WHAT WE DO

The mission of New York City Center Education is to ignite an appreciation of the performing arts, cultivate the creative mind and create a culture of inquiry and exploration. Committed to drawing inspiration from works on the mainstage, New York City Center Education strives to provide innovative, accessible arts education to schools and communities across New York City.

Each year, City Center reaches over 9,000 students from NYC public schools, grades K-12, through performances and workshops, while addressing the NYC Blueprint for Teaching and Learning in the Arts, New York State Standards and Common Core Standards. By building on the diverse works presented on the City Center mainstage, the Education Program is able to offer three levels of involvement across any performing arts discipline offered each season.

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Look out for Flamenco Fun Facts throughout the study guide!
FLAMENCO FESTIVAL
PROFESSIONAL
DEVELOPMENT
Born out of political and religious persecution, flamenco gave voice to the spirit of desperation, struggle, hope, and pride of those expelled during the Spanish Inquisition (1492). Despite uncertainty in the exact details of its origin, the traveling lines of flamenco can be drawn to Northern Africa (Moors and Arabs), Spain (Spanish Christians), the Middle East (Sephardic Jews), and India (Gypsies). Many of these same cultures mirror the ethnic and racial diaspora present in our classrooms today. Through Sonia Olla’s morning master class and afternoon workshops led by Leslie Roybal, we will work together to unpack the “great lament of the persecuted ethnicities of flamenco’s history” against a backdrop of our society’s political, cultural, and social unrest.
LESSON PLAN #1

**Opening Exercise: Walking (5 min)**
Participants will walk their own pattern in the space, at their own pace, bringing focus inward. We will integrate different types of music and mold our walking patterns, pacing, speed, intention, etc. to whatever music is playing. We will begin to find movements within our walking patterns that help us to reflect the mood, tempo, and intensity of the music.

Reflection: Regroup and discuss exercise - feelings, thoughts, inhibitions, revelations...

**How To Introduce Flamenco To Students (5 to 7 mins)**
The facilitator will open a discussion on what flamenco is and WHY we are learning about it.

**What is flamenco?**
• The flamenco “story”.
• Where it comes from and who influenced it’s emergence.
• Who were the major players (cultural influences) and what they each had to contribute to this art form.

**What is a culture?**
• We will collectively discuss the definition of “culture”.

**Why flamenco?**
• We will collectively discuss some of the benefits, connections and potentials of integrating flamenco into a classroom.

**Exercise: Oppression and Empowerment (20 mins)**
Participants will break up into four groups. Two groups will be assigned the word “oppression”. Two groups will be assigned the word “empowered”. The groups will take their word and answer the following questions:

Groups 1 & 2:
- Define oppression
- List three examples of oppression that you see/experience in your life
- Create a list of words that describe how these sights or experiences have made you feel

Groups 3 & 4:
- Define empowerment
- List three ways you feel empowered or “called to action” in your life
- Create a list of words that describe how being empowered makes you feel

Then each group will choose three distinct movements that convey, express, or invoke the feeling of oppression or empowerment based upon their discussion. These can be arm movements, full-body, rhythmic-based, etc. Feel free to draw from the flamenco vocabulary acquired during the Master Class with Sonia Olla.

We will then come back together and discuss how each group has defined oppression/empowerment, and hear the answers to the subsequent questions. We will identify four main themes: two dealing with oppression and two dealing with empowerment based upon the answers from each group. I will then have Groups 1 and 3 show their three movements side-by-side. Then Groups 2 and 4 will perform their movements side-by-side so that we see the contrast between the two words, feelings, and implications of each word and the corresponding movements. (Depending on how large the four groups are, I may ask for the groups to choose 3 or 4 people to represent the group in this movement demonstration).

Reflection: Once all the groups have performed, we will discuss observations, feelings, answer questions, etc.
LESSON PLAN #2

Using What You Already Know (10 min)
A review of elements learned in the Master Class taught by Sonia Olla. Let’s take a look at what you already know.

