



Photo: Paula Lobo

VIVA LA DANZA! **By Ballet Hispánico**

Applause Series Curriculum Guide
May 4, 2018



**DES MOINES
PERFORMING ARTS**
CIVIC CENTER • STONER THEATER • TEMPLE THEATER • COWLES COMMONS



Dear Teachers,

Thank you for joining us for the Applause Series presentation of Ballet Hispánico: Viva La Danza! Ballet Hispánico brings communities together to celebrate and explore Latino cultures through innovative productions, transformative dance training, and community engagement. In this interactive, fun-filled exploration, students will be exposed to a diverse range of Latin American dance styles and music.

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

See you at the theater,

Des Moines Performing Arts Education Team

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GUIDE CONTENTS

About the Applause Series

Page 3

Going to the Theater and Theater Etiquette

Page 4

Civic Center Field Trip Information

Page 5

Vocabulary

Pages 6

About the Performance

Page 7

About the Artists

Page 8

People Behind the Scenes

Page 9

What is Dance?

Page 10

Elements of Dance—B.A.S.T.E.

Page 11

Pre-Show Exploration

Pages 12-15

Introducing Movement in the Classroom

Page 16

Post-Show Discussion

Page 17

Post-Show Connections

Pages 15-16

Resources and Sources

Page 17

ABOUT THE APPLAUSE SERIES



TAKE THOUSANDS OF IOWA STUDENTS OUT OF THEIR CLASSROOMS, PLACE THEM IN A THEATER, SPRINKLE THE STAGE WITH WORLD-CLASS PERFORMERS, AND WHAT DO YOU HAVE? A RECIPE FOR LEARNING THAT REACHES NEW LEVELS OF POSSIBILITY—FOR STUDENTS AND TEACHERS.

WE CALL IT THE APPLAUSE SERIES.

BRINGING ARTS EDUCATION TO LIFE

The Applause Series is a flagship education program of Des Moines Performing Arts. Since its launch in 1996, more than a half million students and teachers have attended school-time performances as part of the series. You are joining us for the 22nd season of school performances!

MAKING A DIFFERENCE

Each year, more than 55,000 students and teachers attend an Applause Series performance. The actual cost per person is \$8, but thanks to the caring contributions of donors, schools pay just \$1 per ticket. By removing the financial barriers to participation, donors introduce a whole new generation to the power of arts in action. That means stronger schools and communities now and in the future.

TICKET TO IMAGINATION

The Applause Series annually delivers 60 age-appropriate performances for pre-school to high school students. The impact stretches far beyond the Des Moines metro, reaching schools in over 35 Iowa counties. The theater becomes the classroom. One-hour matinees energize students to imagine new ways of creative expression, cultural diversity and even career opportunities.

BEYOND THE STAGE

For many performances, we offer the opportunity invite a professional teaching artist into the classroom or visit another cultural destination in Des Moines to help students make more meaning of a piece of theater. The students' experience can be deepened by an exploration of an art form or theme that connects with what is seen on stage.

ABOUT DES MOINES PERFORMING ARTS

Des Moines Performing Arts is central Iowa's premier not-for-profit performing arts organization.

More than 300,000 guests attend performances and events in our four venues each year:

- ◇ *Civic Center, 2744 seats*
- ◇ *Stoner Theater, 200 seats*
- ◇ *Temple Theater, 299 seats*
- ◇ *Cowles Commons (outdoor plaza)*

Guests experience a wide variety of art forms and cultural activities, with presentations ranging from Broadway, comedy, professional dance, to family programming.

Des Moines Performing Arts education programs serve more than 75,000 Iowans annually.

Programs for schools, such as the Applause Series and teacher professional development, help enliven students' learning. Public education programs such as master classes, workshops, Q&A sessions and summer camps allow audience members and aspiring artists to make meaningful and personal connections to the art they experience on our stages.

