



**ALVIN AILEY** AMERICAN DANCE THEATER  
AFTER-SCHOOL DANCE PROGRAM



## INTRODUCTION

### Great American Dance Learning Guide

The goal of the *Great American Dance Learning Guide* is to help students engage fully with the dance performances featured in the Lincoln Center at the Movies inaugural season. It is suitable for those who are already dance lovers and those who have no previous dance experience. Each guide enables educators to engage students in experiencing the thrill of the artistic process, and in understanding how artists think as they develop their work, how they face artistic challenges and make important choices before they present the world with their creations.

The guide has been created by LCE Teaching Artists who work in pre-K–12 and Higher Education classrooms throughout New York City and the tristate area, and are mindful of the learner of any age. In the guide, you will find information about dance and different takes on the performances in film, books, and other media. There are three lessons with activities and discussion questions that prepare students for the performance they will see on film, and a lesson that makes them reflect on the performance with a wholly different point of view after they've seen it. These lessons are flexible, so teachers can adapt them to specific grade levels and student populations in-school and out-of-school. Most important, the lessons have been designed for anyone curious about the art of dance.



# ALVIN AILEY AMERICAN DANCE THEATER

## AFTER-SCHOOL DANCE PROGRAM



### INTRODUCTION

## Alvin Ailey American Dance Theater

Alvin Ailey American Dance Theater grew from a now-fabled performance in March 1958 at the 92nd Street Y in New York City. Led by Alvin Ailey and a group of young African-American modern dancers, that performance changed forever the perception of American dance. The Ailey company has gone on to perform for an estimated 25 million people at theaters in 48 states and 71 countries on six continents—and has reached millions more online and through television broadcasts. In 2008 a U.S. Congressional resolution designated the Company as “a vital American cultural ambassador to the world” that celebrates the uniqueness of the African-American cultural experience and the preservation and enrichment of the American modern dance heritage. When Mr. Ailey began creating dances, he drew upon his “blood memories” of Texas, the blues, spirituals, and gospel as inspiration, which resulted in the creation of his most popular and critically acclaimed work, *Revelations*. Although he created 79 ballets over his lifetime, Mr. Ailey maintained that his company was not exclusively a repository for his own work. Today the Company continues Mr. Ailey’s mission by presenting important works of the past and commissioning new ones. In all more than 235 works by more than 90 choreographers have been part of the Ailey company’s repertory. Before his untimely death in 1989, Mr. Ailey named Judith Jamison as his successor, and over the next 21 years she brought the Company to unprecedented success. Ms. Jamison, in turn, personally selected Robert Battle to succeed her in 2011, and *The New York Times* declared he “has injected the company with new life.”

## Ailey Arts In Education & Community Programs

In fulfillment of Alvin Ailey’s long-standing dictum, “dance is for everybody,” the Ailey organization is committed to bringing dance into the classrooms, communities and lives of people throughout the world. Its innovative Arts In Education programs include special performances, lecture/demonstrations, technique classes, and curriculum-based residencies which use dance to teach academic subjects in a unique way. Each program is designed to develop self-respect, confidence, discipline, and creativity while fostering an appreciation for the joy of dance.

For information about Ailey’s Arts In Education programs visit the Ailey website:  
[www.alvinailey.org/about/company/ailey-arts-education-community-programs](http://www.alvinailey.org/about/company/ailey-arts-education-community-programs)



## TABLE OF CONTENTS

5	Welcome
	Description of symbols
6	Line of Inquiry
	Learning Outcomes
7	Before the Performance Lesson I
13	Before the Performance Lesson II
17	Before the Performance Lesson III
21	After the Performance Lesson IV
24	National Core Arts Standards Addressed in this Guide
	Capacities for Imaginative Thinking Addressed in this Guide
25	Capacities for Imaginative Thinking (Complete)
26	Continue Your Exploration



# ALVIN AILEY AMERICAN DANCE THEATER

## AFTER-SCHOOL DANCE PROGRAM



### WELCOME

Welcome to the Great American Dance Learning Guide for after school programs. This guide is composed of four lesson plans designed around Alvin Ailey American Dance Theater's performances of *Grace* by Ronald K. Brown and *Revelations* by Alvin Ailey: three "before the performance" lessons and one "after the performance" lesson.

We strongly encourage you to read through each lesson before sharing it with your students, so that you can familiarize yourself with the pace of the activities, the discussion questions, and the suggestions for online resources should you wish to include them. Additional resources on dance and the Alvin Ailey American Dance Theater are listed in "Continue Your Exploration" at the end of this guide.




**Questioning** is an essential component of this guide. We have constructed it in a way that empowers you and your students to ask questions, and through them, make discoveries and find new understanding. On the next page, you will find a suggested "Line of Inquiry"—a theme that can help you focus your questioning. Remember: there are no small or big questions, no good or bad questions. Questions are a great learning tool. So allow them to inspire you as you explore *Grace* by Ronald K. Brown and *Revelations* by Alvin Ailey

You now have front row seats to a Lincoln Center performance. Enjoy the show!