**Flamenco Elements and Vocabulary:**
- Palmas
- Braceo
- Floreo
- Marcaje
- 4-count Tangos Rhythms

**Exercise: Finding Expression through Flamenco Movement (20-25 mins)**
Participants will be broken into groups of (ideally) four people. Each new group will be comprised of one person from each of the larger groups from Session #1, so that the groups have a varied movement vocabulary to draw from. Each smaller group will choose a “theme” from the ones discussed in the previous lesson to be used as a basis for their flamenco dance creation.

Participants will take movements/rhythms/steps that were learned in the Master Class with Sonia Olla and the movements that were created in Session #1 and set these movements into either an 8-count (or more - for those who are really proactive and creative!) Tangos (4x4 time) musical phrase. The movements or phrases should directly reflect the chosen theme and draw from the emotions, stories, discussions from Session #1. The groups will then perform their phrases for each other.

**Reflection:** Regroup and discuss exercise - feelings, thoughts, inhibitions, revelations...

**Wrap - Up: Closing Questions (10 mins)**
Address any questions or concerns about the Professional Development materials and exercises given.

- How do we overcome feelings and experiences of oppression using the arts?
- How do we use the idea of empowerment to express ourselves?
- How do I use flamenco as a gateway to introduce a discussion about oppression or empowerment with my classroom?

**Materials for Lesson Plans #1 & #2**
- Music and Speakers
- Poster Paper
- Markers
- Paper for Participants
- Pens/Markers/Crayons
- World Map
FLAMENCO RESOURCES & ACTIVITIES
THE HISTORY OF FLAMENCO

The roots of flamenco can be traced back for centuries. Born from the expression of a persecuted people, most notably, the Gypsies of southern Spain, its unique blend of influences and musical complexity can be attributed to the consequences of the decree made in Spain in 1492 by King Ferdinand V and Queen Isabella that everyone living under their domain convert to Catholicism. This proclamation was issued under the threat of varying degrees of punishment, the most severe being the death penalty, by fire. Gypsies, Muslims, Jews and anyone living in Spain at the time was ordered to convert. It is believed that because of this decree these different ethnic groups came together to help each other, and within this melding of cultures flamenco was born.

Flamenco, in general, consists of three artistic elements: the singing (cante), the dance (baile) and the guitar (guitarra). In addition, there are often members of a flamenco group playing “palmas” or hand-clapping. The relationship between the artists is similar to that of jazz—there is a basic structure that one must follow, but at its heart, it is an improvised form. The singing is the center of the flamenco group. The dancer physically interprets the words and emotion of the singer through his or her movements, which include percussive footwork and intricate hand, arm and body movements. The guitarist provides the accompaniment to the singer and dancer, accentuating his or her vocal lines and/or melodies. Most scholars will agree that the birthplace of flamenco is Jerez de la Frontera, a small city in southern Spain. However, because of the nomadic nature of the Gypsies, flamenco quickly gained roots in several Andalucian towns, including Sevilla and Granada. Flamenco went through many phases in the 18th and 19th centuries, including the performance of the form by non-Gypsies. Ironically, this is what gave the form its legitimacy, as it was seen in theatres and cafes. It can also be said that it became commercial, with the obvious negative implications, as well as quite successful. And although the Gypsies did not achieve respect and honor for their contribution to the art form until many years later, they have always been considered the best interpreters of the flamenco arts.

Towards the end of the 19th century flamenco entered the commercial arena. This led to the evolution of professional artists and culminated in the period of the ‘cafes cantantes’ (song and dance cafes) where flamenco could be heard and seen in public. This evolution also led to changes in the nature of the songs as fads developed for particular types of cante. Many of the more primitive forms languished, and some were totally lost, while other more upbeat forms achieved tremendous popularity.

New York City’s first flamenco performance occurred in the 1840s!

The origin of the word “flamenco” is a mystery! One theory, proposed by Andalusian historian Blas Infante, suggests that the word comes from the Hispano-Arabic phrase fellah mengu, meaning “expelled peasant”.