GOING TO THE THEATER



ATTENDING A LIVE PERFORMANCE IS A UNIQUE AND EXCITING OPPORTUNITY! UNLIKE THE PASSIVE EXPERIENCE OF WATCHING A MOVIE, AUDIENCE MEMBERS PLAY AN IMPORTANT ROLE IN EVERY LIVE PERFORMANCE.

WHAT ROLE WILL YOU PLAY?

YOUR ROLE AS AN AUDIENCE MEMBER

Artists on stage are very aware of the mood and level of engagement of the audience. As such, each performance calls for a different response from audience members.

As you experience the performance, consider the following questions:

- ◇ What kind of live performance is this (a musical, dance, or concert)?
- ◇ What is the mood of the performance? Is the subject matter serious or lighthearted?
- ◇ What is the mood of the artists? Are they happy and smiling or somber and reserved?
- ◇ Are the artists encouraging the audience to clap to the music, move to the beat, or participate in some other way?
- ◇ Are there natural breaks in the performance where applause seems appropriate?

REMEMBER....
THE THEATER IS
DESIGNED TO
MAGNIFY SOUND.
EVEN WHISPERS
CAN BE HEARD!

DID YOU KNOW?
ALTHOUGH NOT REQUIRED, SOME
PEOPLE ENJOY DRESSING UP WHEN
THEY ATTEND THE THEATER.

THEATER ETIQUETTE CHECKLIST

- Do not bring food, drinks or chewing gum into the theater.
- The use of cameras and recording devices are not permitted.
- Turn off and put away cell phones and other electronics before the performance begins.
- Do not text during the performance.
- Respect the theater. Keep your feet off of the seats and avoid bouncing up and down.
- When the house lights dim, the performance is about to begin. Please stop talking at this time.
- Talk only before and after the performance.
- Use the restroom before the performance or wait until the end.
- Remember that this is a special experience. The artists are creating something just for you. Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists — they will let you know what is appropriate.
- Open your eyes, ears, mind, and heart to the entire experience. **Enjoy yourself!**

CIVIC CENTER FIELD TRIP INFORMATION



WE WANT YOUR FIELD TRIP TO BE SAFE AND SUCCESSFUL!

PLEASE READ BELOW FOR IMPORTANT TIPS AND DETAILS TO ENSURE A GREAT DAY.

GET ORGANIZED

- ◇ Double-check that all students, teachers, and chaperones were included in your ticket order. Request an adjustment if your numbers have increased. We want to make sure we have enough seats for you!
- ◇ Tickets are not issued. Bring a copy of your invoice, which will serve as your group's "ticket".
- ◇ Schedule arrival for 30 minutes prior to the start of the performance. This allows time to park, cross streets, find your seats, and go to the restroom.

Let drivers know that Applause performances are approximately 60 minutes, unless otherwise noted.
- ◇ Remind chaperones that children under the age of three are not permitted in the theater for Applause Series events.

DIRECTIONS/PARKING

- ◇ The Des Moines Civic Center is located at 221 Walnut Street, Des Moines, Iowa.
- ◇ Directions from I-235: take Exit 8A (Downtown Exits) and the ramp toward 3rd Street and 2nd Avenue. Turn onto 3rd Street and head south.
- ◇ Police officers stationed at the corner of 3rd & Locust Streets will direct buses to reserved street parking near the Civic Center.
- ◇ Buses are not allowed to drop groups off in front of the theater. Contact us in advance if there is a special circumstance.
- ◇ Buses remain parked for the duration of the show. Drivers must be available to move the bus immediately following the performance.
- ◇ Personal vehicles are responsible for securing their own parking on a nearby street or in a downtown parking ramp.

QUESTIONS?

We are happy to help!

Please contact us at:
education@dmpa.org

ARRIVAL/SEATING

- ◇ An usher will greet you at the door and ask for your school name.
- ◇ Adults will be asked to show proper identification (such as school IDs or visitor badges as applicable) at the door.
- ◇ Each group will be assigned a specific location in the theater based on various factors. An usher will escort you to your section.
- ◇ Your school may be seated in multiple rows. Adults should position themselves throughout the group.
- ◇ Allow ushers to seat your entire group before rearranging student seats or taking groups to the restroom.

