For over 125 years Regions has been proud to be a part of the Middle Tennessee community, growing and thriving as our area has. From the opening of our doors on September 1, 1883, we have committed to this community and our customers.

One area that we are strongly committed to is the education of our students. We are proud to support TPAC’s Humanities Outreach in Tennessee Program. What an important sponsorship this is – reaching over 25,000 students and teachers – some students would never see a performing arts production without this program. Regions continues to reinforce its commitment to the communities it serves and in addition to supporting programs such as HOT, we have close to 200 associates teaching financial literacy in classrooms this year.

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
Area Executive
Middle Tennessee Area

A Note from our Sponsor
Dear Teachers,

It our pleasure to present 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.

We encourage you to use this guide before and after the performance to help your students make personal connections to the work. You will find a wealth of suggestions for short activities, experiential project based learning and topics for discussion. 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.

Led by Artistic Director Eduardo Vilaro, Ballet Hispanico is the nation's preeminent Latino dance organization.
This performance for HOT student audiences features four dances. Short pauses between selections and a 15 minute break will be introduced from the stage. (Approximate run times are listed below.)

- Introduction: 3 minutes
- *Jardi Tancat*: 10 minutes, 47 sec.
- Pause/remarks: 3 minutes
- *Asuka*: 3 minutes
- Pause/remarks: 3 minutes
- *Sombrerisimo*: 14 minutes
- Pause/remarks: 15 minutes
- *Danzon*: 23 minutes
INTRODUCTION

Ballet Hispanico’s Educational Philosophy

All of us are shaped in some way by tradition and culture. We have at different times embraced them, passed them on through generations, questioned their value, and looked for ways to transform them given new influences. Ballet Hispanico’s work exists in part to help people understand the origins and influences of Latino traditions in dance. At the same time we encourage the exploration of traditions and culturally-specific elements that are interpreted and reinterpreted by artists, dancers, musicians, and choreographers.

The following guiding questions are related to the dances you will see, and have corresponding activities in this guidebook. (With thanks to Ballet Hispanico for providing the materials!)

Guiding Questions

• What are some ways in which people and communities have chosen to express themselves and remain positive through times of hardship?

• How does the choreographer explore roles, history and tribute in dance?

• How do our clothing choices inform people of our place in the world or about our culture?

• How do cultures honor and celebrate heritage? How does heritage become reinterpreted and/or preserved through traditions?

Suggested activities to align with Common Core Standards

• **Reading (L) 3-5.3** Describe how individual dancers/characters interacted to tell a story in a given scene.

• **Reading (L) 6-8.9** What elements of the performance made it “hispanico”? What themes in the performance were universal?

• **Writing 3-12.3** Describe one of the dances in the form of a narrative. Use techniques appropriate to grade level.

• **History 6-8.6** Identify details from the performance that express an individual point of view (e.g. dancer or choreographer) or a cultural one.

• **Writing in History, Science, Technology 9-10.1** Write a review of the performance, using class-specific content (e.g. dance, theater, foreign-language terminology)
ABOUT THE COMPANY

Founder, Tina Ramirez
Tina Ramirez recognized a need to provide access, training and performance opportunities for Latino dancers in the late 1960s and as a result, she created Ballet Hispanico. Born in Venezuela, she is the daughter of a Mexican bullfighter and grand-niece to the founder of Puerto Rico’s first secular school for girls. Because of her passion and commitment to dance and education, she has earned many awards and honors in recognition for her work, including the National Medal of Arts in 2005.

Artistic Director, Eduardo Vilaro
Eduardo Vilaro came to New York City at the age of six from his native Cuba and began his dance training at the Alvin Ailey American Dance Center and the Martha Graham Center of Contemporary Dance. He joined Ballet Hispanico as Artistic Director in August 2009, following a ten-year record of achievement as Founder and Artistic Director of Luna Negra Dance Theater in Chicago. He has been part of the Ballet Hispanico family since 1985. As a dancer in the Ballet Hispanico Company, Mr. Vilaro performed works by Vicente Nebrada, Talley Beatty, Ramon Oller and other audience favorites. As an educator he assisted Ballet Hispanico founder Tina Ramirez in developing a program for children living in temporary housing and was involved with many aspects of the organization’s education residencies.

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 and 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.

