

FLYNN CENTER PRESENTS



PAIGE HERNANDEZ
HAVANA HOP!

WELCOME TO THE 2017-2018 STUDENT MATINEE SEASON!

TODAY'S SCHOLARS AND RESEARCHERS SAY CREATIVITY IS THE TOP SKILL OUR KIDS WILL NEED WHEN THEY ENTER THE WORKFORCE OF THE FUTURE, SO WE SALUTE YOU FOR VALUING THE EDUCATIONAL AND INSPIRATIONAL POWER OF LIVE PERFORMANCE. BY USING THIS STUDY GUIDE YOU ARE TAKING AN EVEN GREATER STEP TOWARD IMPLEMENTING THE ARTS AS A VITAL AND INSPIRING EDUCATIONAL TOOL.

WE HOPE YOU FIND THIS GUIDE USEFUL AND THAT IT DEEPENS YOUR STUDENTS' CONNECTION TO THE MATERIAL. IF WE CAN HELP IN ANY WAY, PLEASE CONTACT SMS@FLYNNCENTER.ORG.

ENJOY THE SHOW! -Education Staff

AN IMMENSE THANK YOU...

THE FLYNN CENTER RECOGNIZES THAT FIELD TRIP RESOURCES FOR SCHOOLS ARE EXTREMELY LIMITED, THUS MATINEE PRICES FOR SCHOOLS ARE SIGNIFICANTLY LOWER THAN PRICES FOR PUBLIC PERFORMANCES. AS A NON-PROFIT ORGANIZATION, THE FLYNN IS DEEPLY GRATEFUL TO THE FOUNDATIONS, CORPORATIONS, AND INDIVIDUALS WHOSE GENEROUS FINANCIAL SUPPORT KEEPS MATINEES AFFORDABLE FOR SCHOOLS.

THANK YOU TO JAN & HARRIS ABBOTT AND THE SURDNA FOUNDATION FOR SPONSORING THIS PERFORMANCE.

THANK YOU TO THE FLYNN MATINEE 2017-2018 UNDERWRITERS:

NORTHFIELD SAVINGS BANK, ANDREA'S LEGACY FUND, CHAMPLAIN INVESTMENT PARTNERS, LLC, BARI AND PETER DREISSIGACKER, FORREST AND FRANCES LATTNER FOUNDATION, SURDNA FOUNDATION, TD CHARITABLE FOUNDATION, VERMONT ARTS COUNCIL, VERMONT CONCERT ARTISTS FUND OF THE VERMONT COMMUNITY FOUNDATION, VERMONT COMMUNITY FOUNDATION, NEW ENGLAND FOUNDATION FOR THE ARTS, EVERYBODY BELONGS ARTS ACCESS INITIATIVE, SUPPORTED BY BURLINGTON TOWN CENTER/DEVONWOOD AND ITS DEVELOPMENT TEAM, NATIONAL ENDOWMENT FOR THE ARTS, AND THE FLYNN JAZZ ENDOWMENT. ADDITIONAL SUPPORT FROM THE BRUCE J. ANDERSON FOUNDATION & THE WALTER CERF COMMUNITY FUND.

PAIGE HERNANDEZ

Paige is a multidisciplinary artist who is critically acclaimed as a performer, director, choreographer and playwright. Paige is also known for her effective fusion of theatre, hip-hop, dance and education.

As a master teaching artist, Paige has taught throughout the country, to all ages, in all disciplines. To date, she has reached approx. 10,000 students, from Pre-K through college, in over 100 residencies, workshops and performances. She has been recognized in many organizations including the Wolf Trap Institute for Early Learning through the Arts and Arena Stage where she was awarded the Thomas Fichandler award for exceptional promise in theater education. The Huffington Post also named Paige a “classroom hero” because of her outstanding arts integration and work with STEM initiatives.

Paige is a proud member of Actors Equity Association and has performed on many stages throughout the country including DC: Arena Stage, Folger Theatre, The Kennedy Center, Fulton Theatre (PA), Ohio Theatre (NY), Manship Theatre(LA), Paramount Theatre (TX), Cleveland Playhouse (OH), The Wharton Center (MI) and many others. She has collaborated with The Lincoln Center (NY) and was commissioned by both the National New Play Network, the Kennedy Center and the Glimmerglass festival.