This helps us seat efficiently and better start the show on time.

IN THE THEATER

- ◇ Adults are asked to handle any disruptive behavior in their group. If the behavior persists, an usher may request your group to exit the theater.
- ◇ Please wait for your group to be dismissed by DMPA staff prior to exiting the theater.

VOCABULARY



Photo: Paula Lobo

As you prepare to watch Ballet Hispánico, here are some words to get you started.

abstract: not depicting something in its original or literal form, but showing the essence of the idea or object.

axial movement: a way of moving the body without traveling or moving through space; staying in one spot. Also called non-locomotor movement.

choreography: the arrangement of movement in space and time. A series of pre-planned movements usually set to music but can also be set to silence, poetry or text.

contemporary dance: a style of expressive dance that combines elements of several dance genres including but not limited to modern, jazz, hip-hop, lyrical, and classical ballet.

creativity: the ability to go beyond traditional ideas, rules, and patterns in order to create meaningful new ideas, forms, methods, and interpretations.

duet: a dance for two people; a pas de deux.

dynamics: the way in which movement is executed (i.e. wiggly, smooth)

ensemble: a group of dancers performing together.

excerpt: a part of a dance, not the whole dance.

levels: utilizing different height ranges such as low, medium and high movement.

locomotor movement: a movement that travels across the floor.

rehearsal: practice in preparation of a public performance.

repertory: the group of dances that are actively performed by a company.

solo: a dance performed alone (one dancer) or set apart from other dancers on stage.

spatial pattern: the way the dancers move through the dance space and the group designs dancers make on the stage.

technique: a set of skills which dancers develop to perform a certain dance form.

tempo: the speed or pace of the music or activity.

trio: a dance for three people; a pas de trois.

unison: the same movement or series of movements performed at the same time by more than one dancer.

ABOUT THE PERFORMANCE



Image courtesy of Ballet Hispánico.

Ballet Hispánico will perform four dances from four different choreographers, which explore Latin American and Caribbean dance forms and music. Learn more about each piece prior to attending the performance.



Image courtesy of Ballet Hispánico.

“Linea Recta”

This powerful work explores an intriguing aspect of Flamenco dance: the fact that there is no “touch” between the dancers.

Belgo-Colombian choreographer Annabelle Lopez Ochoa was inspired by her intense childhood training in Flamenco in creating this dance. She wanted to maintain the passion of the genre, while creating inventive and intricate partnering between dancers. It is Flamenco with body-to-body connection.

The work is set to the sounds of flamenco guitar.



Image courtesy of Ballet Hispánico.

“Con Brazos Abiertos”

Choreographer Michelle Manzanales uses this dance to explore a life caught between two cultures.

The dance explores with humility, nostalgia and humor the iconic Mexican symbols that she was reluctant to embrace as a Mexican-American child growing up in Texas. Look for folkloric and contemporary details, including music that ranges from Julio Inglesias to rock.

Esperitus Gemelos

In this duet, Spanish choreographer Gustavo Ramírez Sansano explores the nuances of the friendship between poet Federico García Lorca and artist Salvador Dalí in the 1920s. Watch for movement that demonstrates both closeness and struggle.

“Danzón”

Initially evolved from Haitian contradance, the Danzón has been called the official dance of Cuba.

Eduardo Vilaro has taken this traditional and quintessentially Cuban dance form and reinvented it with contemporary language to construct a joyous celebration of music and movement.

Vilaro says, “Danzón is the perfect opportunity to communicate the importance of music and dance together for the Latino community.”



Image courtesy of Ballet Hispánico.

“Stitches the grandeur of ballet with the accessibility of Latin movement.”

-Dominic Corr

ABOUT THE ARTISTS



Ballet Hispánico brings individuals and communities together to celebrate and explore Latino cultures through dance. The organization's founder, National Medal of Arts recipient Tina Ramirez, sought to give voice to the Hispanic experience and to break stereotypes.