Let us know what you think! Send us your comments at [LCE@lincolncenter.org](mailto:LCE@lincolncenter.org).

If you have photos of your students' work that you would like to share, please do!  
You can find us on [Facebook](#) and [Twitter](#).

### Description of symbols used in this guide:

-  Indicates a section to be read aloud
-  Indicates a question to be asked
-  Indicates an optional resource for further exploration



## LINE OF INQUIRY

How do *Grace* choreographed by Ronald K. Brown and *Revelations* choreographed by Alvin Ailey use reaching and contracting movements combined with rhythmic footwork to convey feelings of hope and sorrow?

## STUDENT LEARNING OUTCOMES

After completing the lessons in this guide, students will be able to:

- Use reaching and contracting movements;
- Create a dance by combining movements;
- Develop rhythmic footwork sequences;
- Connect movement ideas to emotions of hope and sorrow;
- Identify who Ronald K. Brown and Alvin Ailey are in relation to modern dance history;
- Understand how music inspired Alvin Ailey and Ronald K. Brown to create *Revelations* and *Grace*.



### BEFORE THE PERFORMANCE LESSON I

## Reaching and Contracting

#### Materials needed for this lesson:

- I've Been 'Buked (Lesson I, Slide 33)
- Optional: Chart paper and markers*

#### OPENING:

### REACH FOR YOUR DREAMS

 5 minutes

Convene your students in a circle.

Ask your students to imagine something they really want; something physical they can touch, like an article of clothing, an expensive piece of technology, a type of food, etc.

Now ask your students to imagine that object is above their heads and out of reach. Have them create a pose that shows them reaching for that object.

Next, ask them to imagine that their object is somewhere else in the room. Have them create a pose that shows them reaching in that new direction.

Repeat this activity a couple of times to create a steady rhythm of reaching and relaxing. Continue asking them to reach in a new direction each time.

Ask your students:

- *What does it feel like reaching for something that is beyond your grasp?*
- *What other reaching movements can you use in dance?*
- *How can you get your whole body involved in the act of reaching?*

#### ACTIVITY 1:

### WHAT ELSE DO WE REACH FOR?

 5 minutes

Ask your students to share the objects they were reaching for.

Now have them think about something they want that is *intangible*, such as more free time, the ability to do a back handspring, to take a trip to someplace that is exciting and new, etc.

Pair up your students up with a partner.

Students will discuss a few different ideas of intangible things they can reach for.

Ask students to share their ideas. If possible, document their responses on chart paper.



### BEFORE THE PERFORMANCE LESSON I

## Reaching and Contracting

(continued)

Lead a brief group discussion:

- *What is something intangible you want?*
- *How could you demonstrate this through movement?*

If you are using chart paper, continue documenting student responses.

### SHARE THESE TERMS WITH YOUR STUDENTS!



**Tangible:** Something you can touch, such as a physical object.

**Intangible:** Something you cannot touch, such as an idea or concept.

#### ACTIVITY 2:

### EMOTION-O-METER

🕒 10 minutes

Based on the group discussion, ask your students to choose one *intangible* thing to reach for.

Have your students think back to all the different directions they chose in the opening activity.

Allow them to create a pose that shows them reaching for this new, intangible thing in any direction they want.

Ask your students:

- *How is it different to reach for something that is intangible as opposed to something that is tangible?*

Have students hold their new pose and tell them they are now hooked up to the **EMOTION-O-METER**.

Give them the following instructions:

“Watch me carefully as I give you a “thumbs up” and a “thumbs down” along the **EMOTION-O-METER**.

- A “thumbs down” means you sort of want this thing you’ve imagined.
- A “thumbs up” means you really, really want this thing you’ve imagined.





### BEFORE THE PERFORMANCE LESSON I

## Reaching and Contracting

*(continued)*

You will respond by either increasing or decreasing your emotional expression in the pose.”

Turn your thumb up and down while students respond by increasing or decreasing the intensity of their physical expression. Students may discover the range of motion or movement in their pose, as well as speed, force, facial expression, etc.

Have your students return to their pairs.

Each pair will take a turn controlling the **EMOTION-O-METER** for their partner. Allow both partners to have a turn.

Lead a brief group discussion:

- *What did you notice about your partner’s movements?*
- *How did your partner use their body to express how they were feeling?*

### ACTIVITY 3: MAGNETIC FIELD

In this activity, you will be guiding your students through a movement sequence of reaching, contracting and then reaching again. Students may perform their movements in any direction they want. They may also choose to travel across the floor or stay in one place.

Introduce them to the idea of a magnetic field, or the force between magnets, objects that produce fields that attract or repel other objects.<sup>1</sup>

Have students return to their intangible reaching pose. They will continue reaching for their intangible object.

As soon as they hit the point at which they can reach no further, they’ll imagine they can grab that object out of the air and then pull it all the way in towards themselves.

Once they have pulled their intangible object in towards themselves, they’ll imagine that the magnetic force has kicked in—pulling their object away from them, out of their hands and into a new direction in the room.