As a critically acclaimed director and dancer, Paige’s choreography has been seen all over the world most notably at Imagination Stage, The Kennedy Center, Forum Theatre and at Woolly Mammoth Theatre. She recently received an Individual Artist Award from the Maryland State Arts Council as well as two Helen Hayes nominations for choreography and performance. Most recently she was named a “Citizen Artist Fellow” at the Kennedy Center and a “Rising Leader of Color” by the Theatre Communications Group (TCG).

As a hip-hop education advocate, Paige has shaped various educational workshops, including *Props for Hip Hop* at Arena Stage and *Keep it Moving*, at Wolf Trap. Both workshops help teachers to understand the fundamentals of hip-hop while incorporating the culture into their curriculum.

With her company B-FLY ENTERTAINMENT, Paige tours internationally with her original works including *Liner Notes*, *The Nayika Project*, *7th Street Echo*, *All the Way Live!*, *Havana Hop* and *Paige in Full: A B-girl’s Visual Mixtape*.

WHAT TO EXPECT

WHEN WATCHING THE SHOW, YOU WILL SEE...

- Paige performs this show all by herself, taking on different characters using shifts in body language, small costume pieces (glasses, scarves, etc.), and by changing her voice. Students can watch for the clever ways Paige transforms herself into these different characters.
- This performances has projections to help show location and different contextual elements of the piece.
- Paige encourages audience interaction throughout the show with call and response, movement, and questions. These will all be fun and low-risk ways to engage!
- Paige incorporates Spanish language throughout the show, mainly in her dialogue with her mother and grandmother. Whenever Spanish words are used, she repeats the statement in English, and often highlights the language, teaching audience members Spanish words and phrases.

Before seeing the show, think about ROOTS:

Ask students about some different meanings of the word “roots.” What are roots, and what do they do?

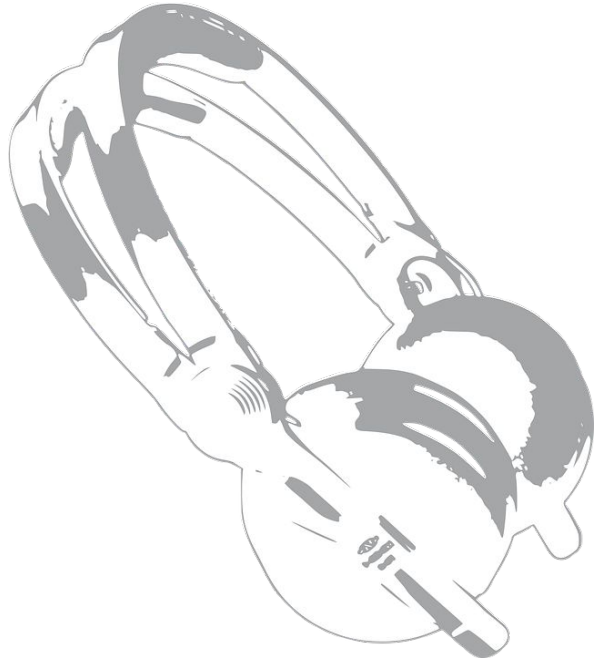
After listening to student responses, discuss qualities of a tree’s roots (they are hidden, they nourish the tree, they help it stand up in the wind, etc.) Explain that people also have roots: the memories, places, or people that make them unique.

The play’s main character, Yeila, needs to find her roots, but she doesn’t know what that means. At Havana Hop!, your class will travel with Yeila to learn about her roots — the memories that ultimately will give her confidence.

After the show, students can reflect on what Yelia discovered about her roots and begin to identify some of their own unique family and cultural roots.

A STEP BY STEP GUIDE TO "GETTING" DANCE

(ADAPTED FROM THE PERFORMING ARTS SOCIETY OF ACADIANA)



WATCH THE MOVEMENTS ON STAGE

- Watch for the rhythm of Paige's movements.
- Think about how the movements feel, and what adjectives you might use to describe them.
- Watch for the moments when Paige is moving versus the moments when she uses stillness.
- Does Paige form any shapes with her body?
- Does the dancing seem to be imitating any moves or actions from everyday life?

LISTEN TO THE MUSIC

- Is the music fast or slow?
- Is the rhythm even, or choppy? Does it change?
- If you close your eyes and just listen to the music, what do you picture? What images do you see?

