



ELA ANCHOR STANDARD LESSON PLAN

Northrop Presents

Ballet Hispánico Matinee Performance

February 24, 2023

Intended Audience: Grades 5–12

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LEARNING TARGET

The students will recognize significant ideas and themes embedded in the five works included in the Ballet Hispánico performance.

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COMMON CORE ELA ANCHOR STANDARDS ADDRESSED

LISTENING, SPEAKING, VIEWING, AND EXCHANGING IDEAS 2:

Communicate with others, applying knowledge of vocabulary, language, structure, and features of spoken language, considering audience and context.

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BALLET HISPÁNICO

In the performance at Northrop on the University of Minnesota's Twin Cities campus, you will experience four distinct works that incorporate varied elements of Hispanic culture:

Danse Creole

Linea Recta

18+1

Con Brazos Abiertos

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DANSE CREOLE: CHOREOGRAPHY

The choreography was inspired by the folk dances of Trinidad, a small island in the southern Caribbean, where choreographer Geoffrey Holden was born.

Trinidad is the largest of the two islands that make up the Republic of Trinidad and Tobago. It was originally inhabited by the Arawak (Taino) and the Carib (Kalinago) peoples.

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DANSE CREOLE: CHOREOGRAPHY

Christopher Columbus came to Trinidad on his third voyage in 1498, leading to Trinidad's colonization by Spain in the 1500s.

The island was later captured by the British in the 1700s and became independent in 1962.

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DANSE CREOLE: CHOREOGRAPHY

Trinidadian folklore developed from a mix of West African roots, European influences, and the religious traditions, legends, and spiritual healing practices of the indigenous Taino.

Holder's choreography showcases a unique blend of cultures that developed throughout the country's history of colonization and the intersection of Indigenous, Spanish, West African, East Indian, and French cultural influences.

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DANSE CREOLE: ARTISTIC COMPONENTS

The costumes dancers wear will be based on a European attire that showcases full skirts, tight corsets, and fans. These styles, however, will be fused with Caribbean accents, such as fedora hats.

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DANSE CREOLE: VOCABULARY

Creole: The term used to refer to a person of mixed European and African descent who was born in North and South America or the Caribbean

Danse: The French word for dance

Quadrille: A European social dance performed in a square formation, which blossomed in France in the late 1800s. The dance consists of four to six consecutive contradances performed by four couples. Throughout the dances, the couples take turns dancing, creating geometric floor patterns and exchanging partners.

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DANSE CREOLE: VOCABULARY

Contradance: A popular 18th century French dance developed from English country dances and popularized in Central Europe during the 1800s. Originally, the contradance was performed with men and women standing in parallel lines taking turns between dancing through the parallel formation and stepping back into the line. Eventually, these dances incorporated the geometric formations found in folk dances, such as the quadrille's square figure

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LINEA RECTA: CHOREOGRAPHY

Colombian-Belgian choreographer Annabelle Lopez Ochoa's motivation for creating Linea Recta stemmed from the intense flamenco training in her childhood.

In flamenco, she observed that dancers rarely touch one another. She became intrigued to create a physical connection between dancers and used props including a long bustle skirt and fans as a third element between the dancers, which emphasized the distance between their partners.

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LINEA RECTA: CHOREOGRAPHY

Linea Recta comes from a French expression meaning “directly to the point,” contradicting a key element of the flamenco dance style, which aims to have dancers circle around each other.

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LINEA RECTA: ARTISTIC COMPONENTS

The music in Linea Recta will feature the flamenco guitar.

The costumes dancers will wear were partially inspired by the typical flamenco dress, known as a sevillana dress. In the opening of the work, the lead dancer uses a red dress with a long skirt, which is meant to represent a river moving through space, creating waves. Click on the image below to access a short video of Linea Recta.

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LINEA RECTA: ARTISTIC COMPONENTS

Fans will be used as props. Fans were introduced to Spain by the people of North Africa in the 14th century. They became very popular and characteristic of flamenco dance.