 **5 minutes**

<sup>1</sup> <http://www.livescience.com/38059-magnetism.html>



### BEFORE THE PERFORMANCE LESSON I

## Reaching and Contracting

*(continued)*

Have students end in a new reaching position as they watch their intangible object float away.

Ask your students:

- › *What if you used one arm instead of two?*
- › *How can you get your legs involved in reaching?*
- › *How can you get your whole body involved in the pulling in towards yourself?*
- › *How can you communicate how you are feeling at each moment of the sequence?*

Repeat this movement sequence a second time with your students. The only change is that they will reach and end in a different direction each time they go through the sequence.

- › *How does it feel to reach for something you want?*
- › *How does it feel to lose something you once had?*
- › *What changed about your reaching positions at the beginning and end of the sequence?*
- › *How can you get your whole body involved in the reaching, pulling in and letting go?*

#### ACTIVITY 4:

### MOVEMENT WITH INTENTION

 10 minutes

Have students return to their pairs.

Ask each pair to create a short movement sequence incorporating the actions of reaching, pulling in and letting go.

Once students have had time to create, divide the class into two groups.

One half of the class will perform their movement sequences while the other half of the class observes.

Switch roles so that the observing group is now the performing group and vice versa.



# ALVIN AILEY AMERICAN DANCE THEATER

## AFTER-SCHOOL DANCE PROGRAM



### BEFORE THE PERFORMANCE LESSON I

## Reaching and Contracting

(continued)

Ask your students:

- › *What did you notice?*
- › *What did your classmates do with their faces and bodies to show how they were feeling?*
- › *What stories did you imagine you saw?*

### ACTIVITY 5: CREATING A DANCE

Explain that you are going to play the song *I've Been 'Buked* in Lesson I, Slide 33, from Alvin Ailey's *Revelations*. Let them know that this song is also called a **Spiritual**.

Ask your students:

- › *What do you notice about the lyrics to this song?*
- › *What emotions do you hear in the song?*
- › *What makes you say that?*
- › *How can you embody the emotions of the song through your movement sequence?*

Have students return to their pairs and rehearse their movement sequences along to the music.

### DID YOU KNOW?

*I've Been 'Buked* is known as a Spiritual. **Spirituals** are religious songs that were sung by enslaved African people in the United States and are a combination of European hymns and African musical elements. Slaves sang spirituals to make help them get through hard work, to communicate hidden messages, to worship and to celebrate life. Today, people sing spirituals to raise their spirits, strengthen their faith, and create a sense of community. Spirituals can express sorrow and joy.

 10 minutes





# ALVIN AILEY AMERICAN DANCE THEATER

## AFTER-SCHOOL DANCE PROGRAM



### BEFORE THE PERFORMANCE LESSON I

## Reaching and Contracting

*(continued)*

### CLOSING ACTIVITY: FINAL VIEWING

 5 minutes

Divide the class back into two groups again. We recommend that you mix up the groups to allow your observers to view sequences they hadn't viewed before. This time play the music *I've Been 'Buked*.

One half of the class will perform their movement sequences while the other half of the class observes.

Switch roles so that the observing group is now the performing group and vice versa.

After the showing, ask students to turn to a partner and discuss the following:

➤ *Did the music change how you viewed the dance? Explain.*



# ALVIN AILEY AMERICAN DANCE THEATER

## AFTER-SCHOOL DANCE PROGRAM



### BEFORE THE PERFORMANCE LESSON II

## Rhythmic Footwork and Music from Ronald K. Brown's *Grace*

#### Materials needed for this lesson:

- I've Been 'Buked (Lesson II, Slide 2)
- Gabriel, by Roy Davis Jr. (Lesson II, Slide 7)

### OPENING ACTIVITY

Ask students to walk freely around the room without talking. Encourage them to move through the empty spaces between people as they walk.

While they are walking, play *I've Been 'Buked* in Lesson II, Slide 2.

Tell students that when you pause the music, you are going to call out a number. When they hear the number, students will find a small group of that number of people as quickly as possible.

Pause the music, and call out a number between 2 and 5.

Once students have found their small groups, ask them to discuss what they remember from the last lesson about reaching and contracting.

After a couple of minutes, resume the activity. Students will again walk around to the music and then find a small group. The groups should be different each time, so that students can share different perspectives and memories.

 5 minutes

### ACTIVITY 1:

## EXPLORING RHYTHM

Convene students in a circle.

Explain that you are going to play a song from Ronald K. Brown's *Grace*, which is a dance they will see later on.

Encourage students to pay close attention to the rhythm of the music.

Play Roy Davis Jr.'s *Gabriel*, in Lesson II, Slide 7.

Ask your students:

- › *What do you notice about this song?*
- › *How is this music different from the music of I've Been 'Buked?*
- › *What does this music have in common with I've Been 'Buked?*

 10 minutes



### BEFORE THE PERFORMANCE LESSON II

## Rhythmic Footwork and Music from Ronald K. Brown's *Grace*

(continued)

### DID YOU KNOW?



House Music is an up-tempo style of disco music characterized by deep bass rhythms, piano or synthesizer melodies, and soul-music singing with elements of rap music.

