



*MASTER ARTISTS of World Dance
COMMUNICATE the Origins, Histories
and Legacies of Their Cultures*



Founded in 1989, **Lotus Music & Dance** is a cultural and educational institution dedicated to the teaching, performance and preservation of the dance and music traditions of the varied heritages which are integral to our society. These art forms were and still are often the means for transmitting the culture from one generation to the next. Lotus teaching artists share the commitment of keeping these music and dance traditions alive and accessible. They represent cultures around the world and are recognized as authorities in the native traditions they teach. They also have extensive experience in working with classroom educators and students. Together, artists and educators plan programs that make strong connections to the curriculum and connect to the NYC Department of Education Blueprint for Teaching and Learning in the Arts as well as State and National Learning Standards.



Lotus Music & Dance, located at 109 West 27th Street in the heart of Chelsea in Manhattan, was founded in 1989 by Kamala Cesar, a master Bharata Natyam dancer of Native American and Filipino heritage. It is the only institution of its kind in New York City that Master Artists of dance and music from India, Korea, Burma, Japan, the South Pacific, Middle East, the Mohawk Nation, West Africa, Spain, and others can collectively call home. For the past nineteen years Lotus Music and dance has continuously served a diverse population of students and performers who value the preservation of performing arts traditions carried through centuries. Lotus's Arts Education Programs offer schools and teachers a variety of interactive music and dance programs, which integrate creative expression into the curriculum in meaningful and sustainable ways.

LOTUS Music & Dance is a not-for-profit 501-(c)3 organization dedicated to preserving and protecting cultural heritage through dance and music education.

Arts-In-Education Offerings

Assembly Programs – 45-minute demonstrations featuring artists (dancers and musicians) in full costume. Narration that explains the history and technique of the form combined with audience participation gives students an overview of each world dance form.

Suitable for Grades 3-12 • Maximum 300 students

Residencies – Three to eight 45-minute sessions of interactive workshops scheduled on a weekly basis. Master teaching artists from around the world come to your school or community center. Focusing on one or more cultural traditions, teaching artists take students on a journey through history, communicating cultural origins and traditions through folktales, music, and dance. Residencies can culminate with a performance.

Lotus requires a Planning Meeting with teachers before each residency/workshop is begun to set learning goals, discuss standards-based program curriculum and assessments.

Suitable for Grades 3-12 • Maximum 25 students per workshop session

Professional Development for Teachers Pre-K to 12th Grade – Lotus artists working with academic teachers provide hands-on, co-teaching projects and study guides. The teacher then has the tools and resources needed to integrate the arts program into the school curriculum. Maximum 20 teachers per workshop.



Contacts

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How Lotus Music & Dance programs correspond to The Five Strands of Learning in Dance

The Arts-in-Education Programs at Lotus conform to the *NYC Department of Education Blueprint for Teaching and Learning in the Arts - Dance Grades K-12*.

Strand I. DANCE MAKING – Students in Lotus traditional dance and music workshops observe and replicate steps, study and develop costuming, build technical and expressive skills, and experience the power of dance and music to communicate. In their culminating performance, students express through dance what they have learned.

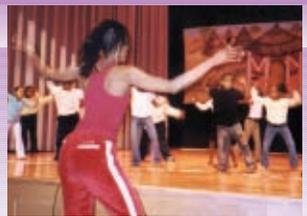
Strand II. DEVELOPING DANCE LITERACY – Students develop a working knowledge of the dance language of various cultures and apply it by analyzing, evaluating, documenting and performing the dances learned. They recognize the role that dance and music play in world culture and in their own families and communities. Reflective journal writing is introduced as a way of documenting and creating ideas and new thoughts about what they are learning.

Strand III. MAKING CONNECTIONS – Lotus artists introduce students to a variety of traditional dance forms. Their historical, social and cultural importance as well as common themes that connect the music and dance from culture to culture are explored, discussed, and experienced.

Strand IV. WORKING WITH COMMUNITY AND CULTURAL RESOURCES – Students broaden their perspectives by working with professional artists and an arts organization that is unique in its ability to provide traditional world dance and music training. Performances, open houses, and visits to Lotus’s studios are part of this interactive environment.