Based in New York City, the Company performs a diverse repertory by the foremost choreographers of our time as well as emerging artists. The works explore the diversity of Latino culture through a fusion of classical, Latin, and contemporary dance powered by theatricality, athleticism, and passion. Our choreographers represent a multitude of nationalities including Venezuela, Cuba, Trinidad, Puerto Rico, Mexico, Spain, Brazil, Argentina, and Colombia. The Company has offered over 3,350 performances to an audience of over 2 million, throughout 11 countries, on 3 continents.

The School of Dance offers a unique curriculum based on Spanish dance forms, classical ballet, and contemporary dance. The School offers rigorous pre-professional training, a general program, and unique classes for pre-schoolers and adults. It has trained more than 8,000 children who have gone on to successful careers in dance, theater, film, education, and many other professions.

Education & Outreach offers an innovative exploratory learning experience for school children, teachers, and parents. The in-school version of the program offers long-term teaching artist residencies and has touched the lives of some 20,000 New York City school children. The Outreach touring program includes teacher training sessions, classroom workshops and master classes with Company members, and has brought the joy of Latino dance traditions to countless thousands across the country.
LOOKING AT DANCE

Dance and music are a major part of our cultural identity.
Many of the music and dances coming out of Latin American communities were created through the mixing of African, Indigenous, and European cultures. The term Latin America commonly refers to countries where Spanish and Portuguese languages are spoken, including Mexico, most of Central and South America, plus the Caribbean islands of Cuba, the Dominican Republic and Puerto Rico. Latin America is therefore defined as all those parts of the Americas that were once part of the Spanish and Portuguese Empires. Dance is comprised of the following elements: postures and gestures, spatial patterns, music and theatrical effects.

The questions below will serve as a guide for your exploration and engagement with the work.

POSTURES AND GESTURES

• What feelings or mood do the dancers’ movements make you think of? Are the movements fast or slow, repetitious or changing, angular or curved?
• What parts of the body are used most? What do the dancers’ facial expressions tell you? What gestures are repeated more than once? Why do you think they are being repeated?

SPATIAL PATTERNS

• What groupings do you see? How do the groupings change? (solos, duets, larger groups?) Why do you think they change?
• What "designs" on the floor do the dancers form onstage? Do they move forward and back, across, on a diagonal? (circles, lines, squares?) Are some of these patterns repeated?

MUSIC

• Is the music fast or slow? Does it change during the dance? In what ways? If you close your eyes, what mood does the music create? How might you describe the music?
• What instrument(s) do you hear? Is there singing? In what language?
• Do the dancers’ movements connect with the music? If so, how?

THEATRICAL EFFECTS

• Besides the performers that you see, how do the other roles in the production help make this dance possible? (Choreographer, Costume Designer, Lighting Designer, Musicians, Stage Manager, Dramaturg)
• Does the lighting change during the piece? In what ways? What kind of effect does the lighting have on the dancers’ movements?

How do the costumes influence your understanding of the dance?

Jardi Tancat
Photo credit: Eduardo Patino
WARM UPS  Begin with a fun ten minute activity introducing the elements of dance!

**SPACE**

**Goal:** To explore big and small movements  
**Materials:** 1 picture of a crowd of people (Picture A)  
1 picture of a person who is alone (Picture B)

**Procedure:** Part 1. Divide the class into 2 groups. Tape pictures in a place where students can see. Assign each group 1 picture to work with. Part 2. For each group ask the following:

A) Imagine you are the (an) individual in picture A/B; would you use big or small movements to move through space?  
B) Are you able to move freely through space or are there limitations you have to be aware of?  
C) Using the pictures each group will create 3 moves to show how SPACE can inspire movement.

**Reflection:** Have each group observe each other. How did the use a space affect the movement?

**Guiding Dance Vocabulary:** personal space, general space, high, middle, low level, big, small

**TIME**

**Goal:** To explore fast, slow, and stillness  
**Materials:** Students will need a sheet of paper and a pencil

**Procedure:** Part 1. With a partner students will think of 1 object and/or animals per category; 1) travels fast 2) travels slow 3) remains still (frozen).  
Part 2. Ask students to think about how their object/animal would move in relation to each category?  
Part 3. Select students to demonstrate their movement investigations to the class while traveling from point A to point B. Observers must guess the speed and object/animal they are observing.

**Reflection:** Which speeds did we explore? Was it easier to move fast or slow?

**Guiding Dance Vocabulary:** fast, slow, moderate, stillness, rhythm, speed

**DYNAMICS**

**Goal:** To explore quality and contrast in movement  
**Materials:** 3 big post-it papers, markers, 3 index cards. On index card 1 write “big square and small square”, on card 2 write “wiggly line and a straight line”, on card 3 write “happy face and sad face.”

