

Teacher Guide

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Applause Series

Havana Hop: A Children's Tale of Culture and Originality

January 22 - 26, 2024

Enduring Understandings



Overarching (aka, “big”) ideas that are central to the core of the artistic discipline and may be transferred to new learning beyond the performance.

1. When facing challenges we can look to our past experiences and also to our cultural or family heritage to look for inspiration. The struggles of our ancestors may provide a window into our own resiliency.
2. Seeing how a character overcomes a fear can help us begin to imagine how we can overcome our own fears and anxieties as well. Stories help us build our own realities through inspiration.
3. Often the things that we are most anxious about end up providing the most satisfaction when complete, in part because we had to work to overcome our fears.

Want to Explore More?

Check out the Student Exploration Guide [here!](#)

Inquiry 01

Connecting to Self

How do people get through difficult times or handle anxiety? What strategies do they use to keep going even when things are hard? What do you do when you need help overcoming a fear?

Have students respond with their connections after a five-minute quick write.

Inquiry 02

Connecting to Art

One actress plays three big parts in this performance. What does she do with her facial expression, costume, voice and body to help the audience understand which part she is playing?

Ask students to make a list of 10 observations that they made about the performance. Then, discuss with a partner and attempt to add five more to their lists. Discuss the performance as a whole group recalling specific evidence from the performance to support students' thoughts. Ask, "What makes you say that?" in response to their conclusions to encourage using close observation as evidence.

Inquiry 03

Connecting to Science
or Social Studies

Yelia is inspired by her mother and her grandmother and by her cultural/ethnic background as a Cuban-American. What have you learned from older generations in your family? Is there anything specific that your family says or does to encourage you?

Ask students to consider what they know about the history of their family or their heritage. It may be interesting for students to research their own family history with an interview like the one found here. Collecting advice from family to display around the classroom may also prove inspirational! A quotation-capturing speech bubble template is found on page four of this guide.

Investigation

Use this glossary to connect the elements of theater to what you experienced during the performance. We put a star by the terms that we think you will spot on stage.

THEATER GLOSSARY

THOUGHT

The big picture of the play

GENRE:

relating to a specific kind or type of drama and theater such as a tragedy, drama, melodrama, comedy, or farce

GIVEN CIRCUMSTANCES:

the underlying actions and events that have happened before the play, story, or devised piece begins

FOCUS:

a commitment by a participant to remain in the scope of the project or to stay within the world of the play

IMAGINARY ELSEWHERE:

an imagined location which can be historical, fictional, or realistic

THEME:

the aspect of the human condition under investigation in the drama; it can be drawn from unifying topics or questions across content areas

THEATRICAL CONVENTIONS:

practices and/or devices that the audience and actors accept in the world of the play even when it is not realistic, such as a narrator, flashback, or an aside

ACTION

The events of a play; the story as opposed to the theme; what happens rather than what it means.

CONFLICT:

the problem, confrontation, or struggle in a scene or play; conflict may include a character against him or herself, a character in opposition to another character, a character against nature, a character against society, or a character against the supernatural

OBJECTIVE:

a goal or particular need or want that a character has within a scene or play

PLOT:

a narrative as revealed through the action and/or dialogue; traditionally, a plot has the elements of exposition, inciting incident, conflict, rising action, climax, and resolution or falling action

CHARACTERS

These are the people presented in the play that are involved in the perusing plot.

BELIEVABILITY:

theatrical choices thought to be true based upon an understanding of any given fictional moment, interpretation of text, and/or human interaction

CHARACTER TRAITS:

observable embodied actions that illustrate a character's personality, values, beliefs, and history

GESTURE:

an expressive and planned movement of the body or limbs

INNER THOUGHTS:

the underlying and implied meaning or intentions in the character's dialogue or actions (also known as subtext)

MOTIVATION:

reasons why a character behaves or reacts in a particular way in a scene or play

LANGUAGE

The word choices made by the playwright and the enunciation of the actors of the language.

DIALOGUE:

a conversation between characters

IMPROVISE:

the spontaneous, intuitive, and immediate response of movement and speech

SCRIPT:

a piece of writing for the theater that includes a description of the setting, a list of the characters, the dialogue, and the action of the characters

MUSIC:

Music can encompass the rhythm of dialogue and speeches in a play or can also mean the aspects of the melody and music compositions as with musical theatre.

SPECTACLE

The spectacle in the theatre can involve all of the aspects of scenery, costumes, and special effects in a production.

NON-REPRESENTATIONAL MATERIALS:

objects which can be transformed into specific props through the imagination

PRODUCTION ELEMENTS:

technical elements selected for use in a specific production, including sets, sound, costumes, lights, music, props, and make-up, as well as elements specific to the production such as puppets, masks, special effects, or other storytelling devices/concepts

STAGING:

patterns of movement in a scene or play

Reflection

Listen to music while responding to these questions in whatever format makes sense to you - writing, drawing, recording a video or a responding with technology.

- What did you see? How could you draw it?
- What was your favorite part?
- What did you hear?
- What did you imagine? What idea came to your mind? What do you wonder about?

We love to hear from you. Please send any of your responses to the performance to us at education@dmpa.org. We'll share the responses with the artists and Applause Series donors.