New York City’s first flamenco performance occurred in the 1840s!
GLOSSARY OF FLAMENCO TERMS

Baile: Flamenco dancing

Braceo: Arm work - movement of the arms during the flamenco dance

Cajon: A box-shaped percussion instrument

Cante: Flamenco singing

Compás: Rhythmic cycle of beats, measures and rhythms

Farruca: A form of flamenco music that is traditionally danced to only by men

Floreo: Handwork, the movement a dancer makes with their hands while dancing. In Spanish means “to flower”

Jaleo: A chorus in which dancers and the singer clap. It can also be words or expressions of encouragement

Juerga: A lively and communal flamenco celebration, often involving a “jam session” or “free-style” movements

Llamada: A call, or dance break to signal the change of a section

Marcaje: Marking step, it is particularly used when the singer is singing

Palmas: A style of handclapping used in flamenco music, an essential form of percussion to help punctuate and accentuate the song and dance

Palmas Claras: Louder, higher-pitched claps, created when the fingers of the strong hand land into the open palm of the weak hand.

Palmas Sordas: Softer, low pitched or muted clapping done with cupped hands, often by the singer

Percusion Corporeal: Body percussion

Pitos: Finger snapping

Redoble: Rhythmic patterns with double beats; redoubles are usually used in the dance to provide dynamic accents.

Taconeo: Footwork associated chiefly with the heel, involving rhythmic patterns.

Tangos: A lively dynamic dance and song form within the flamenco style

Toque: Flamenco guitar

Vueltas: Flamenco turns
FLAMENCO CROSSWORD PUZZLE
Using your knowledge about flamenco and the vocabulary terms on page 10, complete the below crossword puzzle!

Across
1. A style of hand-clapping used in flamenco music
4. A form of flamenco music that is traditionally danced to only by men
5. A lively and communal flamenco celebration
6. Flamenco singing
9. Footwork associated chiefly with the heel
13. Rhythmic cycle of beats and rhythms
15. Rhythmic patterns with double beats
17. A marking step
18. Finger snapping

Down
2. A call, or dance break to signal the change of a section
3. Flamenco dancing
7. A lively dynamic dance and song form within the flamenco style
8. An encouraging chorus in which dancers and the singer clap
10. Flamenco turns
11. Flamenco guitar
12. Handwork. In Spanish means “to flower”
14. Corporeal Body percussion
16. A box-shaped percussion instrument

DID YOU KNOW:
“The most flamenco taps in one minute (male) is 1,317 and was achieved by Israel Vivancos (Spain), of the flamenco dance company “Los Vivancos”, in Madrid, Spain, on November 2, 2012.”
FLAMENCO STUDENT MATINEE
Attending the theater is an adventure and a privilege. Before you come to see the performance, understand your responsibilities as a good audience member.

Respond respectfully. Performances can be very exciting. It is alright to respond to the show with applause and laughter, but please be respectful and non-disruptive to the performers.

Respect the performers by giving them your attention. Talking in the theater is appropriate only before and after the performance. The performance is live! That means the actors can hear and see you.

Sit in your seat properly. Please do not bother your fellow audience members by standing up, sitting on your knees, or placing your feet on the back of the chair in front of you.

Only use the restrooms before and after the performance, when the lights are up.

Restroom locations at City Center can be found by asking the ushers. (Also make note of the FIRE EXIT nearest your seat.)

Walk (don’t run!) when moving through the theater. Your safety and the safety of those around you depend on this.

Gum chewing, eating, drinking, and smoking are not allowed in the theater.

All MP3s, iPods, electronic gaming devices and cameras should be left at home. They are distracting to the performers and will be confiscated if brought into the theater.

It’s dangerous to place anything on the railing; it could fall over the balcony.

