in representing their word and music in their movements.

Part Two:

1. Return to two lines on opposite sides of the room, facing each other. Each should have a partner in the opposite line. (One trio is fine for uneven numbers of students.)
2. Assign each group a word from their list.
3. Ask the first line to move halfway across the room in a manner showing their word, i.e. "Move in a happy way," with music. When students get halfway across the room, they freeze in a pose and hold it.
4. Repeat with the second line, representing their own word and music. Remind the second line that their pose should look different from the first line because they have a different word and different music.
5. The end result should be the two lines facing each other in the middle of the room, frozen in different poses.
6. Ask students to hold their pose but look at their partner's pose, and how it is different from their own pose but maybe similar in some ways.
7. Tell them to relax but remember their poses. Together, the partners are to quickly create a new pose that is a combination of both poses. For example, the partners may choose to use the arm positions of one person and the leg positions of the other, and create a new pose in which both partners are making the same pose. You may wish to model this with one pair first, giving them guidance.
8. After everyone has created a combined pose, choose at least one pair to demonstrate for the class their original separate poses and their combined pose and ask students to notice the differences.

Reflection: 5 minutes

What happens when people immigrate or move to a different country? What are some ways they may bring their culture to the new country? What are some ways the new country may change immigrants, and what are some ways the new country might be changed when many immigrants from the same culture become part of a new country? How did the activity we just did relate to this?

At the Performance:

When you are watching Ballet Hispanico's performance, you will see examples of traditional Latin dance styles, movement that is very balletic, (ballet is a dance form that originated in Europe), and movement that is contemporary, (a dance form which originated in America). And there are times when the different styles of dance are blended to come up with a whole new type of dance. After the performance, ask your students what new movement ideas they might have for the "cross the room" activity!

Lesson Two: Cultural Ambassadors through the Arts

Grades 7-12
35-40 minutes

IN THIS LESSON
Students will develop ideas for using the arts as a cultural ambassador in a foreign land. Ballet Hispanico is devoted to bringing the spirit of Latino culture to audiences through dance and music.

Introduction: 10 minutes

1. Lead a class discussion around the topic: What does it mean to be an ambassador? What would a cultural ambassador do?
2. Imagine that you have been invited to represent your American culture in a country that has a different language, different geology, and different culture than your own.
3. What are some characteristics of your culture that you would like to share with people in a foreign country? Create a list on the board.
4. What are some examples of music, dance, theater or visual art that represent your American culture?

Activity: 15-20 minutes

1. Divide the class into small groups of approximately four per group. Each group is to pick a list of two or three American characteristics from the list, and to discuss what art form – music, dance, poetry, visual art or theater – would be best suited to express those characteristics in a foreign land.
2. Give students 15 minutes to discuss and either choose an existing and appropriate poem, play, song, dance, or visual work of art or, if they are ambitious, to create a short one of their own, to represent the chosen characteristics. More than one art form can be combined if desired. For example, a painting could be accompanied by a monologue, or music could have dance included.
3. Explain to students they will be asked to either perform or describe their chosen or created work of art and why it represents American culture.

Sharing/Presentation can take place in the remaining time.

To expand this activity to a second or third class period: Instruct students to create a Power Point or other type of more involved presentation of their cultural ambassador project. For larger projects, one class period could be devoted to creating the projects after envisioning them in the first lesson, and one class period for presenting or performing the projects.

Reflecting on "Club Havana"

- ❖ In the dance "Club Havana," dancers use cigars as props. What do we know about the significance of cigars to Cuban culture and its economy?
- ❖ What are some examples of how music has played a role in revolutions or otherwise influenced the history of a country? What role has music played in Cuba since 1959?



Lesson Three: Creating and Moving to Beats and Rhythms

Grades 3-12
30 minutes

Ballet Hispanico's piece *Nube Blanco* incorporates percussive sound scores created by the dancers' feet in the tradition of *zapateado*, a Spanish dance similar to Flamenco in which the dancers strike the floor in heeled shoes.