CHECK OUT THE COSTUMES, SET, LIGHTS

- What structures or fabrics are on stage? Do they make the stage look like another place?
- How do the lights change in the different pieces? What colors do you see in the lights? Do you see any patterns in the lights or shadows?
- How do the costumes contribute to the performance? Do the colors, shapes, or textures that Paige is wearing tell you anything?

QUESTIONS TO EXPLORE, POST-PERFORMANCE

- What kind of emotions did you have when you were watching the show? What kind of emotions did you see being expressed by the performer?
- What kind of movements did you see? Fast or slow? High or low? Smooth or jumpy?
- How did Paige hold her body during the dances? How was her positioning different or similar to other dance you have seen?
- What did the music feel like? What effect did it have on you as an audience member? How did the rhythms affect you?
- Did you see any elements of storytelling or narrative in this performance? If yes, in what way?
- Were there any moments in the performance that made you think of a different art form or a different kind of expression (performance-based, visual art, literature, etc.)? What was it and why?

HIP-HOP CULTURE

Source: Playhouse Square Study Guide

Hip-hop is a cultural movement that exploded in the early 1970s in the Bronx, New York. It draws upon the dance, poetry, visual art, social and political legacy of African, African American, Caribbean and Latino immigrant communities in the United States. Hip-hop began as an independent, non-commercial musical and cultural form of expression.

The roots of hip-hop are often traced directly to the African American community, but hip-hop scholar Daniel Banks says it has been multi-ethnic since the beginnings. A distinct hip-hop culture emerged as urbanized youth united and, as a way to identify themselves with unions, formed gangs – often referred to as “crews” or “posses” – with whom they found support, identity and family.

Four cultural activities converged in Hip-Hop. These four fundamental elements are:

MCing or Rapping:

Stemming from the initials for “Master of Ceremonies,” rapping is the art of speaking rhymes to the beat of music. It draws its roots from the Jamaican art form known as toasting. The influences of present day rap can be traced to artists like James Brown, The Last Poets and Gil Scott Heron, along with old “dozens” rhymes and jailhouse jargon passed down through the years and made popular by Black activist H. Rap Brown.

Graffiti:

The first forms of subway graffiti were quick spray-painted or marker signatures (“tags”) of one’s crew, gang or nickname. Graffiti evolved into large elaborate calligraphy, complete with color effects, shading and more. Graffiti is now recognized as a force in contemporary visual art and is collected by major art institutions worldwide as well as remaining an expression of rebellion and youth culture in public spaces.

DJing:

The art of “cuttin’ and scratchin’” and the manipulation of a vinyl record over a particular groove so it produces a high-pitched recombinant scratching sound is known as DJing. The term also refers to the practice of selecting dance party records or other songs in a compelling thematic sequence. This was invented by Grand Master Flash and Grand Wizard Theodore, two popular disc jockeys from the Bronx.

Breakdancing:

The acrobatic style of dance that includes headspins, backspins and gymnastic style flairs (long before Olympic athlete Kirk Thompson) is called breakdancing. No one knows who New York’s first break-dancer was, but a group of youngsters known as “BBoys” or Break Boys and original members of an organization called Zulu Nation popularized it. At the same time breakdancing became known in the streets and dancehalls of New York, Black and Latino communities in California popularized a style of dance known as “Pop-Locking.”

Hip-Hop’s Fifth Element

Some members of the community have added a fifth element to the fundamentals of hip-hop: activism. Many see hip-hop as a larger movement – more than just a musical or cultural genre. While this means different things to different people, it suggests that hip-hop is a way of life with its own ethical code, politics and aesthetics. Author and journalist Jeff Chang writes:

The hip-hop generation, the first to emerge after the civil rights and black power movement, has benefitted from the cultural desegregation that followed those movements. That success created the conditions for hip-hop culture to become a multibillion-dollar commodity culture that guides what youth listen to, wear and watch. Hip-hop has also reflected and reshaped youths’ perceptions of race, power and reality. It serves as a critical space for young people to develop progressive thought and action.

Chang goes on to describe how hip-hop activists have successfully stopped juvenile super-jails in the San Francisco Bay Area and in New York City; involved a new generation in environmental justice movements in the South; and fought anti-sweep ordinances in Chicago.