**Procedure:** Part 1: Post 3 post-it papers on board. Select 3 students to choose one index card from deck and draw what they read onto post-it paper.  
Part 2. As a class analyze the drawings. Ask the students how the objects in each drawing relate to each other?  
Part 3. As a class use the pictures to inspire movement. 
1. Create a shape 2. Explore movement qualities Ex: wiggly, sharp, light, heavy 3. Experiment emotional states happy, sad, angry, excited, worried.

**Reflection:** Discuss the importance of incorporating different qualities and contrast in your movement when making a dance.

**Guiding Dance Vocabulary:** sharp, smooth, percussive stillness, heavy, light

**RELATIONSHIP**

**Goal:** To explore dancing alone and with someone else  
**Materials:** Add music while students perform movement (optional)

**Procedure:** Part 1. Explore solos: Individually students will create a slow non-locomotor movement (does not travel) with their arms.  
Part 2. Explore duets: In pairs, have the students face each other and perform their arm movement. One will be the mirror and the other will initiate the movement. Have the students switch roles.  
Part 3. Explore dancing in a group: Now as a class asks the students to travel their arm movement through space. Add a challenge: ask the students to connect one body part to another student i.e. foot, arm, leg and travel.

**Reflection:** Discuss the highlights and challenges of dancing a solo, duet, and in a group.

**Guiding Dance Vocabulary:** solo, duet, leading, following, mirroring
EXPLORING THE PERFORMANCE

**Jardi Tancat**

Choreography by: Nacho Duato  
Music: Maria del Mar Bonet

`Jardi Tancat` which is Catalanian for `Closed Garden` is a collection of folk songs, based on ancient Spanish folk tales sung by Spanish singer Maria del Mar Bonet. In these songs, the Spaniards make a request for rain and water from above to quench the thirst of their barren land. Mr. Duato has chosen to portray the request for rain and water through expressive and dynamic movement. Using three couples, their movements reveal the manual labor it takes to care for the land; sowing, planting and threshing. They grieve about the lack of rain but try to keep their spirits up. Desperately but proudly they continue with their work, which is translated into a dynamic and expressive, piece of dance.

### Points of Inquiry & Inspiration
- Everyday Life
- Labor
- Love
- Human Hardship
- Sorrow
- Religion
- Emotions
- Faith
- Intertwined relationships
- Music & Dance, Voice & Song, Land & Place

### Guiding Question
What are some ways in which people and communities have chosen to express themselves and remain positive through times of hardships?

### Classroom Activities for Exploration

**Activity A:** As a class, identify recent events that have occurred where populations or communities have been directly affected. Brainstorm on the effects of these recent events and identify ways in which the community responded in a positive manner (offering up assistance, hosting fundraisers, etc.)

**Activity B:** In small groups, ask students to pick a theme from the points of inquiry and to recall three movements observed that might be represented by that theme. Using those movements, create tableaus (still shapes) where the students work with one another to form one large picture. Identifying the opposite word for your theme, ask the students to create a new shape that contrasts the first. Create tableaus that incorporate both explored movements.

**Activity C:** Students will individually create a response; a drawing, a poem, a letter on ways they would express their sentiments during times of hardships but remaining focused on positive outcomes.
Choreography by: Eduardo Vilaro
Music: Celia Cruz & Tito Puente

Asuka
For his first choreographic piece for Ballet Hispanico, Eduardo Vilaro, honors the life and music of Celia Cruz, known around the world as the “Queen of Salsa.” Coming of age in the diverse musical climate of 1930’s Cuba, Ms. Cruz personified the evolution of salsa, from its roots in African rhythms to its emergence as a contemporary genre in the US. Her music inspired countless immigrants who sought shelter on foreign shores and turned to her music for comfort and solace.

Points of Inquiry & Inspiration
Icons • Societal Roles • Cuban history • Immigration • Loss • Identity • Nostalgia • Tribute

Guiding Question
How does the choreographer explore roles, history and tribute in the dance piece?

About the Music
Celia Cruz was Cuban-American and one of the most successful salsa performers of the 20th century, having earned twenty-three gold albums. She is known internationally as the “Queen of Salsa.” She is the best known and most influential female figure in the history of Cuban music.” The music in Asuka depicts the versatility and legacy of Celia Cruz’s work, which spans over 50 years including contemporary contributions which include Rap, Reggaeton and House music.