Strand V. EXPLORING CAREERS AND LIFELONG LEARNING - Master teachers and Lotus Arts-in-Education staff discuss with students the career options in the many arts-related industries so important to the economy of New York City. Students develop a life-long appreciation of world dance and music forms as they relate to the evolution of world cultures and how they serve as a means of communication through generations, and reflect the traditional arts.

From Classroom to Performance Space, let Lotus help you provide a life-long learning experience to students of all backgrounds and abilities.



NATIVE AMERICAN

The unwritten history of the Iroquois told through Dance, Drumming and Traditional Instruments

Explores Native American life through their song and dance traditions passed down within families and communities. Stories of Iroquois (including Mohawk and/or other Nations): origins, unity, giving thanks to the Creator, the role of women, and the exploits of animals are brought to the classroom as they were performed for social occasions and in everyday life.

Native teaching artists, dressed in full regalia, play traditional instruments such as flutes, water drums, and cow horn rattles, and perform native dances that define and transmit the culture.

Program includes the Unity Stomp, the Smoke Dance, the Round Dance, the Robin and Fish Dances.

Drums Along the Hudson Educational Initiative – a special funded program allows selected schools in Northern Manhattan to participate in workshops and assembly programs with guest Native American artists. Once a year only as part of the Drums Along The Hudson spring event at Inwood Park. Schools may apply directly to Lotus Music & Dance/AIE Coordinator. Please call or e-mail Lotus for an application.



“I am very glad and excited you came to PS 004 because I always wanted to dance in a Native American way. By putting bells on your shoes and marching, they made a lot of different sounds. I’m very glad you let me pick up the feather with my mouth. I’ve never done that before. I loved when Michael showed us how to make a sphere out of hoola hoops. Thank you, Kitty, for showing us what a Jingle Dress looks like on a Native American woman. You looked beautiful! Thunderbirds, you rocked!

***— Sincerely, Christopher McKenny,
PS004 The Duke Ellington School 2008***

BURMA (Myanmar)

Burmese Dance Drama

Burmese Dance Students receive a rare view of the beauty and charm of Burmese culture as performed by a master teaching artist. Burmese dance and music use complex melodies that allow musicians and dancers to carry on a dialog of improvisation.

Burmese dance programs include *Golden Kite*, a children's game where a tiny chick tries to avoid being eaten by the big bird represented by the *Kite*; and *Gabyalutt*, a dance accompanied solely by rhythmic beats.



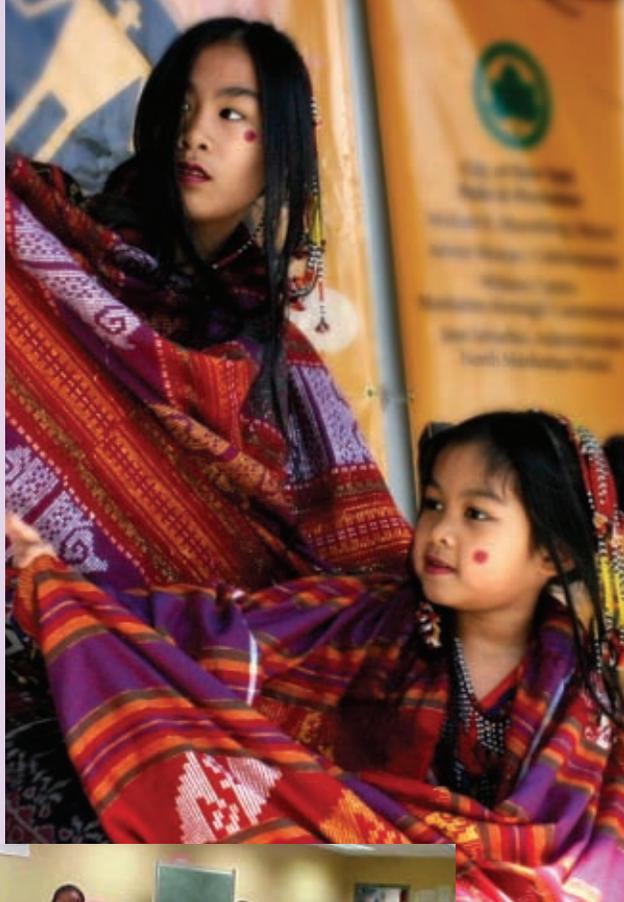
“There are smooth, graceful dances and livelier, more angular ones choreographed to playful, but complex melodies where musicians carry on a dialogue of improvisation, which is in turn matched by the dancers, either in a group or as soloista . . . a magical, colorful and vibrant performance” (Hudson Guild Theatre, March 2008)