EXPLORING HERITAGE/ROOTS

Discovering Your Cultural Influences

Imagine you were asked to describe the cultural influences in your family.

Consider:

- What cultural influences are you already aware of? Where do they come from? How do they show up in your family? What feelings do you have about these cultural influences and the ways they play out in your life? Do you feel joyful? grateful? confused? embarrassed? angry?
- What else do you think you could discover about your family's cultural heritage and how it affects your family? Does one part of your heritage seem to have a greater influence in your family's life than another? Do you know the cultural background of both of your birth parents? Do you know the cultural background of non-biological family members who have a strong influence on your life?
- What stories does your family tell to remember their cultural heritage? Are their pictures and artifacts in your home that go along with these stories? Are there pictures and objects you do not know the story behind? Who could you ask?

ACTIVITY

Interview your grandparents or other older relatives to see what you can discover about your cultural heritage. Try to get new information and to broaden the information you already have. If your grandparents or other senior relatives are no longer living or accessible, ask your parents to tell you stories they remember their parents telling to them about their cultural background. Take notes. Use photos and objects in your home or your elders' home that you are curious about to help start conversations. Decide whether you will create an art piece, a story archive, or some other method to communicate what you learn about your family. Make a plan and do the discovery process at home. Create your project.

Consider:

- What you witnessed Yelia learning about her heritage, especially how she appreciated and combined the various aspects of her multicultural heritage.
- Create a finale/conclusion section for your project that communicates who you are at this moment in time because of the various influences of your cultural heritage.



Family Stories

As a class, discuss the following prompts:

- What stories does your family tell about itself?
- What stories do the older people in your family tell about their lives when they were younger?
- Which family stories do they seem to tell the most?
- Are any of the stories sad? about bravery? happy or joyful? scary? funny?
- Which of your family's stories do you like the best?

ACTIVITY

Use photos or drawings of your family members to create a collection of the stories your family tells. You can make these into a book, a series of comic strips, or a short video. Present your final project to the class.

- What stories do you think would be in Yelia's collection of family stories?
- Let's imagine what the titles would be for each of the stories.
- How do you think Yelia would feel about each of these stories?
- How do you think these stories have helped Yelia to be who she is today?

ACTIVITIES



MOVEMENT MEMORIES

Invite each student to choose one particular movement from the show that stands out in their memory. Remind them of the different types of moves they saw and ask for volunteers to demonstrate the movements as best they remember them. As each volunteer performs a movement, invite everyone to create their own interpretation of that same movement and perform these pieces simultaneously. (Hint: use the lights in your room to cue the start and end of the “performances.”) Ask the students what made these movements memorable.

CONCEPTS OF CULTURE AND TRADITION

Different cultures have different traditions of food, clothing, language, and arts. The arts of each culture are often offered as ways to celebrate and share our different cultures.

Activity: Give students a chance to reflect on the idea of culture and tradition through a series of quick writing exercises. For each of the following prompts give students five minutes to respond in writing.

- What are some of the cultural traditions you celebrate?
- What other cultural celebrations or traditions are you familiar with?
- What can you learn about people by experiencing the art that they create and perform?
- How do these different art forms help people to express their emotions and/or tell their stories?

ROOTS COOKBOOK

When Yeila arrives in Havana, the delicious smell of Cuban food makes her feel at home. Like music, food can tell you a lot about a culture. In this final activity, ask students to reflect on foods from their cultural or family traditions, and invite them to share a personal recipe with the class. These recipes can be collected in an “Our Roots Cookbook” that represents the foods and meals that are connected to special memories for your class!

- Revisit the conversation with students about roots and what it means to have roots.
- Invite students to bring in a recipe that expresses something about their roots. This can be a family recipe, a recipe for something the student has learned to make, or a recipe for whatever food the student identifies as being connected with a happy memory.
- Ask students to volunteer to share by describing their recipe and why they brought it.
- Collect your class’s recipes in a 3-ring binder labeled “Our Roots Cookbook.” As a cover, you may want to use a class photo.

Optional:

- Make copies of the collection for each student in your class. Invite students to design a cover for the cookbook using heavy paper. Laminate the covers, if possible. Punch holes along the left side of each paper, and allow students to tie ribbon through the holes. This classroom cookbook could be a piece that is shared with the rest of the school, and the community!

