

Theatre for Youth

and Outreach Program



Maxwell C.
King Center
for the performing arts
kingcenter.com



2019-2020



Let Your Imagination Take You Places!

Ballet Flamenco: The Passion, The Music... It's Flamenco

Tuesday, January 28, 10:30 am

— With Special Thanks —



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Dear teachers and students,

Thank you for your interest in the King Center Theatre for Youth (TFY) Program. Our mission is to inspire, nurture and sustain a lifelong appreciation for the performing arts among our youth theatre guests. This is accomplished by the diverse array of entertaining and educational performance arts offerings.

The study resource guide is made possible by each artist and their management team to augment the live theatre experience. We hope you find the guide useful as you integrate the experience with your classroom learning.

A live theatrical experience can leave a memorable impact even after the show is over...now, *Let Your Imagination Take You Places!*

We are looking forward to your attendance at the show.

Yours in the arts,

A handwritten signature in black ink, appearing to read 'Karen'.

Karen Wilson
Director,
Theatre for Youth Program



Study Guide

Ilisa Rosal
Artistic Director

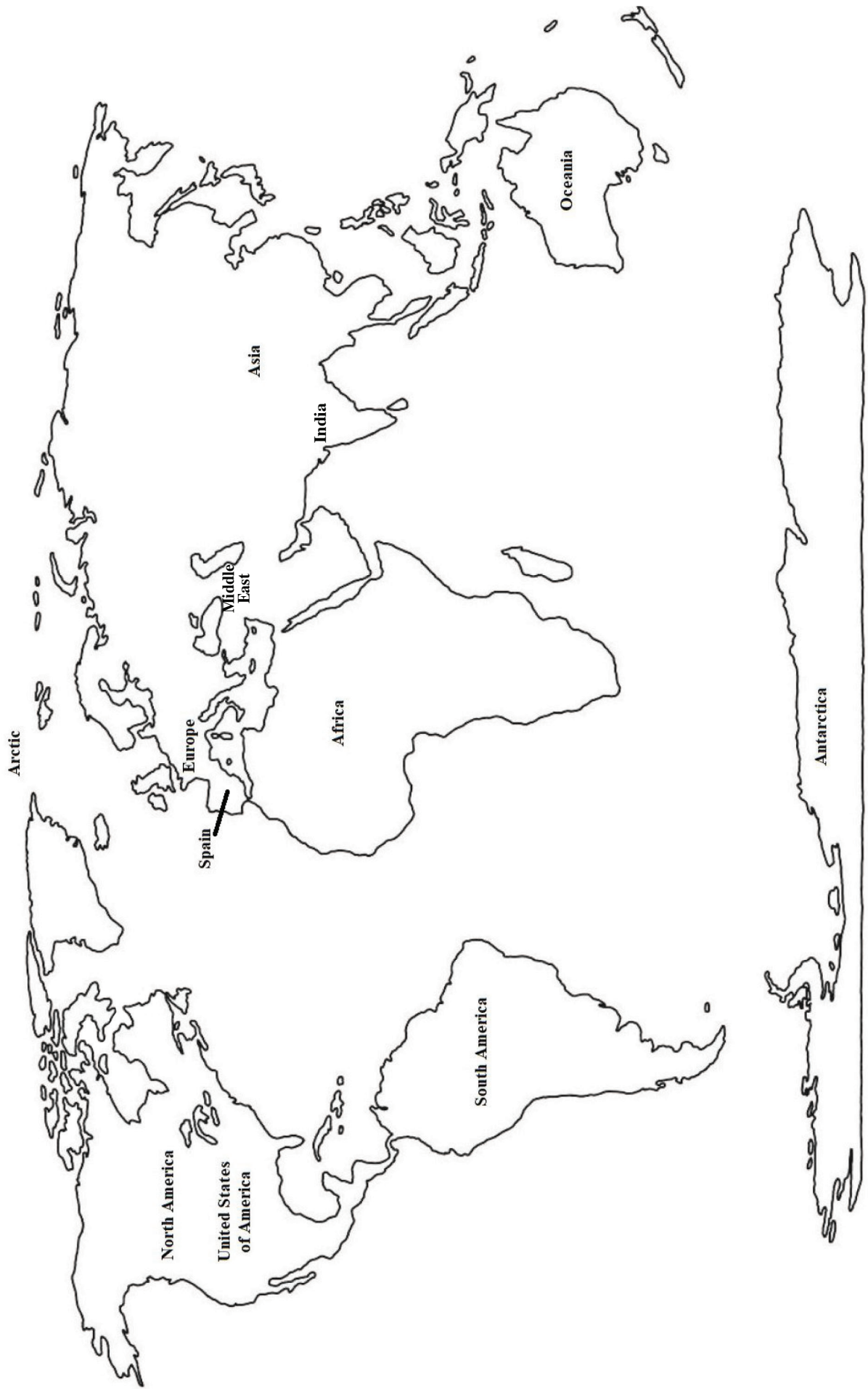
www.balletflamencolarosa.com

Pre/Post Materials

Lecture/Demonstration Objectives

1. Students will be introduced to the Art of Flamenco and the culture from which it came.
2. Students will learn History and Geography of Spain.
3. Students will learn Spanish words and phrases that are relevant to the presentation, and numbers for counting rhythms.
4. Students will learn the relationships between the dance, the singing, and the guitar.
5. Students will learn basic Flamenco rhythms hand-clapping and foot work and will participate with the group.

*This map will be used to show students the geographical relationship between Spain and the other countries from which immigrants to Spain contributed to the development of the art of Flamenco.



Vocabulary List

Baile: Dance

Cante: Flamenco Song

Guitarra: Guitar

Taconeo: Heel Work

Palmas: Hand Clapping

Castañuelas: Castanets

Andalusía: Province in Spain

Bailaora: Female Flamenco Dancer

Bailaor: Male Flamenco Dancer

Ole: Bravo!