Classroom Activities for Exploration

Activity A: As a class, invite students to explore what it means to leave one’s homeland. Our families come from many different places. Investigate family heritage and immigration experiences by identifying similarities and differences from the past and now. Students can investigate the personal life journeys of Celia Cruz and Tito Puente sharing the contributions they made to culture, art and music.

Activity B: In groups of 6, each group is assigned: Choreographer, Costume Designer, Lighting Designer, Sound Designer, Researcher and Dancer. Using theatrical elements and meaning inspired by this work, the groups will explore how each role contributed to the dance Asuka. Once each group has explored the activity, they will re-imagine the work exploring a theme of their choice – recreating Asuka with an icon of their choice (i.e., Obama, Justin Timberlake, Alicia Keys, Martin Luther King), choreographic style, costume design, research, lighting and movements of their choice. Each group will present their findings and justification of their artistic choices to the class.

Activity C: Individual and groups: Students create cinquain poem (in one and/or two languages) inspired by Asuka. (i.e. Cinquain Pattern #1: Line 1: One word, Line 2: Two words, Line 3: Three words, Line 4: Four words, Line 5: One word (one of these words must be about water) or Cinquain Pattern #2: Line 1: A noun, Line 2: Two adjectives, Line 3: Three -ing words, Line 4: A phrase, Line 5: Another word for the noun.)
Sombrerísimo

Choreography by: Annabelle Lopez Ochoa
Music: Banda Ionica feat. Macaco el Mono Loco, Titi Robin and soundscape by various artists

Sombrerísimo is a made up word of sombrero, which means hat and muchísimo, meaning many, in this case meaning “many hats” In this playful athletic pieces we see 6 male dancers intertwine and exchange hats. With each new exchange the dancers explore new identities and roles. The virtuosic music of the guitar along with the slow and eerie melodic sections brings us an exciting and quirky choreography.

Points of Inquiry & Inspiration
Teamwork • Trust • Identity • Theatrical • Partnering • Props • Athleticism • Strength • Playful

Guiding Question
How do our clothing choices inform people of our place in the world or about our culture?

Classroom Activities for Exploration

Activity A: Individually, invite students to reflect on an article of clothing, an object or a keepsake that holds a special meaning or importance. Students can journal answering three questions.

1- Where did this object or keepsake come from? How did you obtain it?
2-What does this object represent or mean to you?
3-Write down an experience where this object has brought you comfort.

Activity B: With a partner choose 1 of the two journal entries and collectively write a haiku poem. These short poems use sensory language to capture a feeling or image. The first line is made up of five syllables, the second line is made up of seven syllables and the last line is made up of five syllables. Use the answers from your journal writing to find themes and together compose a haiku poem.

Activity C: In a circle, together all students will explore moving in a slow, fast, sharp, soft, quick, fluid movements. Going around the circle, each student will share a gesture or movement inspired from the themes above. Encourage students to choose a movement quality (slow, fast, soft, quick, fluid). Each new time the students begin a new round of the circle, ask them to do the same movement in a new way. (i.e. if movement was quick steps, perhaps they are now very slow steps.)
Danzón

Choreography by: Eduardo Vilaro  
Music by: The Paquito D’Rivera Ensemble

Danzón is the official genre and dance of Cuba. The danzón developed in 1879, and has been an important root for Cuban music up to the present day. In Cuba, these dances were influenced by African rhythmic and dance styles; a fusion of European and African influences. The slower rhythm of the danzón led to couples dancing closer, with movements of the hips and a lower center of gravity. Similar to other dances in the Caribbean and Latin America, the danzón was initially regarded as scandalous, especially when it began to be danced by all classes of the society. The Danzón you will be seeing re-imagines the classical idea of the dance folk form and delivers a modern interpretation of this established Cuban dance.

An excerpt from the choreographer’s statement for Danzón:
“...My inspiration for creating Danzón is my love of the folk version of the traditional danzón. Developed in my homeland of Cuba, danzón embodies the intersection of cultures through movement and music, a representation of the larger cultural patterns we see in the global community. Danzón is the perfect opportunity to communicate the importance of music and dance together for the Latino community.”