Source:

<http://www.edmondscenterforthearts.org/educ-teacher-guides/Teacher%20Ties%20-%20Havana%20Hop!.pdf>



MOVEMENT PHRASES

LEARNING GOALS: DETERMINE IMPORTANCE; SYNTHESIZE; THINK ABSTRACTLY.

PERFORMING GOALS: COMBINE LOCOMOTOR AND NON-LOCOMOTOR MOVEMENTS WITH STRUCTURAL FORM.

Ask students to choose a story or process to illustrate through movement. (Perhaps “going to a party” or “meeting someone new.”) As students identify a specific beginning, middle, and end of their story/process, and create a movement to express each part. Select a movement expressing the beginning from one of the students and lead the whole group to repeat it. Repeat the process for the middle and end, connecting the three sections so they flow from one to another. Tell the students that they have just created a movement phrase!

To extend this, ask each student to generate shapes representing three moments related to their own personal journey. After they each choose shapes, instruct them to link the shapes together so that one flows smoothly to the next. Tell the students to change from one shape to another as you clap to signify transition. Divide the class into small groups, asking each student to show his/her own movement phrase, all at the same time, to the other groups.

CREATING DANCES

LEARNING GOALS: EXPRESS A COMPLETE IDEA; SYNTHESIZE.

PERFORMING GOALS: ADJUST AND REPRODUCE MOVEMENT SEQUENCES OF LOCOMOTOR AND NON-LOCOMOTOR MOVEMENTS WITH CONSISTENCY.

Once movement phrases have been created, have students combine their individual phrases into one collective movement phrase, and have them choose a starting and ending position for their performance. Have them decide where in the space they should be at the beginning and end of their performance and have them create ways to get there. Share the resulting dances with the other students.

- Perform the phrases with the dancers in different spatial relationships – e.g. close together or spread apart – and decide which is most effective. In each case, decide on a way to enter and exit the space.
- Divide the class into fours and ask each student in the group to show the others a 4-count movement phrase that represents a certain moment or emotion from their personal journey. Then instruct them to teach each other their phrases and to create a way to link them together to make one 16-count movement phrase. Once every group knows their phrase, create a sequence and perform one at a time. Perform the movement phrases together, but with each dancer starting at a different point in the phrase.
- Use two contrasting pieces of music to accompany the dance and see how they change its feel. Adjust the choreography to fit both selections.

REFLECT:

How effectively do you feel your phrases and dances told a story? Could your story be interpreted in many ways or just one? How did it feel to tell a story without using words, and only using your bodies?

WORDS COME ALIVE:

ARTS INTEGRATION ACTIVITIES

PROVIDING THE OPPORTUNITY TO ACTIVELY EXPLORE THE WORLD OF THE SHOW HELPS STUDENTS BECOME MORE ENGAGED AND CONNECTED AUDIENCE MEMBERS, THINKING ABOUT ARTISTS' CHOICES AND APPROACHING THE PERFORMANCE WITH ENHANCED CURIOSITY.

FOR MORE INFORMATION ABOUT OUR ARTS INTEGRATION ACTIVITIES:

- [CLICK HERE](#)
- CALL 652-4548
- EMAIL LAUREN AT SCHOOLPROGRAMS@FLYNNCENTER.ORG



WE CAN'T WAIT TO SEE YOU AT THE THEATER!

ETIQUETTE FOR LIVE PERFORMANCES: THE ESSENTIALS

- LISTEN, EXPERIENCE, IMAGINE, DISCOVER, LEARN!
- GIVE YOUR ENERGY AND ATTENTION TO THE PERFORMERS.
- PLEASE DO NOT EAT OR DRINK IN THE THEATER.
- TALK ONLY BEFORE AND AFTER THE PERFORMANCE.
- TURN OFF WIRELESS DEVICES.
- NO PHOTOS, VIDEOS, TEXTING, OR LISTENING TO MUSIC.

*These are guidelines... We understand that some students may need to experience the performance in their own way, and we are here to support all students and their unique needs.