Have students bounce their knees in time to the music. Encourage different interpretations of bouncing so that students interpret the rhythm in their own way.

Next, ask them to move the rhythm into their shoulders. Have students try a few different ways to respond to the rhythm in their shoulders.

As they are exploring (and the music is playing), ask your students:

- › *What if we don't accent every beat, but only a few? How does our bouncing change?*
- › *What if we add moments of stillness?*
- › *What other ways can we respond to the music?*
- › *Do you notice any unexpected beats in the music?*
- › *If yes, how can we respond to those beats?*

After your students have had a chance to explore the rhythm in their knees and shoulders, encourage them to move the rhythm into their head and feet.

Now ask your students to dance to a new spot in the circle by crossing through the center. They will continue exploring the rhythm of the music with their bodies.

Do this a couple of times to encourage student exploration with tempo and movement.

### ACTIVITY 2:

## FOOT RHYTHMS EXPLORATION

 10 minutes

Continue playing *Gabriel*.

Tell students that you will give them a count of 8 to dance to a new place in the room. Students will freeze on the count of "1".

Count down "8, 7, 6..."



# ALVIN AILEY AMERICAN DANCE THEATER

## AFTER-SCHOOL DANCE PROGRAM



### BEFORE THE PERFORMANCE LESSON II

## Rhythmic Footwork and Music from Ronald K. Brown's *Grace*

(continued)

Wherever your students freeze in the room will be their new “working” spot.

From their new working spot, encourage students to explore the rhythm of the music using only their feet. They may choose to explore fast and slow tempos, stillness, and unexpected beats.

Have students pair up with someone near them.

Each pair will create a 4-count rhythmic pattern with their feet. They should rehearse this pattern so that they can demonstrate it later on.

### ACTIVITY 3: GROUP WORK

 10 minutes

Create groups of four by joining two pairs together.

Have each new group combine their 4-count rhythmic foot patterns so that they will now have an 8-count foot pattern they can repeat.

Now ask students to recall the intangible things they were reaching for in the previous lesson.

Have each group add 3 reaching and pulling movements to their foot patterns. They will create a movement sequence that incorporates the whole body with rhythmic footwork and reaching and contracting movements.

Allow groups some time to create and rehearse their sequences.

### ACTIVITY 4: VIEWING

 10 minutes

Have each group perform their 8-count movement sequences, 4 times in a row.

After each group performs, ask your students:

- *What did you notice?*
- *How did the reaching and contracting movements change when combined with the rhythmic footwork?*



# ALVIN AILEY AMERICAN DANCE THEATER

## AFTER-SCHOOL DANCE PROGRAM



### BEFORE THE PERFORMANCE LESSON II

## Rhythmic Footwork and Music from Ronald K. Brown's *Grace*

*(continued)*

### CLOSING ACTIVITY:

#### TAKE A BOW

End class by playing *Gabriel* and have students dance back into one large group circle.

Take a bow all together facing into the circle.

 2 minutes





# ALVIN AILEY AMERICAN DANCE THEATER

## AFTER-SCHOOL DANCE PROGRAM



### BEFORE THE PERFORMANCE LESSON III

## Ronald K. Brown and Alvin Ailey's Influences

#### Materials needed for this lesson:

□ Lesson Printables

### OPENING ACTIVITY: REFLECTION SHARE

Convene your students into a circle.

Ask students to choose one movement idea they remember exploring in the previous lessons.

Have them share their movement ideas—one-by-one—going around the circle. After each student demonstrates a movement, the rest of your students will repeat it all together in unison.

 5 minutes

### ACTIVITY 1: LYRIC-AL DANCE

### DID YOU KNOW?

Two of the choreographers whose works you will see in Alvin Ailey American Dance Theater's performance are Ronald K. Brown and Alvin Ailey. Today we will explore some of the people, music and ideas that inspired these choreographers to create their work.

Explain to students that you will be reading the lyrics to two of the songs used in *Grace and Revelations*.

Read the lyrics aloud from *Gabriel* and *Rocka My Soul*.

**Lyrics from *Gabriel* by Roy Davis Jr., from *Grace* by Ronald K. Brown:**

Gabriel playin  
Dancin soon became a way  
To communicate  
Feel the music deep in your soul  
Gabriel playin, playin  
Hold on, hold on

 10 minutes





# ALVIN AILEY AMERICAN DANCE THEATER

## AFTER-SCHOOL DANCE PROGRAM



### BEFORE THE PERFORMANCE LESSON III

## Ronald K. Brown and Alvin Ailey's Influences

(continued)

Lyrics from *Rocka My Soul in the Bosom of Abraham* from *Revelations* by Alvin Ailey:

Rocka my soul in the bosom of Abraham,  
Rocka my soul in the bosom of Abraham,  
Rocka my soul in the bosom of Abraham,  
Oh, rocka my soul.