Uno: One

Dos: Two

Tres: Three

Cuatro: Four

Cinco: Five

Seis: Six

Siete: Seven

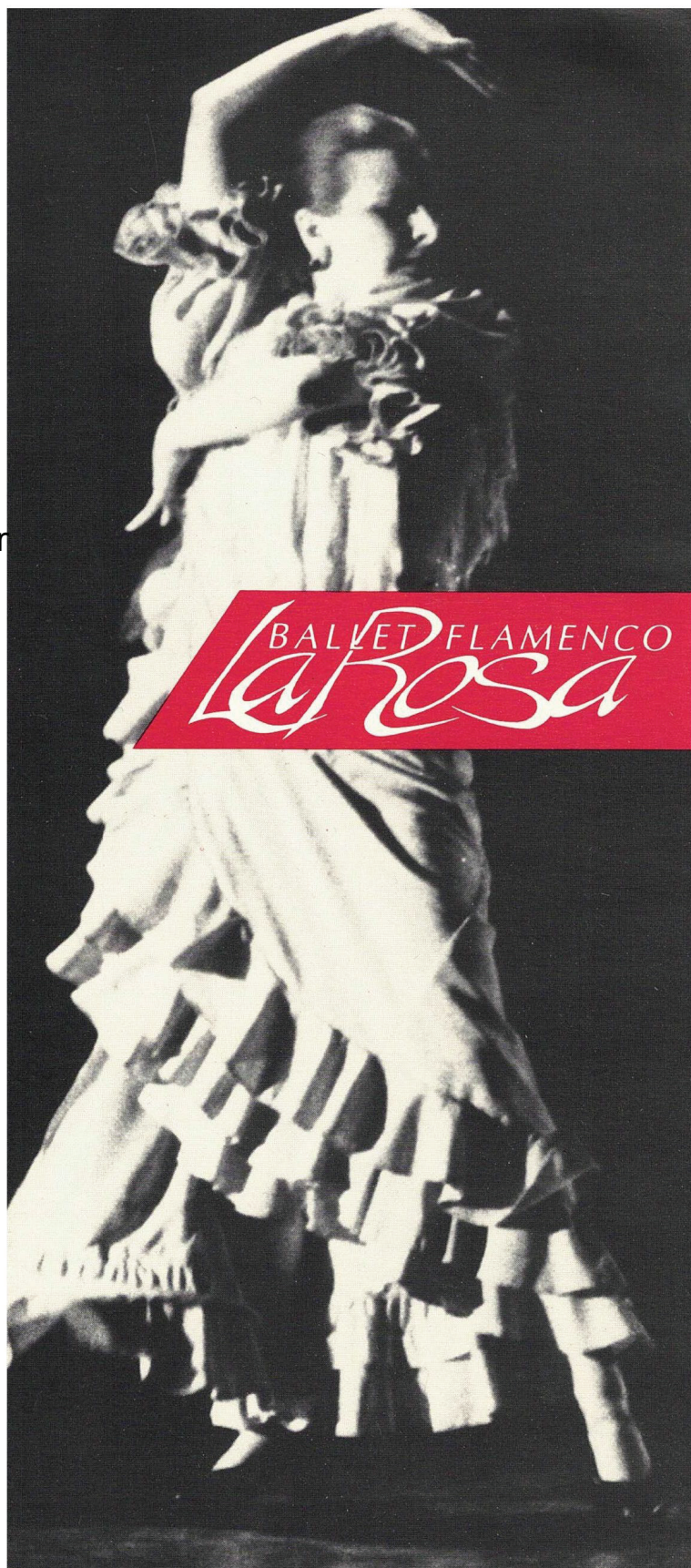
Ocho: Eight

Nueve: Nine

Diez: Ten

Once: Eleven

Doce: Twelve





BALLET FLAMENCO
La Rosa

WORD FIND

B A I L A O R G A T R S E R P T U X C
A B O P Q R T U B B A I L A O R A I A
I O C A N T E I S E N A O P N E T D X
L P H L R A D T W R D U O R C S E I S
E K O M X C S A Q R A R U F E D T E M
A B P A G O U R F O L E Y D S P R Z B
L D F B J N R R L N U E V E T T E P C
Y U J D T E D A A T S T R D G U R D Z
M T Y H A O S R M U I U E R I R D D X
P C A S T A N U E L A S S C I N C O A
E U X O Y V E N N L R I A T R S Y S S
Q A P A P B D O C E D E C Y S F I P R
I T A C S E Y R O O A T S I O T R G Y
W R T U T S U P Z D Q E Z G P Y O S T
X O L O A E I Q E V C O V F L U P A R

Find the following vocabulary words:

Baile: A Dance
Cante: Flamenco Song
Guitarra: Guitar
Taconeo: Heel Work
Palmas: Hand Clapping
Castañuelas: Castanets
Andalusía: Province in Spain
Bailaora: Female Flamenco Dancer
Bailaor: Male Flamenco Dancer
Ole: Bravo!
Uno: One

Dos: Two
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Ocho: Eight
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Once: Eleven
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Arts Education Mission

The Arts Education Mission of **Ballet Flamenco La Rosa** is to introduce students to the deep and rich art of Flamenco and how it relates to their experiences and feelings.

We strive to inspire students to open their minds to respect all cultures, human experience, expression, and achievements.

In the face of the negativity and abuse that permeates our society, we bring a proud, affirming dance form to educate, entertain and inspire while teaching respect, compassion and tolerance.



Dance Reach

Ballet Flamenco La Rosa offers a range of programs to schools, from full-professional performances with live music, to lecture/demonstrations, classes and workshops. In our lecture/demonstrations, we introduce students to the History, Techniques, and range of Expression of the art of Flamenco. Programs cover the basic rhythms of Flamenco, where students learn to clap the various rhythms and participate with the singing and dancing. They experience the exciting interchange between singer, dancer, and guitarist that is at the core of this art. We explain that the roots of Flamenco are in Medieval Southern