Have fun!
MANUEL LIÑÁN, Artistic Director: He has performed as a solo artist in various companies: Merche Esmeralda, Teresa Nieto and the New Spanish Ballet. He has also performed with artists like Belen Maya and Rafaela Carrasco. With Olga Pericet he also directed Camara Negra and with Marco Flores, Dos en Compañía. Manuel Liñán is not only a dancer, but a choreographer and director. He has been invited on many occasions to choreograph for the Spanish National Ballet, Rafaela Carrasco, Teresa Nieto and the Spanish New Ballet. Drawing from these experiences he appears in REW with Daniel Doña in a project which allows him to develop as a choreographer and codirector. In 2008 he begins his solo career in TAURO. Later he continuous with MUNDO, APARTE and SINERGIA, where he had the opportunity to travel to numerous prestigious festivals like the Jerez Festival which bestowed on him the best newcomer dancer prize. A year later he was awarded the MAX de las Artes Escenicas prize as the best male performer and the first critic’s prize from FLAMENCO HOY. In 2014 he presents NOMADA in the Jerez Festival, an important festival for flamenco, where he once again displays his talent both as a choreographer and a dancer. He presented Nomada in some of the most prestigious festivals around the world as Flamenco Festival London at Sadler’s Wells, Flamenco Festival New York at NY City Center or Flamenco Festival Miami at Arshet Center. In 2016 he premiered REVERSIBLE at the XX Festival de Jerez, obtaining the Critic’s award to Best Performance. Also in 2016, he toured the US with his show Nomada.

OLGA PERICET, Dancer: This highly qualified dancer graduated in Spanish Dance and Flamenco performance from the Conservatory of Córdoba; today Olga Pericet is one of the most avant-garde artists in flamenco. She has been a guest artist in great dance companies such as: Rafaela Carrasco, Nuevo Ballet Español, Arrieritos, Miguel Ángel Berna, Teresa Nieto, Belén Maya and Ballet Nacional de España. She has shared the stage with great dance figures such as Ana Laguna, Lola Greco, Nacho Duato, Enrique Morente, Isabel Bayon, Joaquín Grilo, Merche Esmeralda, Carmen Cortes and virtuoso violinist Ara Malikian. Works as a choreographer include: “Complot”, as part of Chanta la Mui, premiered in the dance festival La Otra Mirada del Flamenco; “En sus 13” performed at XV Bienal de Flamenco de Sevilla, “De cabeza” (2009) as part of Teresa Nieto’s company, “Recital” (2010) was Chanta la muis third creation, “Bailes alegres para personas tristes”, created along with Belén Maya and premiered in Festival de Jerez (2010), for which she received the Artista Revelación award. “Rosa Metal Ceniza” (2011) was her first solo creation for which she received a nomination for best female dance performer MAX award of the Performing Arts. “De una pieza” (2012) was first time performed at the opening of the 4th Flamenco Festival Biennale Holanda and at the Düsseldorf Festival, Germany. In 2014 Pericet premiered “PISADAS, a woman’s end and beginning” in Festival de Jerez and in 2015 “ Flamenco Untitled” at Repertorio Español in New York. She has performed in different festivals, galas and important venues all over the world: Boston Emerson Majestic Theater, New York City Center, Miami Arsht Center, Londres Sadler’s Wells, Australia Ópera House, Maison de la Dance, Flamenco Bienal Challiot de Paris, Días de Flamenco en Tel Aviv, Flamenco viene del Sur, Festival Danssa Valencia, Festival de Jerez, Bienal de Sevilla, Festival del Mercats de la Flors, Festival de Madrid en Danza, Bienal de Holanda, Festival de Nimes, Festival Música y Danza de Granada, Gala del 20 Aniversario de la Unión de actores, Gala de la Danza Expo de Zaragoza 2008, Gala Flamenco Festival (2007) (2012). She has received awards such as Pilar López National Flamenco award (2007); “Artista Revelación award in Festival de Jerez (2010); “Ojo Crítico de Danza Award”, 2014; “MAX award” for the best female dancer for Pisadas (2015); Special award ACE 2016 New York, among others.
JESÚS CARMONA, Dancer: Jesús Carmona, began his career at 7 years of age in “La Macarena and el Niño de Morón”, graduating in Spanish Dance and Flamenco from the Instituto del Teatro y Danza in the Catalan capital in 2004. Over the years he has starred in shows such as “Alborada del Gracioso” (Maestro Granero), “Golpes de la Vida” (BNE, José Antonio and Rafael Campallo), “Ritmos” (Alberto Lorca). He was a soloist with the Carmen Cortes Company, the Antonio Canales Company, and he appeared as a guest artist with Olga Pericet. He was chosen to join the BNE (Spanish National Ballet) as “Principal Dancer” with the company. His eagerness to explore his more personal side, led to him leaving the BNE after 3 years to embark on a new adventure “CUNA NEGRA Y BLANCA” which received outstanding critical acclaim in the Bienal de Sevilla 2012, Danza, Madrid 2012, Jerez Festival, 2013, and Flamenco Arts Festival, Santa Barbara, USA. He premiered “7 Balcones” and closed the tribute show “Carmen Amaya La Capitana” at the National Theatre of Catalonia alongside Rocío Molina, Mayte Martín and Ramón Oller. He was principal dancer alongside Antonio Canales, Karime Amaya and Carlos Rodríguez at the Gala Flamenca, Flamenco Festival. He directed, choreographed and performed “Cuerpo Mente y Alma” alongside Karime Amaya and Paloma Fantova which premiered at Suma Flamenca 2014. He also choreographed and performed, alongside Lola Greco, Sergio Bernal, Karime Amaya and Ana Arroyo, the “Flamenco 5 Estrellas” Gala, which premiered on 10 June at Suma Flamenca 2015. His interpretation of Alma de Lorca in the spectacular, “FEDERICO GARCIA”, created and directed by PET TOSAR, premiered last July at the Festival Grec, Barcelona. During September, October and November he took part in the Platea programme in various Spanish theatres, performed at New York City Center’s Fall for Dance Festival and at the Brezier Flamenco Festival, France, among other performances. On 1 December 2015 he premiered his new show “IMPETUS” at the Teatro Nuevo Apolo, Madrid.