After each line, pause and ask your students to show what they think the line is saying through movement.

Divide students into groups of three.

Give each group one set of lyrics from either "Gabriel" or "Rocka My Soul."

Ask each group to choose one lyric line that stands out to them.

Groups will work together to create a movement that expresses that line. Allow them a couple of minutes to work out their movement.

Let them know that they will need to remember this movement for later on.

### ACTIVITY 2: MODERN DANCE

 10 minutes

Divide your students into groups of three.

Show each group one of the four images suggested below.

#### Katherine Dunham

<http://www.loc.gov/resource/ihas.200003753.0>

#### Anna Sokolow

<http://oberon481.typepad.com/.a/6a00d8341c4e3853ef015393058ab7970b-800wi>

#### Martha Graham

<http://cweb2.loc.gov/diglib/media/loc.natlib.ihas.200154175/0001.tif/4074>

#### Lester Horton Technique Class

[http://www.alvinailey.org/sites/default/files/slideshows/media/Horton%20Pedagogy\\_930.jpg](http://www.alvinailey.org/sites/default/files/slideshows/media/Horton%20Pedagogy_930.jpg)



# ALVIN AILEY AMERICAN DANCE THEATER

## AFTER-SCHOOL DANCE PROGRAM



### BEFORE THE PERFORMANCE LESSON III

## Ronald K. Brown and Alvin Ailey's Influences

*(continued)*

Explain that these are images of choreographers who influenced Ronald K. Brown and Alvin Ailey. Encourage students to look closely at each image.

Ask your students:

› *What do you notice about these images?*

Have each group select one image to focus on, and then create a list of about five different things they notice.

Groups will then work together to recreate one of the poses they see.

Once they have recreated the pose, ask them to find ways of getting into and out of the pose.

### DID YOU KNOW?



**Katherine Dunham** (June 22, 1909 – May 21, 2006) was a legendary dancer who propelled the awareness of the cultures of the African Diaspora through her choreography. Her famous dance technique reflects a fusion of many cultures. Dunham was a true renaissance woman: she was an artist, anthropologist, author, activist, manager, movie star, producer, educator, wife, mother and so much more.

**Anna Sokolow** (1910-2000) was a choreographer whose work closely reflects her intense commitment to the social, political, and human conflicts of her times. Anna Sokolow is often referred to as the “rebellious spirit” of modern dance.

**Lester Horton** (1906-1953) developed a dance technique based on Native American dances, anatomical studies and other movement influences. In addition to creating his technique and choreographing a number of works, Horton established the Lester Horton Dance Theater, one of the first permanent theaters dedicated to modern dance in the U.S. in 1946. He was also among the first choreographers in the U.S. to insist upon racial integration in his company.

**Martha Graham** (1894-1991) is recognized as one of the greatest artists of the 20th century. Martha Graham created a movement language based upon the expressive capacity of the human body. Graham's works were intended to “reveal the inner man.” Over more than 50 years she created more than 180 works, from solos to large-scale works, in most of which she herself danced. She gave modern dance new depth as a vehicle for the intense and forceful expression of primal emotions. Her ballets dealt with many themes related to human conflict and emotion such as Greek Mythology, war, politics and American frontier life.



# ALVIN AILEY AMERICAN DANCE THEATER

## AFTER-SCHOOL DANCE PROGRAM



### BEFORE THE PERFORMANCE LESSON III

## Ronald K. Brown and Alvin Ailey's Influences

*(continued)*

### ACTIVITY 3: MASHUP

Create groups of six by combining two groups of three. It is preferable to combine groups that have created different poses.

Within each group of six, students will share their image selections and demonstrate their two short sequences of getting into and out of their selected pose.

Have students combine their two sequences and call it a "picture sequence". Their "picture sequence" will combine the students' two poses and the transitions for getting into and out of those poses.

Once students have figured out their "picture sequence", have groups think back to the movement they created from their lyrics. Call it a "lyric movement".

Each group will incorporate their "lyric movement" into their "picture sequence".

 10 minutes

### CLOSING ACTIVITY: VIEWING

Have groups perform their "picture sequences" either one by one or a few groups at a time.

Play music for your students to perform to. You may select any of the music suggestions provided in Lesson III, Slide 24.

Ask your students:

- *What is something you will look for during the Alvin Ailey American Dance Theater performance?*
- *What are you curious about?*

 5 minutes

**View Alvin Ailey American Dance Theater's performance of *Grace* by Ronald K. Brown, *Chroma* by Wayne McGregor, *Takademe* by Robert Battle, and *Revelations* by Alvin Ailey**



### AFTER THE PERFORMANCE LESSON IV

## Reflection

#### Materials needed for this lesson:

- Chart paper with markers:

#### OPENING ACTIVITY: **REMEMBERING THE PERFORMANCE**

 10 minutes

Write these questions up on chart paper, a blackboard, or SMART Board.

- *What did you notice about the performance?*
- *What moments stood out to you?*
- *What movements did you see?*

Ask students to walk freely around the room without talking as they did in Lesson II. Encourage them to move through the empty spaces between people as they walk.