Today Ballet Hispánico is led by Eduardo Vilaro, an acclaimed choreographer and former member of the company, whose vision of social equity, cultural identity and quality arts education for all, drives its programs.



Community outreach and education is core to Ballet Hispánico's mission. Image courtesy of Ballet Hispánico.

HISTORY

Ballet Hispánico was founded in the 1970s in New York's urban inner city with the idea that young Latino people in New York needed "a voice" and "something to do."

With the Civil Rights Movement underway, race, culture, identity and neighborhood economics were key factors in propelling ethnic groups to the forefront of claiming their history, place and voice in the United States.

The legacy of excellence and Latino culture persists today and are foundational values of Ballet Hispánico. In addition to performance, Ballet Hispánico seeks to provide access to dance education for all who want it, a platform for Latino voices in dance, and authentic dance training to build self-esteem and open doors to opportunity.

BY THE NUMBERS

- ◇ In existence for over 45 years.
- ◇ Presented over 3,350 performances to over 3 million people.
- ◇ Traveled to 11 countries on 3 continents.

"The Latin-American experience at last has a voice."

-The New York Times

ABOUT THE DANCERS

The company is a group of 15 highly trained professionals who perform the works of Latino choreographers for audiences around the world. Representing a multitude of nationalities, the dancers reflect the ever-changing face of our nation coming from: the United States (Virginia, Florida, Texas, Nebraska, Pennsylvania, Georgia), Puerto Rico, Spain, Brazil and Cuba.

Visit this [website](#) to see pictures and read the biographies of the dancers.

THE PEOPLE BEHIND THE SCENES



Image courtesy of Ballet Hispánico.

When people see a performance, they often think only of the performers on stage; however, there are many other people who come together to make the performance happen.

WITH THE COMPANY

The following list covers many of the important roles that contribute to a professional dance performance, such as the one you will experience with Ballet Hispánico.

Artistic Director: the person who makes sure the dance company is meeting the artistic standards of the company. Artistic standards may include the quality of dancers, dance (choreography), sets, costumes, lights, and music.

Choreographer: the person who plans the structures of the dances, choreography and improvisation, as well as how they are sewn together to make the artistic presentation.

Composer: a person who writes music.

Lighting Designer: decides what kind of light (bright / dark / colors) will illuminate each dance piece.

Costume Designer: designs all the costumes the dancers wear on stage.

Technical Director: makes sure all the technical aspects go together and work — for example the set, lights and sound.

Rehearsal Director: schedules the daily rehearsal plan, ensuring each dance piece is given enough time at rehearsal.

General Manager: oversees all the business of the company, everything from advertising to insurance to paychecks to hiring personnel to make artistic decisions. In general, making sure the company runs smoothly.

ON THE ROAD

In addition, each theater that Ballet Hispánico travels to has many people on staff to help with the show. This includes the theater's Technical Director and stage crew that works with the company's Technical Director.



Photo: Paula Lobo

What do you think this dance is about based on the costumes that you see? What mood or time period is the costume designer trying to evoke?



What do you think the mood of the piece is based on the lighting?

As you can see, dance is a truly collaborative experience, requiring trust and teamwork among many people.

WHAT IS DANCE?



Photo: Paula Lobo

Dance is a fundamental part of the human experience. Read on to learn more about the many reasons why people dance and how dances are put together.

WHY WE DANCE

People have always danced.

In some societies, people dance mostly for religious reasons. They want to appease the gods, to ward off evil, to pray for rain, or to have a good harvest. In other societies, people dance mostly for their own amusement – by themselves or with others. In some places, dance is a performing art in which people dance to entertain others.

When people dance they move their bodies rhythmically to express ideas or emotions. Most of the time, dance has a structure. Sometimes it is improvised or made up on the spot. Traditional folk or tribal dances are passed down from generation to generation.

"What is Dance?" partially adapted from Diavolo's "Young Person's Concert Study Guide."

PHRASES

All dances are made up of sequences of steps and gestures called phrases. Phrases make up a dance the same way that words are put together to form a sentence.

Dance can be performed as a solo, duet, or in a group.