PATRICIA GUERRERO, Dancer: Patricia Guerrero began her first training at three years old at her mother’s academy. At 15 she joined the Center for Flamenco Studies directed by Mario Maya, with whose company she toured as part of the cast of Diálogo del Amargo. In 2005 she won the Flamenco Art Contest of the City of Ubrique and in 2007, at only 17 years old, she wins the prestigious Desplante award at the International Festival of Cante de las Minas (La Unión). This award facilitates her international projection, paving the way to perform at the most important dance events, such as the Festival de Jerez, the Düsseldorf Festival, the Festival of Music and Dance of Granada, the Youth Biennial of Seville, etc. A year later she presented her first own show, Desde el Alabacin (From the Albayzin). At that time, she was also requested by Carlos Saura to perform as a soloist in the show Flamenco Today. The prestigious filmmaker counted on her collaboration again for the shooting of his film Flamenco, Flamenco. In 2011 Patricia Guerrero became a prima ballerina of the Ballet Flamenco de Andalucía under the direction of Rubén Olmo. At the same time, Patricia Guerrero was still being requested as guest artist by Arcángel for his shows Olor a tierra (Smell of earth) and Las idas y las vueltas (Comings and goings), a fusion of flamenco and Baroque music for which Patricia Guerrero was awarded the Giraldillo for Best New Artist at the Biennial of Seville 2012. The special collaboration with Arcángel continues currently with the show Tablao, premiered at the Teatro Real in Madrid. In 2013 Patricia Guerrero premiered her second show Latidos del agua (Heartbeats of water) at the Alhambra Theatre in Granada. The same year she also presented Touché, a new production together with the violinist and composer Bruno Axel, with which she tours major music and dance festivals: Jerez Festival, Festival of Zurich, Düsseldorf, Nimes, Central Theatre Seville, etc. In 2015 she presented Doce Tiempos (Twelve tempos) at the Festival of Italica, sharing the stage with contemporary dancer Raul Heras. That same year she danced as a soloist in the Chaillot National Theatre in Paris in the show Cuando sueñan los ríos (When rivers dream). In February 2016, at the twentieth anniversary of the Festival de Jerez, she presented Pórtico, a piece that gave a preview of Catedral, a show premiered at the XIX Biennial of Seville at the Lope de Vega theatre. Catedral has been awarded the Giraldillo for Best Show at the XIX Biennial of Seville.
KEY CONCEPTS FROM THE BLUEPRINT