Points of Inquiry & Inspiration
- 1879 Cuba
- social classes
- African and European influence in Cuba
- mixing of old and new traditions
- folk dance
- Contradanza
- Paquito D’Rivera
- compas
- paseo and baqueteo
- Danzón musical instruments
- clave
- partner dancing

Guiding Question
How do cultures honor and celebrate heritage? How does heritage become reinterpreted and/or preserved through traditions?

About the Music
The Paquito D’Rivera Ensemble
Paquito D’Rivera is the winner of eleven GRAMMY Awards, he is celebrated both for his artistry in Latin jazz and his achievements as a classical composer. Born in Havana, Cuba, he performed at age 10 with the National Theater Orchestra, studied at the Havana Conservatory of Music and, at 17, became a featured soloist with the Cuban National Symphony. As a founding member of the Orquesta Cubana de Musica Moderna, he directed that group for two years, while at the same time playing both the clarinet and saxophone with the Cuban National Symphony Orchestra. In 1988, he was a founding member of the United Nation Orchestra, a 15-piece ensemble organized by Dizzy Gillespie to showcase the fusion of Latin and Caribbean influences with Jazz. D’Rivera continues to appear as guest conductor. A GRAMMY was awarded the United Nation Orchestra in 1991, the same year D’Rivera received a Lifetime Achievement Award from Carnegie Hall for his contributions to Latin music.
**Classroom Activities for Exploration**

**Activity A:** In a circle, together all students will explore moving in a slow, fast, sharp, soft, quick, fluid movements. Going around the circle, each student will share a gesture or movement of their choice that all will repeat. The student will then do the same movement in a new way. (i.e. if movement was quick steps, perhaps they are now very slow steps.)

**Activity B:** As a class, engage students in KWL exploration: “What do they know, What do they want to know, What did they learn?” In research groups, research the Danzón time period collecting images and facts about the social and cultural history of the time. Students will investigate: fashion, social customs, history, nature and climate, people and food. In a fun and television reporter way, students will share their discoveries with the class. If students are provided markers and paper, they can paste their group research on a wall resulting in a mural of information. Extension: all groups make further connections between 1879 Cuba and 1879 America.

**Activity C:** In groups of 5, inspired by the collaboration between dancers and musicians in Danzón students will explore how sound supports movement. Within each group, students work together to identify 3 movements that can be repeated to create a sequence. 3 students will present the movement, while 2 students will develop sound (using the body) to support the movement. They will work together to present their movement and sound collaboration. Students are free to create and move in the space as needed. Peer to Peer Q&A will follow their presentations as well as a conversation about how their exploration is connected to the piece Danzón.
<table>
<thead>
<tr>
<th>Books about dance for teachers:</th>
<th>Books about dance and Latino culture for students:</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Everynight Life: Culture and Dance in Latin/o America.</em> Celeste Fraser Delgado and José Esteban Muñoz</td>
<td>Colon - Vila, Lillian and Roberta Collier-Morales. <em>Salsa</em></td>
</tr>
<tr>
<td><em>Children Dance in the Classroom.</em> G. Diamondstein.</td>
<td>Delacre, Lulu. <em>Veigante Masquerader</em></td>
</tr>
<tr>
<td><strong>Curriculum Inspiration:</strong></td>
<td>Hayes, Joe. <em>Dance Nana Dance/Baila, Nana, Baila</em></td>
</tr>
</tbody>
</table>
| *Blueprint for Teaching & Learning in Dance*  
| **Choreography Footage:** To see Ballet Hispanico footage Google “Ballet Hispanico” and click the YouTube tab. | Joseph, Lynn. *The Color of My Words* |
| **Film:** Pedro Ruiz: Coming Home is an hour-long documentary and performance film, about Pedro’s return to Cuba. | Komaiko, Leah. *Aunt Eliane Does the Dance from Spain* |
| **Send us your work!** | Krebs, Laurie. *Off We Go To Mexico* |
| We would love your videos and letters, drawings, poems, film or any creative work! Send it by e/snail mail to Ballet Hispanico Education & Outreach 167 West 89th Street, New York, NY 10024 info@ballethispanico.org | Locker, Thomas. *Home: A Journey Through America* |
| | Smith, Lynn and Elizabeth Hanley. *Popular Dance: From Ballroom to Hip Hop* |
| | Wolkstein, S. *Bouki Dances from Kokoiko: A Tale from Haiti* |
1. What were your expectations prior to seeing the performance?