Materials Needed: Latin music with a strong downbeat, such as a Mambo. *The YouTube video of *zapateado* dance listed in the Resources at the end of this guidebook may be useful to watch in planning for teaching this lesson.



Music Warm up: 10 minutes

1. Have students stand in a circle. Ask if anyone knows the difference between a beat and a rhythm and can explain it or demonstrate with clapping. For example, a beat is simple and unchanging (clap, clap, clap, clap) whereas a rhythm has a pattern and the beats can be broken up into shorter, faster parts (clap, clap, clap-pi-ty, clap).
2. Choose one student to establish a beat by clapping and others to follow it. Invite students to explore speeding it up as a group, and slowing it down, making it soft and loud.
3. Next, tell them to follow the beat with their feet instead of clapping. Explore some different types of sound one can make with feet on the floor.
4. Pause, ask for five or so volunteers scattered throughout the circle to keep a beat with their feet and ask for a volunteer to establish a rhythm over the beat by clapping or with feet, and others join in.
5. Explore layering a rhythm over a beat, and varying a rhythm or adding multiple rhythms. Explore speeding up and slowing down the tempo. Pause occasionally and give the instruction to create a beat and rhythm that is exciting, or strong, or ominous, etc.

Moving Warm Up: 5 minutes.

1. Latin music with a strong downbeat is ideal for this section. Play music and ask students to walk throughout the room silently, not touching anyone or anything.
2. Instruct them to **vary their floor patterns**, or the paths in which they are moving, by walking in curved lines and circles at times, or zig zags, or straight lines with sharp turns. Ask them to **change their directions** by walking sideways and backwards in addition to forward. **Vary the speed** at which they walk, and then ask them to change their **level** by jumping or leaping, as well as moving low to the ground.
3. Coming back to a normal walk but still moving through as much space in the room as possible, ask students to start accenting some of the beats or rhythm in the music with their feet and hands while moving.
4. Ask them to choose a mood for their movements, such as joyful, frustrated, etc., and make that clear in their body language.

Activity: 15 minutes

1. Return to standing in a circle. Ask for volunteers or divide the class in half and have approximately half be “musicians” and half be “dancers.”
2. The musicians create a large circle around the dancers. Some of the musicians establish a beat, while others layer a rhythm over the beat as in the warm up.
3. The dancers are to move within the circle to the beat, accenting with their feet and hands if they choose.
4. Instruct musicians to increase the tempo, or make it slower, or louder or softer and the dancers must respond to that. If desired you can switch groups and have each student participate in each role.
5. Pause and ask students to think of a mood, theme or even a very simple story that could be expressed through the music and movement they are creating. Generate several ideas from the group and settle on one.
6. If you have a large class and have plenty of space in which they can work, divide them into two or three groups, each group having musicians and dancers.
7. The task is to create a short dance phrase and a percussive score with a beginning, middle and end. Students may consider having one solo dancer, or a peel off in which one dancer begins and others join in. Students can divide themselves among dancers and musicians however they wish, as long as they have at least one of each in their group. There needs to be a change in the dynamics of the dance and music by varying the speed, sound levels or the space in which the dancers move.

Reflection: 5 minutes

How would this experience have been different if the dancers also had to be the percussionists and create the rhythms while dancing? If you were going to make this into a longer dance and could use some costuming or perhaps even a prop to help convey the meaning or mood of the dance, what would that be and why? How might that influence your movement? How might the rhythms or mood change if you were to give this dance a Latin American flair?



Photo: Nube Blanco

©Rosalie O'Connor

For the High School Dance Teacher

Dance Fusion Composition

40-60 minutes

Ballet Hispanico's work fuses Latin, ballet and contemporary dance, sometimes with clear and distinct segments within a larger piece and sometimes using inspiration from many genres of dance to create new movement. This exercise should help students better understand and enjoy fusion.