TEACHERS, A COUPLE OF REMINDERS:

- SHARE YOUR EXPERIENCE WITH US! USE THE [FEEDBACK LINKS](#), OR SHARE YOUR STUDENTS' ARTWORK, WRITING, RESPONSES. WE LOVE TO HEAR HOW EXPERIENCES AT THE FLYNN IMPACT OUR AUDIENCES.
- EXPLORE OTHER [STUDENT MATINEES](#) AT THE FLYNN THIS SEASON. WE STILL HAVE SEATS IN SOME SHOWS AND WE'D LOVE TO HELP YOU OR OTHER TEACHERS AT YOUR SCHOOL ENLIVEN LEARNING WITH AN ENGAGING ARTS EXPERIENCE!

THE FLYNN IS A PLACE FOR ALL STUDENTS, AND THESE TOOLS CAN HELP!

PRE OR POST-SHOW VIDEO CHATS:

HELP STUDENTS BUILD ENTHUSIASM OR PROCESS THEIR EXPERIENCE WITH A FREE, 5-10 MINUTE VIDEO CHAT BEFORE OR AFTER THE SHOW! WE CAN SET UP SKYPE/FACETIME/GOOGLE HANGOUTS WITH YOUR CLASS TO ANSWER QUESTIONS ABOUT THE CONTENT, ART FORM, AND EXPERIENCE. CONTACT KAT, [KREDNISS@FLYNNCENTER.ORG](mailto:kredniss@flynncenter.org) TO SET UP YOUR CHAT!



AUTISM AND SENSORY-FRIENDLY ACCOMMODATIONS:

THE FLYNN CENTER HAS BEEN WORKING DILIGENTLY TO BREAK DOWN BARRIERS FOR AUDIENCE MEMBERS WITH DISABILITIES, WITH A PARTICULAR FOCUS ON THOSE WITH SENSORY-SENSITIVITIES. SOCIAL STORIES, BREAK SPACES, SENSORY FRIENDLY MATERIALS, AND MORE ARE AVAILABLE FOR ALL STUDENT MATINEES. FEEL FREE TO LET US KNOW AHEAD OF TIME IF ANY OF THESE WOULD BE USEFUL, OR ASK AN USHER AT THE SHOW!



EDUCATIONAL STANDARDS

THE COMMON CORE BROADENS THE DEFINITION OF A "TEXT," VIEWING PERFORMANCE AS A FORM OF TEXT, SO YOUR STUDENTS ARE EXPERIENCING AND INTERACTING WITH A TEXT WHEN THEY ATTEND A FLYNN SHOW.

SEEING LIVE PERFORMANCE PROVIDES RICH OPPORTUNITIES TO WRITE REFLECTIONS, NARRATIVES, ARGUMENTS, AND MORE. BY WRITING RESPONSES AND/OR USING THE FLYNN STUDY GUIDES, ALL PERFORMANCES CAN BE LINKED TO COMMON CORE:

CC ELA: W 1-10

STUDENT MATINEES SUPPORT THE FOLLOWING NATIONAL CORE ARTS STANDARDS:

CREATING: ANCHOR #1, RESPONDING: ANCHOR #7, #8, #9, AND RESPONDING: ANCHOR #10 AND #11.

YOU CAN USE THIS PERFORMANCE AND STUDY GUIDE TO ADDRESS THE FOLLOWING COMMON CORE STANDARDS:

CC ELA: RL 7, L 1, 4, 6, SL 1-4, RH 7, WHST, 7

C3: D2.GEO.2-3, D2.HIS.2-4

WE APPRECIATE AND VALUE YOUR FEEDBACK

- CLICK [HERE](#) TO EVALUATE OUR STUDY GUIDES.
- CLICK [HERE](#) FOR TEACHER FEEDBACK FORMS FOR THE PERFORMANCE.
- CLICK [HERE](#) FOR STUDENT FEEDBACK FORMS FOR THE PERFORMANCE.
- CLICK [HERE](#) FOR PARENT FORMS TO HELP PARENTS ENGAGE WITH THEIR CHILDREN AROUND THE SHOW.

THIS GUIDE WAS WRITTEN & COMPILED BY THE EDUCATION DEPARTMENT AT THE FLYNN CENTER FOR THE PERFORMING ARTS WITH INSPIRATION FROM THE PAIGE HERNANDEZ AND SIMON SHAW WEBSITES. PERMISSION IS GRANTED FOR TEACHERS, PARENTS, AND STUDENTS WHO ARE COMING TO FLYNN SHOWS TO COPY & DISTRIBUTE THIS GUIDE FOR EDUCATIONAL PURPOSES ONLY.