CHOREOGRAPHY

Dances or movement structures by a single person or made in a collaborative team is called choreography. A piece of choreography can include pre-planned steps and/or improvisation structures in which the dancers "jam" with each other on the spot.

COSTUMES

Costumes are used to help bring the choreographed dance to life and to help communicate the story or idea. In modern dance and ballet, costumes are often form-fitting and may include bare skin. This allows the audience to see the detailed shapes made by the dancer's musculature.

SPOTLIGHT ON: ATHLETICISM

To dance and to play a sport requires a purpose of movement: jumping from one end of the stage to the other as a form of expression, or, stretching an arm to catch a ball. As you watch think about the following:

- ◇ What, if any, differences are there between a dancer leaping high into the air across the stage and a basketball player jumping to dunk the ball, or an outfielder leaping over the wall to make a great catch?
- ◇ What are some similarities and differences between someone participating in sports and someone dancing, in terms of movement (leap, bend, stretch, etc.)?
- ◇ As with sports, dance also requires the use of energy. What are the differences and similarities in the amount of energy used by a dancer during a full performance and a ball player playing a full game?

ELEMENTS OF DANCE — B.A.S.T.E.



Photo: Paula Lobo

Dance is the movement of the human body through space in time using energy. Dancers use movement to express emotions, stories, ideas, and beliefs. The five elements of dance include: body, action, space, time, and energy. It is important to understand each element as they come together to create the whole.

Discuss each of the elements as a class and then explore each element through movement exercises. These can be as simple as the instructor asking students questions such as: “Show me low!”, “How can you make the body go high?”, “Show walking, skipping, etc.”, “Use your fingers and show fast.” “Show me stretching.” Other, more in-depth ideas for exploring the elements of dance can be found on page 12.

Adapted from “Dance Education Initiative Curriculum Guide”, Perpich Center for Arts Education.

BODY refers to the awareness of specific body parts and how they can be moved in isolation and combination.

shape: curving, angling, twisting

parts: arms, legs, head, feet, hands, torso

ACTION refers to locomotor and non-locomotor movement.

locomotor: walk, run, leap, hop, skip, gallop, slide (anything that moves from one point to another)

nonlocomotor: bend, twist (anything that does not move from one point to another)

following and leading

SPACE refers to the space the body moves through, the direction of movements, and the shapes, levels, and patterns of a group of dancers.

(SPACE, cont.)

levels: low, medium, high

direction: forward, backward, diagonal, sideways

focus: straight, curved, open, closed, peripheral

TIME is a musical and dance element. It includes beat, tempo, accent, and duration.

tempo: fast, medium, slow

with or without music

long / short

patterned / counted

ENERGY refers to the force applied to dance to accentuate the weight, attack, strength, and flow of a dancer’s movement.

quality: strong, light, sharp, smooth, soft, sudden, sustained, free, bound

PREPARING FOR SUCCESS...

INTRODUCING MOVEMENT INTO THE CLASSROOM

Introducing movement into the classroom can be a richly rewarding experience, tapping into both visual and kinesthetic learning modalities. For the non-dance educator, however, the prospect can be intimidating.

Like any new concept and experience in the classroom, introducing dance is best done when scaffolded. The following are helpful exercises to lay a foundation for integrating movement activities, such as the ones in the Pre-Show Explorations, into your classroom with success.

STEP 1: TALK ABOUT DANCE

Goal: To encourage students to realize that dance is for everyone and to lay the foundation to create a nonthreatening environment for movement exploration.

Explanation: In this activity, students will discuss their concepts of dance and will progressively explore how the body can convey emotion.

When: Prior to introducing movement to the classroom for the first time.

1. Explore what dance means. Ask questions like, "What is dance?", "What does dance mean to you?", "How do you dance?", "Who dances?"
2. Explain that dancing is for everyone and that it is a powerful means of human communication.
3. Now suggest several emotions for the students to show you without words or sounds. Call out happy, sad, love, fear, anger, etc., one at a time. Have the class show those emotions.
4. Repeat the exercise, this time without the use of any facial expression, and then without the use of different body parts, to encourage many different ways to express emotion.