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

2. Write or draw words/images that you remember from the performance.

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

3. Choose one of the choreographies from the presentation that you want to explore; ___________________________________________________________________________________________

Asuka, Jardi Tancat, Sombrerísimo, Danzón

The piece that grabbed my attention the most was

A. What feelings or mood do the dancers’ movements make you think of?

__________________________________________________________________________

B. What parts of the body are used the most and how?

__________________________________________________________________________

C. What gestures are repeated more than once?

__________________________________________________________________________

D. What designs on the floor do the dancers form onstage?

__________________________________________________________________________

E. What instruments did you hear? Is there singing and in what language?

__________________________________________________________________________

F. How do the dancers’ movements connect with the music?

__________________________________________________________________________

G. What effects did the lighting have on the stage and the dancers’ movements?

__________________________________________________________________________

H. How did the costume influence your understanding of the dance?

__________________________________________________________________________

I. This dance piece made me think about

__________________________________________________________________________

J. A question I have about the show is

__________________________________________________________________________
Create ideas for solo dance inspired by what you saw!

1. Choose a character from your favorite book.

2. Think of four words that describes them and write them down.

3. Create a gesture/movement for each word and give them a name.

<table>
<thead>
<tr>
<th>Motion (ex. jumping)</th>
<th>Name (ex. “the frog”)</th>
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<tbody>
<tr>
<td>1.</td>
<td></td>
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<td>2.</td>
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<td>3.</td>
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4. What would movement #1 look like fast? Try it!

5. What would movement #2 look like in slow motion? Try it!

6. What would movements #3 & 4 look like if you repeated them after one another? Try it!

7. What would movement #3 look like if you moved across an open space? Try it!

8. What would movement #4 look like if you stayed in one place and moved at a low level? Try it!

9. What would the music sound like for this solo dance?

10. Describe your costume by shape and color. Would you include any props that might help in telling a story?

11. Lastly, give your solo dance a title
The Blueprint for Teaching and Learning in the Arts

**New York City’s Arts Blueprint** is a document, built around awareness that “the diversity of art forms, cultures, settings, and practices that entice visitors from around the world are available every day to our City’s youth.” The Blueprint goes beyond the national and NYS standards, by conceiving of relevant learnings that are common to all the fine arts. **The teaching and learning of dance, drama, visual arts, and music is organized into five “strands.” Use the strands to make meaningful connections about dance.**

**Strand 1: Dance Making: Engaging in the art form: Making Dance**
By exploring, creating, replicating and observing dance, students build their technical and expressive skills, develop their artistry and a unique personal voice in dance, and experience the power of dance to communicate. They understand dance as a universal language and a legacy of expression in every culture.

**Strand 2: Developing Dance Literacy: Learning the Lingo: Understanding the vocabulary of Dance**
Students develop a working knowledge of dance language and aesthetics, and apply it to analyzing, evaluating, documenting, creating and performing dance. They recognize their role as articulate, literate dancers in communicating about dance to their families, schools and communities.

**Strand 3: Making Connections: Linking life, history, culture and our world**
This strand provides social, cultural, and historical contexts in which students may understand the arts, while indicating some of the links to other disciplines in the curriculum. By investigating historical, social and cultural contexts, and by exploring common themes and principles connecting dance with other disciplines, students enrich their creative work and understand the significance of dance in the evolution of human thought and expression.

**Strand 4: Working With Community and Cultural Resources: Broadening access to the arts in the world around**
Students broaden their perspective by working with professional artists and arts organizations representing diverse cultural and personal approaches to dance, and by seeing performances of widely varied dance styles and genres. Active partnerships that combine school and local community resources with the full range of New York City’s dance and cultural institutions create a fertile ground for students’ dance learning and creativity. Students should be actively engaged with the institutions, schools, studios, community-based organizations, libraries, concerts, exhibitions, and artists that contribute to the cultural and economic vitality of the City.

**Strand 5: Exploring Careers and Lifelong Learning: Exposing learners to possibilities**
Students consider the range of dance and dance-related professions as they think about their goals and aspirations, and understand how the various professions support and connect with each other. They carry physical, social and cognitive skills learned in dance, and an ability to appreciate and enjoy participating in dance, throughout their lives. The career-building skills learned in arts activities are those required in all other fields of endeavor: goals setting, planning, and working independently and in teams.
Learn More About the HOT Season for Young People and

Discover Professional Development Opportunities in Arts Integration

**HOT Workshops for the 2013-2014 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](http://www.TPAC.org/Education)
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