DANCE MAKING
Develop Skills and Techniques
- learn modified movement phrase excerpted from professional work
- practice effective warm-ups
- practice movement vocabulary and skills unique to studied company

Choreograph
- select theme for choreographic composition
- make collaborative choreographic choices
- rehearse and revise composition

Perform
- perform movement phrase excerpted from professional work
- perform original collaborative composition for peers

DEVELOPING DANCE LITERACY
Understand Dance as a Means of Expression and Communication
- interpret professional performance through guided reflection
- create composition to reflect theme inspired by professional work

Apply Dance Vocabulary, Terminology and Symbols
- learn movement vocabulary of specific company
- use vocabulary correctly in guided reflection
- create written responses using dance vocabulary

Analyze, Critique and Communicate About Dance
- observe and interpret professional dance performance
- develop theme for composition inspired by professional performance
- thoughtfully respond to peers’ compositions
- write response to the revision process

WORKING WITH COMMUNITY AND CULTURAL RESOURCES
Engage with Community and Cultural Institutions, Colleges and Universities
- view a professional performance at City Center’s historic theater

Use Dance Research Resources
- view dance on video

EXPLORING CAREERS AND LIFELONG LEARNING
Learn about Careers in and Related to Dance
- work with professional dance teaching artists
- value peer response
- understand the role and responsibilities of a choreographer

Set and Work Toward Goals
- accomplish goal of collaboratively choreographing original composition

Value Dance as a Source of Enjoyment and Lifelong Learning
- view dance on video
- attend professional performance
- experience accomplishment of creating original choreography
- discover self-expression in movement

In 2013, the New York Public Library for the Performing Arts ran an exhibit entitled “100 Years of Flamenco in New York”.
Did you know there are only two full-time dance critics in the United States? City Center Education encourages you to continue the conversation and write your own review. Use the questions below to help discuss or write about the performance!

• What was your overall reaction to the performance?
• Describe the moment that popped or stuck out most in your mind. Why?
• What message do you think the dance was trying to communicate?
• Did the dance remind you of anything? If so, what?
• How did you feel watching the performance? What emotions did you observe the performers experiencing?
• What spatial characteristics or shapes of the movement did you observe? (Examples: angular, curved, staccato, legato, light, heavy, symmetrical, asymmetrical, low level, high level, etc.)
• How would you describe the music? Set? Lighting? Costumes? Props?
• Describe the pace and tempo of the student matinee (e.g., slow, fast, varied).
• What did you like most about seeing a live performance?
• If you were the choreographer, what creative changes or additions would you make to the show?

From 1869 – 1910, flamenco artists became major attractions in venues known as cafés cantantes. This period is referred to as the “Golden Age of Flamenco”.