Warm Up: 15 minutes

Pick two varying genres of dance and specific music for each one. Latin and ballet or contemporary would be the most relevant choices but this could also be done with hip-hop, African, jazz, etc. After a short technique warm up, teach a short dance phrase in each genre, being as true to technique as possible. Each dance phrase should go with music traditionally suited for that genre of dance. Divide students into small groups and have them observe each other performing.

Reflection: 5 minutes

What is fusion in dance? Describe some dance forms that are fused. Where else do we see fusion in art?

Activity: 20-40 minutes

Note: Advanced students may be able to skip Part A of this activity. This could also be divided into two class periods if needed.

Part A: Utilizing two of the dance forms learned in the warm up, decide which one of the two pieces of music to use for both dance phrases (i.e. Latin music for ballet and Latin, or ballet music for ballet and Latin). Using one piece of music for both dance phrases, adapt the second phrase to go with the new music. Piece the two dance phrases together and rehearse. Perform in two or three groups so that students can have the chance to observe. Ask students to observe the difference between the dance form set to music traditional for that genre and the one adapted to the music. How did it change the dance? What did you notice about each style of dance that is inherent to that genre?

Part B: In small groups, combine parts of both phrases learned into new movement that uses both genres of dance with a blend of both styles. Consider choosing a new musical track that is closer to a blend of the two genres, which may help in choreography creation. Questions to consider for composition: What segments could be enhanced? I.e., could a Latin movement be made more dramatic with a leg extension on rise? Could a glissade assemblé be enhanced by a flick of the hands or hips? Are there any moves from both phrases which seem they go together?

Reflection questions for after the students have shared their creations: What were some movements that seemed a complete fusion of styles? Where were portions in which a distinct style of dance could be seen?

Resources

Ballet Hispanico Website: www.ballethispanco.org

Vanderbilt University's Center for Latin American Studies:

This website offers a multitude of information and resources such as power points, culture boxes and more at no cost to educators.

<http://www.vanderbilt.edu/clas/outreach/curriculum-resources/>

Latin Dance in the Spanish Classroom, ArtsEdge:

Extensive dance technique and Latino culture lessons with video resource for high school students.

http://artsedge.kennedy-center.org/educators/lessons/grade-9-12/Baila_Latin_Dance.aspx

Smithsonian Institution's Latino Kids Corner:

This fun, interactive site has a wealth of information, lesson plans, resources and music samples for exploring Latino culture. Resources for grade levels 3-12. <http://latino.si.edu/KidsCorner>

Latin American Music Styles:

Offers clips of dozens of types of Latin music defined by country of origin and style.

<http://www.longitude13degreeseast.com/LAMusicStyles.html>

Music of Celia Cruz:

a search for Celia Cruz on YouTube reveals multiple video recordings of "The Queen of Salsa," the inspiration for the dance "Asuka".

Music of Maria Dolores Pradera and Celia Cruz:

Music by these artists featured on the program is available to preview at no cost at Last.FM

www.last.fm/music/María+Dolores+Pradera

www.last.fm/music/Celia+Cruz

Global Education Center:

Offers community classes in Salsa, Argentine Tango as well as a once-a-month Tango night.

www.globaleducationcenter.org

Zapeteado Dance Solo Video:

Vintage footage of international Flamenco dance star Cruz Luna performing this traditional dance style to the music of René Heredia. <http://youtube/pEoGIVqiM-Y>

Education World: Celebrate Hispanic Heritage Month!

September 15 to October 15 is National Hispanic Heritage Month. Education World offers a piñata full of activities that will help teachers focus attention on the contributions of people of Hispanic heritage to the history of the United States.

http://www.educationworld.com/a_lesson/lesson/lesson023.shtml

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<http://dictionary.reference.com/browse/diaspora> (accessed: July 11, 2012).