While they are walking, play *I've Been Buked* in Lesson IV, Slide 3.

Tell students that when you pause the music, you are going to call out a number. When they hear the number, students will find a small group of that number of people as quickly as possible.

Pause the music, and call out a number between 2 and 5.

Once students have found their small groups, ask them to discuss one of the questions listed for them.

After a couple of minutes, resume the activity. Students will again walk around to the music and then find a small group. The groups should be different each time so that students can hear different perspectives.

After a couple rounds of group discussion, bring all students into a standing circle.

Ask students to recall a movement they saw in either *Grace* or *Revelations*.

Have them share their movement—one-by-one—going around the circle. After each student demonstrates a movement, the rest of your students will repeat it all together in unison.



### AFTER THE PERFORMANCE LESSON IV

## Reflection

*(continued)*

#### ACTIVITY 1: GROUP REFLECTION

 10 minutes

Divide the class into groups of 4 or 5.

Assign each group either *Grace* or *Revelations*.

Ask each group to discuss the following questions:

- *What kind of emotions did the dancers communicate?*
- *How did the dancers use their faces and bodies to communicate emotion?*

Ask groups to share some of what they discussed.

Whole group reflection:

- *When did you see reaching and contracting in Grace and Revelations?*
- *When did you see rhythmic footwork?*
- *What similarities did you see between Grace and Revelations?*
- *What differences did you see between Grace and Revelations?*

#### ACTIVITY 2: STAND OUT EMOTIONS

 10 minutes

Have students remain in their groups of 4 or 5.

Ask them to focus on one emotion from each dance: one emotion from *Grace* and one emotion from *Revelations*.

Students will recreate those emotions by choreographing a short dance that includes reaching, contracting, and rhythmic footwork.



# ALVIN AILEY AMERICAN DANCE THEATER

## AFTER-SCHOOL DANCE PROGRAM



### AFTER THE PERFORMANCE LESSON IV

## Reflection

*(continued)*

### ACTIVITY 3: GROUP SHARE

Groups will perform their choreographed dances one by one.

 10 minutes

### CLOSING ACTIVITY REFLECTION

Convene students in a circle.

Ask each student to think of one gesture that symbolizes their experience of seeing the Alvin Ailey American Dance Theater's performance.

Go around the circle allowing each student to share their closing gesture.

 5 minutes



## National Core Arts Standards Addressed in this Guide

**Anchor Standard 1:** Generate and conceptualize artistic ideas and work.

**Anchor Standard 7:** Perceive and analyze artistic work

**Anchor Standard 10:** Synthesize and relate knowledge and personal experiences to make art.

**Anchor Standard 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

## Capacities for Imaginative Thinking Addressed in this Guide

At Lincoln Center Education (LCE), we value not only what is learned but how it is learned and believe that the people best prepared to perform in our dynamic world are those who think like artists. Artists solve problems, collaborate, communicate, imagine, persevere, and create. The Capacities for Imaginative Thinking is a learning framework designed to help learners interact meaningfully with a work of art and to develop habits of mind to enable them to think like artists.  
*(for the full list and definitions, see the next page.)*

**Notice Deeply:** How many layers of detail can you identify if you take the time? Can you go deeper?

**Embody:** Use your body to explore your ideas. Try it out.

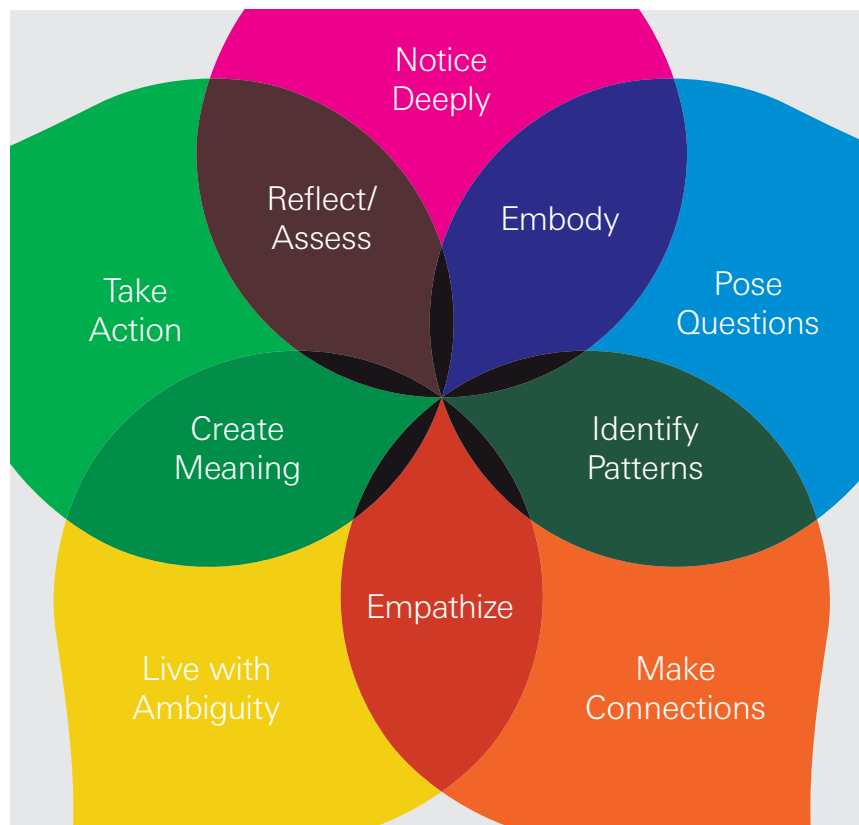
**Make Connections:** How is this like something else? Make personal, textual, and wider connections