Spain, where a multi-cultural society gave birth to one of the most powerful and enduring art forms we know of. The coexistence and interchange between Europeans, Africans, Gypsies, Moors, and Jews created an art form of universal appeal that has fascinated and inspired writers, painters, dancers, and musicians for centuries. We show students how dance and music express the full range of human emotion and experience, and can be used to enhance and enrich their lives, as well as give them tools to deal with anger and conflict. Flamenco was actually a form of protest and an outlet for the frustration, anger, and pain of persecuted people under the oppression of the Catholic Spain. It is also music and dance of celebration, joy, ritual, and tradition. Through our lecture demonstration programs, students learn to respect all cultures as well as their own individual potential.

Ballet Flamenco La Rosa is a Florida non-profit organization and the most important Flamenco Company in the Southeastern United States. Since 1985, the company has presented high quality performances and educational programs throughout South Florida. Known for its authentic Flamenco style and its innovative new works, such as cross-cultural collaboration and Dramatic Flamenco Ballets, the company has consistently received high critical acclaim, enthusiastic audience response, sold-out houses, standing ovations, and many honors, awards and Grants for its work.



Ballet Flamenco La Rosa Lecture/Demonstration

Ballet Flamenco La Rosa presents a lecture/demonstration which includes a brief history of the art of Flamenco and how it developed as a result of the merging of cultures in Andalucia, Southern Spain in the Middle Ages, much as they experience in a multi-ethnic society in contemporary South Florida. The presentation includes an explanation of the components of flamenco with Spanish and English terminology and audience participation in the aspects of palmas (hand clapping accompaniment to the music and dance), castanets (a musical instrument played by the dancers) and the actual dance where students may participate in learning dance steps and dancing to various rhythms with different moods. The dancer demonstrate different aspects of Flamenco, with the guitarist accompanying the movements. The audience learns to shout “Olé” and other words of appreciation as well as other related Spanish vocabulary.