PHILIPPINES

Indigenous Dance of the Southern Philippines

The rich natural environment of the Mindanao region – birds, fish, boats– is reflected in these dances. Resonant drums and gongs introduce the students to the sacred and secular traditions of the Filipino peoples.

Program includes *Kasaduratann*, a dance with scarves in which tribal women show off their beauty and grace to attract attention from the men; *Pangalay*, a royal dance of the Tausug Tribe where the dancer uses nails to suggest beauty; and *Afir-Afir*, a fan dance that imitates the movements of butterflies and tells the story of a butterfly who wishes to be a wild orchid.



“Excellent . . . a wonderful, elegant group of artists came to our school and shared their talents with our students. This is exactly the type of programming we need, now more than ever. — Robert Hall, Art & Music Academy, NYC

JAPAN

The Dances and Folklore of an Ancient Culture

The artist takes students on a walk through Japanese culture and dance, demonstrating the use of props such as fans, umbrellas, hats and how they are an integral part of the forms. She appears fully costumed in ancient-style kimono and make-up.

Program includes *Shi Shi Mai (the Lion Dance)* which is traditionally performed to celebrate the start of the New Year; *Lyomanzai*, a five-fan dance; and *Yagi Bushi*, a ceremonial umbrella dance.



“Performances that were riveting in their power. . . we all felt immersed, if only for a short time, in another culture. Thank you once again for your high standards of professionalism in the various dance styles and techniques you represent” — Dance Dept., Long Island University

INDIA

Classical Dance Traditions Originated in the Temples and Royal Courts of Ancient India

The origin of all classic Indian dance is the temple. The dances tell stories and recount myths of ancient India. The beauty of the movement and stirring sounds of the accompaniment are new and moving to Western students.

Lotus master artists represent an award-winning roster of internationally acclaimed Indian classic dancers and musicians. Each was trained in India in the traditional manner and are considered some of the best in these forms of dance.



SOUTH – Bharata Natyam

Called Poetry in Motion, Bharata Natyam is a highly refined style of complex rhythmic footwork, precise hand gestures and vivid facial expressions.

The program includes Nataraja Tandava, an ancient poetry form based on Lord Shiva, who protects life, destroys evil, and transcends time and space; and Ganapat Vandana, an invocation to the elephant-headed Ganesha, who is the “Remover of Obstacles”.



NORTH – Kathak (Storyteller)

The Kathak dancer uses dance, music and mime to portray stories from the rich literary heritage of India. Danced with over 100 ankle bells, the intricate footwork and spectacular spins characterize this style.

The program brings tales of **Ganesha** and **Shiva** to the classroom, demonstrating the range of Kathak dance.

EAST – Odissi

The two main aspects of Odissi dance are **nritta**, the pure dance technique, and **nritya**, the expressive storytelling aspect. The epitome of fluidity and grace, Odissi features lyrical quality and sculpturesque poses, and includes repeated uses of the **tribhangi** (three bends) from the waist, the neck, and the knees.

Program offerings include **Ashtashambhu**, a piece based on the eight stories of Shiva and tales of Krishna.

KOREA

Drums and Dance

Traditional Korean dance and music originate from ancient seasonal religious festivals.

The dancer performs before a large round drum suspended from a wooden stand using very little leg movement, but powerful and subtle shoulder, arm, hand and heel movements.