**Reflect/Assess:** Look back on what you've experienced. What have you learned? What's next?





Helping young minds perform  
in a dynamic world



**NOTICE DEEPLY**

How many layers of detail can you identify if you take the time? Can you go deeper?

**EMBODY**

Use your body to explore your ideas. Try it out.

**POSE QUESTIONS**

What do you wonder?

**IDENTIFY PATTERNS**

How might different details relate? Analyze them.

**MAKE CONNECTIONS**

How is this like something else? Make personal, textual, and wider connections.

**EMPATHIZE**

Can you understand how others think and feel? What are their perspectives?

**LIVE WITH AMBIGUITY**

What if there is not just one answer? Be patient with complexity.

**CREATE MEANING**

Bring together what you've thought so far. What new interpretations can you make?

**TAKE ACTION**

What will you choose to do with your ideas? Put them into practice.

**REFLECT/ASSESS**

Look back on what you've experienced. What have you learned? What's next?



# ALVIN AILEY AMERICAN DANCE THEATER

## AFTER-SCHOOL DANCE PROGRAM



### CONTINUE YOUR EXPLORATION

#### Modern, African and Brazilian Dance

Modern Dance

[http://en.wikipedia.org/wiki/Modern\\_dance](http://en.wikipedia.org/wiki/Modern_dance)

History of Modern Dance Student Handout

<http://www.balletaustin.org/education/documents/HistoryofModernDanceStudentHandout.pdf>

Common Ground / 5 Modern Techniques for the 21st Century  
*Dunham, Limón, Horton, Graham, and Cunningham demystified*

By Lisa Traiger for Dance Magazine (March-April 2008 Volume 13 Issue 2)

<http://www.dancestudiolife.com/common-ground-5-modern-techniques-for-the-21st-century/>

African Dance

[http://www.newworldencyclopedia.org/entry/african\\_dance](http://www.newworldencyclopedia.org/entry/african_dance)

Five(ish) Minute Dance Lesson: African Dance: Lesson 1: Dinhe

<https://www.youtube.com/watch?v=y3W-YloW8Bw>

Katherine Dunham: Library of Congress Collection, includes tutorials of Dunham technique

<http://www.loc.gov/collections/katherine-dunham/>

Katherine Dunham Biography

<http://kdcah.org/katherine-dunham-biography/>

Lester Horton Technique Description and History

[http://www.dancespirit.com/2009/04/Horton\\_Technique/](http://www.dancespirit.com/2009/04/Horton_Technique/)

How to: Horton Technique

<https://vimeo.com/71110456>

Anna Sokolow Dance Foundation

<http://www.annasokolow.org/>

Capoeira class at The Ailey Extension

<https://vimeo.com/channels/ailey/29730425>



# ALVIN AILEY AMERICAN DANCE THEATER

## AFTER-SCHOOL DANCE PROGRAM



### CONTINUE YOUR EXPLORATION

West African class at The Ailey Extension  
<https://vimeo.com/channels/ailey/10725616>

Horton Technique class at The Ailey Extension  
<https://vimeo.com/channels/ailey/10725553>

Ronald K. Brown teaches a master class at Harvard:  
<http://youtu.be/gm1kHuNcg7w>

Katherine Dunham's influence on American modern dance:  
<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200003839/default.html>

Lester Horton biography:  
[http://www.danceheritage.org/treasures/horton\\_essay\\_prevots.pdf](http://www.danceheritage.org/treasures/horton_essay_prevots.pdf)

Katherine Dunham:  
<http://www.danceheritage.org/dunham.html>

### **Alvin Ailey and the Alvin Ailey American Dance Theater**

Alvin Ailey American Dance Theater Website  
<http://www.alvinailey.org/>

Alvin Ailey Biography  
[http://en.wikipedia.org/wiki/Alvin\\_Ailey](http://en.wikipedia.org/wiki/Alvin_Ailey)

History and Timeline  
<http://www.loc.gov/exhibits/alvin-ailey-american-dance-theater/exhibition-items.html>

Documentary: *Beyond the Steps: Alvin Ailey American Dance Theater*  
Order at: <http://www.aileyshop.com/cd-dvds.html>

Book: *Alvin Ailey: A Life in Dance*.  
Jennifer Dunning. New York, NY: De Capo Press. 1998.