STEP 2: SET EXPECTATIONS

Goal: To set expectations for class behavior during movement activities.

Explanation: To best ensure success, set collective rules of what is and is not appropriate during each movement activity. For example, keeping hands and feet to oneself, areas of the room that are off limits, when it is and is not okay to use our voices.

STEP 3: WARM-UP

Goal: To get students ready for movement activities.

Explanation: Warm-ups are important to warm up the muscles and prepare for physical activity; this helps prevent injury. Warm-ups also get us ready to focus and concentrate.

When: You should consider doing some sort of warm-up prior to each time you do a classroom movement activity. The following are two examples of warm-up activities that aid clarity and focus.

Name Game:

1. In a circle, have each student stand shoulder to shoulder, with a straight posture and hands out of their pockets.
2. Students one by one, will turn to their right, look that person in the eye and state their name with purpose and clarity.
3. When everyone in the circle has gone, evolve the activity by adding tempo (ex. Say your name but let's move through the circle faster, like the wind, or slow like molasses) or add a quality (ex. Say your name like a lion).
4. When ready to move on to another step, add the element of switching directions and saying names across the circle, using eye contact and a clear voice.
5. Make sure the students keep going, even with laughter, until a complete round is made with each variation.

Game of Ten:

1. Begin by having students walk around the space at varying tempos per the instructor's call.
2. Circle up.
3. Next, give different sets of movements to be done to a count of ten. You may choose to use some of the following examples.
 - ◇ Shake out hands, legs, arms, and whole body.
 - ◇ Stretch for 10 in various directions.
 - ◇ Roll down through the spine to the floor for a count of 10.
 - ◇ Push-ups, 10 times.
 - ◇ Roll over, sit ups, 10 times.
 - ◇ Stand up slowly for a count of 10, shake out the body again.
 - ◇ Repeat.

PRE-SHOW EXPLORATION, pg. 1 of 2

1) EXPLORE SPACE

Goal: To explore big and small movements

Materials: a picture of a crowds of people (picture A) and a picture of a person who is alone (picture B)

Procedure:

1. Divide the class into two groups. Tape pictures in a place where students can see. Assign each group one picture to work with.
2. For each group ask the following:
 - ◇ Imagine you are the/an individual in pictures A and B. Would you use big or small movements to move through space?
 - ◇ Are you able to move freely through space or are there limitations you have to be aware of?
3. Using the pictures, each group will create three movements to show how SPACE can inspire movement.

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

Guiding Dance Vocabulary: personal space, levels (low, middle, high)

2) EXPLORE TIME

Goal: To explore tempos of fast, slow and stillness

Materials: Students will need a sheet of paper and a pencil

Procedure:

1. With a partner, students will think of one object and/or animal that travels fast, travels slow or remains still/frozen.
2. Ask students to think about how their object/animal would move in relation to each category.
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 presented.

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

Guiding Dance Vocabulary: Tempo, fast, slow, moderate, stillness, rhythm, speed.

3) EXPLORE DYNAMICS

Goal: To explore quality and contrast in movement

Materials: Three big post-it papers, markers, three index cards. On index card 1 write “big square and small square”. On card 2 write “wiggly line and straight line”. One card 3 write “happy face and sad face”.

Procedure:

1. Put three post-it papers on the board. Select three students to choose one index card from the deck and draw what they read onto post-it paper.
2. As a class analyze the drawings. Ask the students how the objects in each drawing relate to each other?
3. As a class use the pictures to inspire movement:
 - ◇ Create a shape with your body.
 - ◇ Then, explore movement qualities with that shape (ex: wiggly, sharp, light, heavy)
 - ◇ Experiment with emotional states (ex: happy, sad, angry, worried)

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

Guiding Dance Vocabulary: dynamics, sharp, smooth, percussive, heavy, light

4) EXPLORE RELATIONSHIPS

Goal: To explore dancing alone and together.