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LINEA RECTA: VOCABULARY

Flamenco: An art form based on the various folkloric music traditions of southern Spain and originated in the culture and traditions of the Cale Roma people, from the Andalusia region. Flamenco dance has some similarities to Kathak, a dance of Northern India which later adapted into modern flamenco

Fusion: To merge distinct elements together. Fusion in dance refers to when dances combine different techniques or forms. In this case, Linea Recta is a fusion of ballet, flamenco, and modern dance

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LINEA RECTA: VOCABULARY

Pa/mas: A hand clapping style which plays an essential role in flamenco music. It is used to help punctuate and accentuate the song and dance. There are two main ways to clap in flamenco, palmas sordas and palmas claras. Palmas claras are used during furious and loud footwork or during loud musical pieces. Palmas sordas are used during guitar intros or during the singing, so as not to drown it out

Dance Partnering: Dancing performed by a pair of dancers, in which the pair strives to achieve a harmony of coordinated movements so that the audience remains unaware of the mechanics

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18+1: CHOREOGRAPHY

The choreography was created by Ramirez Sansano and celebrates his 19 years as a choreographer. The performance is a reflection of the vulnerability, care, and hope that comes with each artistic endeavor. Audience members will experience a display of subtle humor and electric choreography, as they engage in a movement that merges with the playful rhythms found in Perez Prado's mambo music.

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18+1: ARTISTIC COMPONENTS

The piece uses music by Damaso Perez Prado, a Cuban bandleader, organist, pianist, and composer who popularized mambo in the late 1940s receiving the international title as the “King of Mambo.” Some of his most famous records include Mambo No. 5 and Mambo Que Rico Mambo.

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18+1: VOCABULARY

Mambo: Mambo is a generic term for a popular dance and hybrid music style, developed in the 1940s and 50s. Mambo was popularized internationally by Cuban music artist Damaso Perez Prado, who added an up-tempo Afro-Cuban musical style and syncopation, blending mambo with influences from American jazz orchestras

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18+1: VOCABULARY

Contemporary Dance: A genre of dance that developed during the mid-twentieth century and has since grown to become one of the dominant genres for formally trained dancers throughout the world, with particularly strong popularity in the U.S. and Europe. Although originally informed by and borrowing from classical, modern, and jazz styles, it has come to incorporate elements from many styles of dance.

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CON BRAZOS ABIERTOS: CHOREOGRAPHY

The inspiration for choreographer Michelle Manzanales' *Con Brazos Abiertos* is her inherent struggle with being a Mexican-American living in America. The performance highlights a specific moment in her childhood in Texas. She explores with humility, nostalgia, and humor the iconic Mexican symbols she was reluctant to embrace when she was younger.

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CON BRAZOS ABIERTOS: CHOREOGRAPHY

Michelle Manzanales felt constantly caught between two different cultures, and many times alienated from each of them. The piece evolves in a celebration of culture and search for identity and belonging.

In the words of Ms. Manzanalez: “Con Brazos Abiertos is about embracing all sides and aspects of yourself, of your life. Con Brazos Abiertos is embracing who you are.”

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CON BRAZOS ABIERTOS: ARTISTIC COMPONENTS

The music used in Con Brazos Abiertos largely refers to Ms. Manzanales' life, and she uses different songs, poems, and dialogues that reflect memories and moments from her past. One section from the movie Selena stands out: "Being Mexican-American is tough, we gotta prove to the Mexicans how Mexican we are, and we gotta prove to the Americans how American we are. We gotta be more Mexican than the Mexicans and more American than the Americans, all at the same time! It's exhausting!"

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CON BRAZOS ABIERTOS: ARTISTIC COMPONENTS

Props chosen by the choreographer include the traditional Mexican sombrero, which is featured in two sections. In both sections, the sombrero is used as a symbol. Sometimes the prop is used as a symbol of celebration and culture, an icon of Mexican traditions. Other times, the prop is used to hide as well as, a symbol that could represent weight, perhaps a burden.

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CON BRAZOS ABIERTOS: VOCABULARY

Symbol: Something used for or regarded as representing something else; a material object representing something

Acculturation: Assimilation to a different culture, typically the dominant one

Immigrant: A person who comes to live permanently in a foreign country

Diaspora: The dispersion of any people from their original homeland

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DIALOGUE

Of the five works in the Ballet
Hispánico performance, which
intrigues you the most? Why?

Danse Creole

Linea Recta

18+1

Con Brazos Abiertos

Club Havana: Artistic Components

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YOUR PERFORMANCE AT NORTHROP

What might you experience at the dance performance?

- American modern dance
- Universal challenges of assimilation
- Deep emotions, perhaps of loss and exclusion
- Statements of hope for all humankind
- Expressions of common humanity and compassion

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SEE YOU SOON!

All students are welcome at the University of Minnesota!

The U of M looks forward to seeing YOU at the University of Minnesota soon—and maybe one day as a college student!

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