Our lecture/demonstration covers issues which relate to many aspects of education. Basic curriculum such as Geography, History and Sociology are included in our explanation of Flamenco origins and development. Children also practice basic mathematics when learning about rhythm. Our presentation is bilingual, as much of the terminology is in Spanish, which enables us to teach Spanish and English words and phrases. Flamenco by its very nature is multicultural, as it was born of multicultural society in Andalucia, Southern Spain, in the Middle Ages. Arabs, Jews, Gypsies, Africans and Catholic Spaniards coexisted and shared their cultures in a phenomenal golden age of art. This serves as an example of how to turn conflict into creativity and to use differences as a catalyst for learning. Further ways that conflict resolution is explored include showing students how anger and hurt can be expressed through art, and feelings that might otherwise develop into violence can be channeled into artistic expression. Flamenco is a good example in that it comes from a persecuted people expressing their condition and even changing that condition through an art form.

Ballet Flamenco La Rosa's Artistic Director, Ilisa Rosal attended the “Tools for Peace” workshop with Fran Schmidt, sponsored by PACE and the Children's Cultural Coalition where more techniques were offered to enhance the company's already existing interest in this area. We believe that any exposure to the arts offers positive role models, inspiration towards achievement of goals, demonstration of how discipline leads to results, and a way to find self-esteem and fulfillment in a healthy and exciting way. Special constituency audiences benefit from our programs and special efforts are made to relate to all members of our audiences. Dance, Music, and Rhythm are accessible to all people, all ages and all ranges of physical ability.

Internet Resources

Ballet Flamenco La Rosa Website

Located at www.balletflamencolarosa.com, the **Ballet Flamenco La Rosa** website carries information about upcoming events and class schedules.

Amazon

Located at www.amazon.com, Amazon On-line book store has numerous books, audio DVDs and CDs that feature Flamenco as well as other arts.

Some suggestions are:

Flamenco: Gypsy Dance and Music from Andalucia
by Claus Schreiner (Editor). Madeline Claus, Christof Jung, and Holge Mende

Becoming the Dance: Flamenco Spirit
by Teodoro Morca

Duende: The Spirit of Flamenco/Book and Audio DVDs

Flamenco World

Located at www.theflamencoworld.com
This is a Flamenco music magazine and Flamenco shop. Made in Spain.

Bibliography

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- Escenas andaluzas** - Estébanez Calderón
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- Ball de gitanos del Vallés** - Maspons y Lladrós 1887
- Voyages en Espagne** - Baron Charles Davillier
- Tratado de Bailes** - José Otero Seville 1912
- El Cante Jondo, Cante Primitivo Andaluz** - J.A. Donosita
- Cante Grande y Cante Chico** - José Carols de Luna 1927
- La Música popular española** - Eduardo Lopez Chavarri
- Poema del Cante Jondo** - Federico Garcia Lorca
- Folklore y Costumbres de España** - F. Carres Candi 1931
- El Baile, la Danza y el Sarao** - Aurelio Company
- Antología de Arte y artistas flamencos** - Fernando Rodriguez
- Arte Clásico Flamenco** - Ramon Montoya
- Ballet y Baile Español** - Alfonso Puig Claramunt 1943
- El Arte del Baile Flamenco** - Alfonso Puig Claramunt 1977
- Mi Baile** - Vincente Escudero
- La danza española** - Trini Borrull
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- Gitanos de Granada (La Zambra)** - Candido G. Ortiz de Villejos
- El Baile Andaluz** - José Manuel Caballero Bonald 1957
- Essay - **El Cante Jondo** - Rafael Manzano
- El Cante Jondo a través de los tiempos** - Cesáreo Lobo Garcia 1961
- Essay - **Teoría del cante jondo** - Hipólito Rossy 1967
- Don Gitano** - Walter Starkie (Irish) 1936
- The Art of Spanish Dance** - La Meri (American) 1948
- La Danse Espagnole** - Martine Cadieu article in "Parish Match" 1950
- Antonio** - Impressions of the Spanish Dancer - Cyril Beaumont (English)
- Antonio and Spanish Dancing** (essay) - Elsa Brunelleschi (English)
- Initiation Flamenco** - George Hilarie (French) 1954
- Antologia del Arte Flamenco** - Tomás Andradede Silva
- Art Flamenco** - Louis Quievreaux 1959
- El Arte Flamenco** - D.E. Pohren (American) 1962
- Flamenco** - Udaeta (German) 1964
- Article** - "Dance Perspectives 27" New York - Doria Niles 1966
- Teoria y práctica del baile flamenco** - Teresa Martinez de la Pena