Materials: A clear space to move. Music.

Procedure:

1. Explore solos: Individually, students will create a slow non-locomotor movement (does not travel) with their arms.
2. Explore duets: In pairs, students face each other and perform their arm movement. One will initiate the movement and the other will be the mirror. Have the students switch roles.
3. Explore dancing in a group: Ask the class to travel around the room using their arm movements they created in #1. Add a challenge by asking the students to connect one body part to another student (i.e. foot to arm, leg to hip) 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.

PRE-SHOW EXPLORATION, pg. 2 of 2

GUIDED OBSERVATION LOOKING AT DANCE

Dance can be comprised of the following elements: postures and gestures, spatial patterns, music, and theatrical effects. The questions below will serve as a guide for exploration and engagement with both looking at dance works in general and the dance works that Ballet Hispánico will specifically present. Take a look at the questions before the performance in order to guide your observations. Following the performance revisit the questions to share what you observed.

Teachers may wish to assign elements of the performance to individuals or small groups.



ELEMENTS OF DANCE

- Which parts of the body are the dancers using?
- Are all the body parts moving together or separate from one another?
- Are all the performers moving at the same speed? How would you describe their movement?
- Do they all move to the same beat?
- What kind of spatial shapes do the dancers form?
- What adjectives would you use to describe the energy of the dancers?

POSTURES AND GESTURES:

- What feelings or mood do the dancers' movements express?
- Are the movements fast or slow?
- Are they repeating or changing?
- Are they angular or curved?
- What parts of the body are being used the most?
- What facial expressions are the dancers using?
- Are there any gestures that are being repeated more than once?
- Why might these gestures be repeated?

SPACIAL PATTERNS:

Groups of dancers include:

- ◇ solos,
- ◇ duets,
- ◇ corps or full group work.

- What groups are being presented?
- Do these groups change?
- Why might they change?
- Can you see designs or patterns on the floor when the dancers move?



Imagine if the dancers had paint on their hands and feet.

- What kinds of designs or patterns would you see?
- Are they circular, linear, angular?

MUSIC:

- Is the music you hear fast or slow?
- Does the speed of the music change throughout the dance? Listen for the music's rhythm and beat.
- Are the dancers dancing to the rhythm and beat or are they dancing against the rhythm and beat? Why do you think this is?
- What do you feel when you hear the music?
- Do these feelings have anything to do with the speed of the music?
- What kinds of instruments can you hear in the music?
- Is there singing?
- What language is the singing in?

THEATRICAL EFFECTS:

- How do the costumes help to express the ideas, moods or time periods of the dance?

Look at the lights throughout the dance.

- Do the lights change brightness?
- Do they change color?
- How do these changes affect the feeling of the piece? How do they affect the dancers' movements?

POST SHOW CONNECTIONS, pg. 1 of 2



Photo: Paula Lobo

GENERAL DISCUSSION

1. What was your favorite dance? Why was it your favorite?
2. If you could ask the choreographers of the dances you saw a question, what would you ask them?
3. What themes or symbols did you see in the performance? What did you see specifically that led you to that conclusion? Did any of those themes repeat in different ways throughout the show?
4. Did any of the movement or music remind you of anything you've experienced before? If so, what did they remind you of?



Image courtesy of Ballet Hispánico.

CONNECTING MATH

How can math be applied in dance?

Explore ideas on how to apply geometry to walking patterns. Try walking in a square and end back where you started. Try it with a partner mirroring you. Try different geometric shapes in your walking pattern.



Image courtesy of Ballet Hispánico.

CONNECTING SOCIAL STUDIES

1. How do cultures honor and celebrate heritage? How does heritage become reinterpreted and/or preserved through traditions as in the dance "Danzón"?
2. What traditions does your family or community preserve?

SOCIAL STUDIES EXTENSION (Grades 9-12)

As a class, engage students in an exploration on the Danzon time period. In research groups, collect images and facts about the social and cultural history of the time. Students might investigate:

- ◇ fashion,
- ◇ social customs,
- ◇ history,
- ◇ nature and climate,
- ◇ people
- ◇ food

Use Padlet or GoogleSlides to create a group presentation where students will share their discoveries with the class.