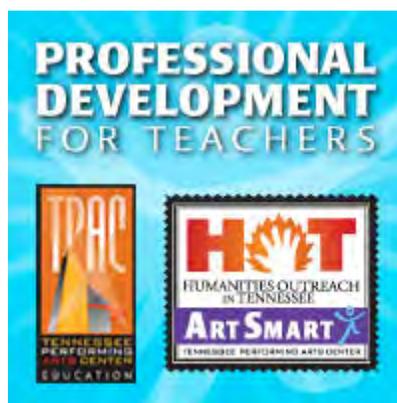
Learn More About the HOT Season for Young People and Discover Professional Development Opportunities in Arts Integration

HOT Workshops for the 2012-2013 Season

HOT Workshops offer insight into specific shows of the HOT Season for Young People and effective strategies to maximize the educational impact of the performance for students. Choose from a wide variety of topics in these after-school, 3 hour workshops at TPAC.

Arts Integration Institutes

Experience best practices in Aesthetic Education with colleagues and teaching artists! Offered twice a year, (Fall/Winter and Summer), the Institutes provide an in-depth look at selected performances and art works on the HOT Season, and hands-on strategies to engage and motivate all of your students in three-to-four day Arts Integration Institutes at TPAC.



www.TPAC.org/Education

About TPAC Education

The Tennessee Performing Arts Center administers one of the most comprehensive education programs of its kind in the United States. TPAC Education has served more than 1.5 million children statewide over the past 27 years, from pre-school to high school (public, private, and home). Students come to TPAC for performances. Teaching artists visit schools, where the arts are proven to advance learning and development. Educators are provided with free curriculum-based guidebooks and other resources. The five distinct programs of TPAC Education are:



Humanities Outreach in Tennessee (HOT) presents an annual season of outstanding professional performances of theater, dance and music to complement curriculum objectives and to provide a rich variety of artistic and cultural expression for school groups. To make these experiences more fulfilling and accessible for all students, HOT provides teacher workshops, in-school visits, and post-performance seminars as well as subsidized tickets, travel grants, and logistical support. All teachers receive specific performance guidebooks containing lesson plans, plot synopses, historical background information and activity suggestions that can be used in the classroom before and after the performance.



ArtSmart integrates education and the arts to build study units that make learning fun. Educators and Teaching Artists collaborate to engage students in multi-faceted explorations of the relationship between the study work of art, the world around them and their own personal expression. The learning culminates in the experience of exceptional live performing and visual arts presentations. Through ArtSmart professional development, teachers discover ways to incorporate arts-based strategies into their classroom work and further the critical and creative thinking of their students.



Wolf Trap Early Learning Through the Arts is a nationally affiliated program that utilizes the disciplines of music, dance, theatre, and puppetry as powerful tools for educating pre-school children. Professional performing artists partner with early childhood educators and create activities that target curriculum and developmental goals for 3-to-5 year olds, including emerging literacy skills, social interaction and self-expression. Wolf Trap residencies and workshops provide training for teachers in arts-based instruction techniques they can employ in their classrooms.



InsideOut is for adults who want to grow in their knowledge and enjoyment of the performing arts. InsideOut events come in many shapes and sizes and in many different places both inside and out of TPAC's downtown theaters. The TPAC Education program offers a series of lunch seminars, performance excerpts, discussions, workshops, and sneak previews behind the scenes.



Disney Musicals in Schools develops a culture of musical theatre performance in Metro Nashville elementary schools. The program introduces the collaborative art of musical theatre; strengthens arts programming; develops partnerships among students, faculty, staff and the greater Nashville community. Participating schools receive (at no cost) a performance license to any of the Disney activities, accompaniment and guide vocal CDs and a choreography DVD; and support from a team of two TPAC teaching artists for 15 weeks. In 2011-12, TPAC Education staff, teaching artists, and Metro Nashville Public Schools educators and students from five schools took part in the first DMIS pilot project outside of NYC, to lay the foundation for expansion in school systems nationwide.

www.TPAC.org/education

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