WRITE A REVIEW!
BIBLIOGRAPHY & ADDITIONAL RESOURCES
RECOMMENDED DANCE BOOKS

- Drummond, Mary Jane. Learning to See: Assessment through Observation. (Stenhouse Publishers, 1994)
WORKS CITED


## ADDITIONAL RESOURCES

### DANCE WEBSITES
- Arts Education Partnership
  - [www.aep-arts.org](http://www.aep-arts.org)
- New York City Center
  - [www.NYCityCenter.org](http://www.NYCityCenter.org)
- DanceArt.com
  - [www.danceart.com](http://www.danceart.com)
- Dance/NYC
  - [www.dancenyc.org](http://www.dancenyc.org)
- Dance/USA
  - [www.danceusa.org](http://www.danceusa.org)
- Dance Magazine
  - [www.dancemagazine.com](http://www.dancemagazine.com)
- Dance Teacher Magazine
  - [www.dance-teacher.com](http://www.dance-teacher.com)
- Flamenco World
  - [www.flamenco-world.com](http://www.flamenco-world.com)
- Lincoln Center Institute
  - [www.lcinstitute.org](http://www.lcinstitute.org)
- National Dance Association
  - [www.aahperd.org/nda](http://www.aahperd.org/nda)
- National Endowment for the Arts
  - [www.arts.endow.gov](http://www.arts.endow.gov)

### DANCE VIDEOS
- [www.activevideos.com](http://www.activevideos.com)
- [www.dancehorizons.com](http://www.dancehorizons.com)
- [www.facets.org](http://www.facets.org)
- [www.pbs.org/wnet/gperf](http://www.pbs.org/wnet/gperf)

### DANCE COLLECTION
- New York Public Library for the Performing Arts
  - [www.nypl.org](http://www.nypl.org)
- Schomberg Center for Research in Black Culture
  - [www.nypl.org/research/sc/sc.html](http://www.nypl.org/research/sc/sc.html)

### DANCE COMPANIES
- Alvin Ailey American Dance Theater
  - [www.alvinailey.org](http://www.alvinailey.org)
- Martha Graham Dance Company
  - [www.marthagrahamdance.org](http://www.marthagrahamdance.org)
- Paul Taylor Dance Company
  - [www.ptdc.org](http://www.ptdc.org)
- Corella Ballet
  - [www.corellaballet.com](http://www.corellaballet.com)
- Flamenco Festival
  - [www.flamencofestival.org](http://www.flamencofestival.org)
- World Music Institute
  - [www.worldmusicinstitute.org](http://www.worldmusicinstitute.org)

### DANCE SCHOOLS
- The Ailey School
  - [www.alvinailey.org](http://www.alvinailey.org)
- Ballet Hispanico
  - [www.ballethispanico.org](http://www.ballethispanico.org)
- Flamenco Vivo Carlota Santana
  - [www.flamenco-vivo.org](http://www.flamenco-vivo.org)
- Mark Morris Dance Center
  - [http://markmorrisdancegroup.org/](http://markmorrisdancegroup.org/)
- Peridance
  - [www.peridance.com](http://www.peridance.com)
- School of American Ballet
  - [www.sab.org](http://www.sab.org)
- Steps
  - [www.stepsnyc.com](http://www.stepsnyc.com)
- The Taylor School
  - [www.ptdc.org](http://www.ptdc.org)

### GENERAL ARTS
- National Endowment for the Arts
  - [www.arts.endow.gov](http://www.arts.endow.gov)
- New York Foundation for the Arts
  - [www.nyfa.org](http://www.nyfa.org)
- VSA arts (formerly Very Special Arts)
  - [www.vsarts.org](http://www.vsarts.org)

### Crossword Puzzle Answer Key (page 12)

<table>
<thead>
<tr>
<th>Across</th>
<th>Down</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Palmas</td>
<td>2. Llamada</td>
</tr>
<tr>
<td>5. Juerga</td>
<td>7. Tangos</td>
</tr>
<tr>
<td>6. Cante</td>
<td>8. Jaleo</td>
</tr>
<tr>
<td>9. Taconeo</td>
<td>10. Vueltas</td>
</tr>
<tr>
<td>13. Compas</td>
<td>11. Toque</td>
</tr>
<tr>
<td>15. Redoble</td>
<td>12. Floreo</td>
</tr>
<tr>
<td>17. Marcaje</td>
<td>14. Percussion</td>
</tr>
</tbody>
</table>

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