Book: *Alvin Ailey*.  
Andrea Davis Pinkney. New York, NY: Hyperion Books for Children. 1993.



# ALVIN AILEY AMERICAN DANCE THEATER

## AFTER-SCHOOL DANCE PROGRAM



### CONTINUE YOUR EXPLORATION

#### Revelations by Alvin Ailey

Music from *Revelations: Revelations Audio Cd*  
Order at: <http://www.aileyshop.com/cd-dvds.html>  
Includes an 11-minute interview with Judith Jameson

Book: *Revelations: The Autobiography of Alvin Ailey*.  
Alvin Ailey and A. Peter Bailey. Secaucus, NJ: Birch Lane Press. 1995.

Book: *Dancing Revelations: Alvin Ailey's Embodiment of African American Culture*  
By DeFrantz, Thomas

*New York Times*: Ailey dancers describe their experience of performing the different sections of *Revelations*  
By Gia Kourlas, November 29, 2010  
[http://www.nytimes.com/2010/11/30/arts/dance/30revelations.html?\\_r=0](http://www.nytimes.com/2010/11/30/arts/dance/30revelations.html?_r=0)

Spirituals Brief History  
[http://en.wikipedia.org/wiki/Spiritual\\_%28music%29](http://en.wikipedia.org/wiki/Spiritual_%28music%29)

Comprehensive Guide to the History of Spirituals  
<http://www.negrospirituals.com/index.html>

#### Video Clips of Modern Dance Choreographers

Anna Sokolow  
<https://www.youtube.com/watch?v=SWivJg7T1sw>

Martha Graham  
<https://www.youtube.com/watch?v=Pb4-kpClZns>

Lester Horton  
<https://www.youtube.com/watch?v=Uq--drAx11s>

Katherine Dunham  
[www.youtube.com/watch?v=FetuMAG0zBc](http://www.youtube.com/watch?v=FetuMAG0zBc)  
<http://www.loc.gov/item/ibas.200003869>



# ALVIN AILEY AMERICAN DANCE THEATER

## AFTER-SCHOOL DANCE PROGRAM



### CONTINUE YOUR EXPLORATION

#### Additional Resources

My Story, My Dance: Robert Battle's Journey to Alvin Ailey

<http://www.amazon.com/My-Story-Dance-Battles-Journey/dp/1481422219>

Dance & Democracy: Politics & Protest, World War I Through the Cold War

[http://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=5611](http://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=5611)

*This recorded lecture from the Library of Congress contextualizes Alvin Ailey's work alongside other modern dance luminaries*

"Making Rich Tales of Diaspora Take Flight," *New York Times* February 12, 2008

<http://www.nytimes.com/2008/02/12/arts/dance/12brow.html>

Choreographer, Ronald K. Brown

<http://www.evidencedance.com/#!ronald-k-brown/cb08>

Choreographer, Robert Battle

<http://www.alvinailey.org/about/people/robert-battle>

Choreographer, Wayne McGregor

[http://www.randomdance.org/wayne\\_mcgregor/biography](http://www.randomdance.org/wayne_mcgregor/biography)



# ALVIN AILEY AMERICAN DANCE THEATER

## AFTER-SCHOOL DANCE PROGRAM



### **Lincoln Center for the Performing Arts**

Lincoln Center, the world's foremost performing arts center, is a private non-profit organization. Lincoln Center for the Performing Arts presents over 350 performances annually through its different performance series, and administers educational and community outreach programs.

The mission of Lincoln Center is fourfold: 1) to celebrate the performing arts with a dazzling array of programming, performed by an international roster of virtuoso artists; 2) to engage thousands of schoolchildren in active learning through its arts-in-education organization, Lincoln Center Education; 3) to extend the range of the performing arts presented at Lincoln Center, complementing the extraordinary offerings of the eleven other Lincoln Center Resident Companies, all of which are flagship institutions in the world of the arts; and 4) to provide support and services for the Resident Companies and the 16-acre Lincoln Center campus, which together make up the world's leading performing arts center.

### **Lincoln Center Education**

Lincoln Center Education (LCE) is the educational cornerstone of Lincoln Center for the Performing Arts. Founded in 1975 as Lincoln Center Institute for the Arts in Education, LCE enriches the lives of students, educators and lifelong learners by providing opportunities for engagement with the highest-quality arts on the stage, in the classroom, digitally, and within the community. For four decades, LCE has offered unparalleled school and community partnerships, professional development workshops, consulting services, and its very own repertory of music, dance, theater and visual arts. LCE's work has reached more than 20 million students, teachers, school administrators, parents, community members, teaching artists, pre-service teachers, university professors and artists in New York City, across the nation and around the world.



**Special thanks to the following people for their work  
on the Great American Dance Learning Guides:**

Wendy Blum

Donna Costello

Christine Hall

Louise Heit

Deborah Lohse

Salla Saarikangas-Kramer

Christopher St. Clair

Susan Thomasson

Jennifer Tortorello

Rebecca Vargus

Adrienne Westwood

Anne Zuerner