POST SHOW CONNECTIONS, pg. 2 of 2

CONNECTING LITERACY

1) DANCE AND POETRY

Dance is like a language of movement. Both dance and poetry have rhythm and imagery. Invite students to create a cinquain (five-line poem) inspired by their experience at the theater that uses the following format: a noun / two adjectives / three verbs / a four-word phrase that isn't necessarily a sentence) / a noun (either that repeats or is a synonym of the first line).

Example:

Dancer
Austere, Powerful
Propelling, Twisting, Flying
Radiant in the light
Athlete



2) WRITE A REVIEW

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

3) WRITE TO THE DANCERS

Once you have seen the performance and have had a chance to discuss it, write to the Ballet Hispánico dancers. Artists love to read about what teachers and students thought of the performance. Letters may be sent to:

Education Department
Des Moines Performing Arts
221 Walnut Street
Des Moines, IA 50309

4) CONSIDER THE POEM/LYRICS

Read the poem at right. Then discuss what it might mean to you. How can you relate or connect it to the dance?

Here are the lyrics from the music/poetry used in “**Con Brazos Abiertos**”:

By Maria Billini

*Que es ahora? Con brazos abiertos
I bring myself to you
a bronzed goddess
of native and foreign tongues.
Mírame,
una mujer with eyes
black like distant galaxies.
Lips abundant,
exploding stars,
hips carved
from ancient pyramids.
I am her.
I am here.
I am.
Yo soy el presente, el pasado,
y todo lo que te espera.
Are you listening?
Gliding in and out
of two worlds
that collide and combine
and will never fully be mine.
Escúchame...
My language,
this culture of Latin warriors,
these kisses of fire,
these hot plates of jalapeño ecstasy.
Estoy aquí...
con brazos abiertos,
without criminality or apologies,
without the heat of shame,
without chains, or borders,
or green paper work. Instead there are green pastures,
sombrosos, tortillas, familia, maíz, arroz con
frijoles,
newspapers, música, inventions, libros and blue
prints.
Engineers and painters, poets and lovers.
Mírame... My hair long black strands of defiance,
of protest, of voters, of builders,
of fighters, of mothers, of daughters.
Una Madona Bonita,
peligrosa but sweet
like piñas y mangos,
like apple pie and ice cream.
Pero linda en mi ropa,
beautiful in my skin.
A moving mountain.
A breathing testament.
I am here
con brazos
abiertos.*

Study Guide Discussion Questions are taken from the Ballet Hispánico materials.

RESOURCES AND SOURCES



CLASSROOM RESOURCES

ArtsEdge from the Kennedy Center Web Site. <http://artsedge.kennedy-center.org>

Contains resources on national grade-level dance standards, lesson plans for integrating dance into core curriculum areas, and multimedia resources for students to explore various dance styles.

Dance Education Curriculum Guide. Perpich Center for Arts Education.

Frames dance as an integral part of learning for all students. For more information and to order, visit http://www.mcae.k12.mn.us/index.php?section=outreach_publications

Books about dance for teachers:

Dance: A Social Study. The Latin American Tradition by ArtsConnection

Everynight Life: Culture and Dance in Latin/o America. by Celeste Fraser Delgado and José Esteban Muñoz

Children Dance in the Classroom by G. Diamondstein

Creative Dance for All Ages by Anne Green Gilbert

National Rhythms, African Roots: The Deep History of Latin American Popular Dance by J. C. Chasteen

Curriculum Inspiration: Blueprint for Teaching & Learning in Dance

<http://schools.nyc.gov/offices/teachlearn/arts/Blueprints/dancebp2007.pdf> Choreography

STUDY GUIDE SOURCES

Ballet Hispánico. Official Site. <https://www.ballethispanico.org/>

Ballet Hispánico. Repertory Study Guide 2017.

Ballet Hispánico. Youtube Channel. www.youtube.com/ballethispanico