The program consists of Seoung Mu (Monk Dance), depicting common people emulating the actions and garb of religious monks; and Janggo Chum (Hourglass-shaped Drum Dance), a favorite folk dance traditionally performed during rural community events.



“Your cultural partner, Lotus Music & Dance Studios. . . demonstrated a remarkable ability to articulate the goals and objects of your program”

— The Center for Arts Education

AFRICA

Journey to the Homeland: the Rich Traditions of Western and South African Dance, Music and Storytelling

A journey through the Senegambia region of Mali, Guinea, Senegal, Ivory Coast, Kenya and South Africa explores rich traditions of movement, rhythm and song. The teaching artist brings each of these cultures alive through her costumes, drums, instruments and artifacts. She shows how these traditions parallel African American movement and rhythms found today in African American communities across the U.S.

Schoolchildren are moved by *Jon Don*, the somber dance of the slaves. They experience the uplifting spirit of the *Can Dance* and the *Boot Dance*, which were created by mine workers making music with empty cans and dancing in their heavy boots during work breaks.



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SPAIN

Flamenco as a Root of World Culture

Flamenco is called the Soul of Spain. But it has also played a significant role in the development of the cultures of the Mediterranean.

This performance is a lively fiesta, where students see the familiar elegant costumes on the dancers and hear the footwork and castanets. They will learn how the costuming helps define the spirit of the dance and music.

In this special program, the teaching artists bring students the essence of Flamenco dance, music and song, demonstrating the critical relationship between each of the components and their historical significance in world culture. Dances performed include Sevillanas, Alegrias, Tangos and Bulerias.



“Before our relationship with Lotus, we were a failing school. Together we developed a program that was comprehensive. . . our reading and math scores improved and the school’s climate changed. We attribute this in large part to the collaboration we have had with Lotus”

— Oswaldo Malave, Principal, PS 156

THE MIDDLE EAST

Dance, Music and Rhythms

Students are invited to step behind the veil and into the world of pharaohs and kings in a richly evocative and intellectually stimulating presentation. These are fiery dances that tell colorful stories. They examine and provide insight into the broad range of human potential, from strength and power to joy and wisdom

Sword Dancing, Dabkeh (line dance), Rayalah (from the Persian Gulf), and the Whirling Dervish dances are performed. In addition, audiences will be introduced to the exotic percussion instruments of this timeless culture such as finger cymbals, tambourines, frame drum and dumbek.



“Wonderful. . .our students who had the opportunity to see your artists loved the performance. Please come back soon”
— Fashion Institute of Technology, NYC

SPECIAL COMBINATION PROGRAMS

SHARING CULTURAL ROOTS

ASIAN DIALOGUE: DANCE TRADITIONS OF BURMA, KOREA AND INDIA

Though separate and distinct, each with its own history of ornamented costumes, intricate footwork, and stylized movements, Burmese, Korean, Japanese and/or Indian Dance share striking similarities. All of them use hand gestures to tell stories, to express sentiment, to describe a flower, or to evoke a feeling or mood. From sophisticated court presentations to simple folk styles, three to five master artists gather on stage to provide a vibrant and memorable portrait of Asian dance traditions.



ALONG THE CARAVAN ROUTE: DANCE TRADITIONS OF INDIA, THE MIDDLE EAST AND SPAIN

Students take a journey along the ancient trade routes which passed through India, the Middle East, and Spain. Three dancers and three musicians invite them to experience another dimension of history communicated through world dance. The program features Kathak, Middle Eastern and Flamenco dance forms, then compares and contrasts the origins of each, demonstrating how they influenced each other over the centuries. Performed with live music.



Other World Dance Forms that are available for booking include: Bollywood, Bhangra, Hawaiian/Tahitian, Indonesian, Kuchipudi, Balinese and Manipuri.

All of the above are available for performance and/or residencies upon request.

“Your performance of Along the Caravan Route evoked enthusiasm from our students and exposed them to cultures they would not normally have the opportunity of experiencing. Their responsiveness to the show was amazing. It was truly an educational and interactive experience for them.”

***— Virginia Wezwick, Chairperson, Second Language Dept.
Jonas E. Salk Middle School 2008***



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