



**ALVIN AILEY** AMERICAN DANCE THEATER  
FAMILIES WITH CHILDREN



## 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

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## 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)



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# ALVIN AILEY AMERICAN DANCE THEATER

## FAMILIES WITH CHILDREN



### WELCOME

Welcome to the Great American Dance Learning Guide for families with children. This arts appreciation study guide can be included as part of your homeschool program or can be enjoyed just for fun! It is composed of four lesson plans designed around Alvin Ailey American Dance Theater's performances of *Chroma* by Wayne McGregor, *Grace* by Ronald K. Brown, *Takademe* by Robert Battle, 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 child(ren), 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 children 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 *Chroma* by Wayne McGregor, *Grace* by Ronald K. Brown, *Takademe* by Robert Battle, 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 children's 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 does Alvin Ailey American Dance Theater juxtapose expanding and contracting movements in unison and counterpoint to express the challenges and celebrations of African American culture in *Chroma* by Wayne McGregor, *Grace* by Ronald K. Brown, *Takademe* by Robert Battle, and *Revelations* by Alvin Ailey?

## LEARNING OUTCOMES

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

- Identify basic principles of modern dance;
- Analyze and make inferences about movement performed individually and in groups;
- Make connections between experiences in their own lives and the physical expressions used in dance.



### BEFORE THE PERFORMANCE LESSON I

## Key Principles of American Modern Dance

#### Materials needed for this lesson:

- A smartphone or other device with photo/video capability
- Paper to write down ideas and reflections
- Handout for Lesson I

#### OPENING ACTIVITY:

### EXPLORING WHAT WE ALREADY KNOW ABOUT DANCE

⌚ 10 minutes

As a family, brainstorm all the different styles of dance that you know.

Write them down—be sure adults are including their responses, too! Be creative and see how many you can name. Responses may include hip-hop, salsa, classical ballet, tap dancing, etc.

Choose one style of dance to focus on from the list.

Have your child(ren) demonstrate a movement that reflects something they know about that particular dance.

Take photos or videos of each movement so that you can look at them later on.

Ask:

- *Are there any other dances we can add to the list?*
- *What is similar about the dance styles on our list?*
- *What is different?*

#### ACTIVITY 1:

### PRINCIPLES OF MODERN DANCE

⌚ 15 minutes

Look at your list from the previous activity.

Ask:

- *Did anyone say “modern” dance?*
- *If so, what do you know about modern dance?*
- *If not, what movements do you think you might see in modern dance?*

Share your ideas as a pair or group.



### BEFORE THE PERFORMANCE LESSON I

## Key Principles of American Modern Dance

*(continued)*

### DID YOU KNOW?<sup>1</sup>

American modern dance developed as a result of social strictures on class, race, and gender in the late 19th and early 20th century. A few of the earliest and well-known American modern dance pioneers include Martha Graham, Doris Humphrey, and Lester Horton. They created methods, ideologies and techniques that became the foundation for modern dance. Some of the ideas they explored ran counter to ballet technique. These ideas can be seen in modern dance today and include:

- Movement that focuses on the torso rather than the limbs;
- Movement that uses gravity and weight, unlike the gravity-defying moves that we see in ballet;
- Movement influenced by other cultures, such as West African, Caribbean Indian, etc;
- Movement that emphasizes individual expression.

### SHARE THESE TERMS WITH YOUR CHILD(REN)!

**Torso:** the main part of the human body not including the head, arms and legs.<sup>2</sup>

**Weighted Movement:** a term used in modern dance—a movement quality that expresses the relationship of the body to the earth; a weighted movement expresses effort.

Cut out the rectangular cards in the Handout for Lesson I. Each card represents a key principle of modern dance.

Turn the cards face-side down. Take turns selecting a card.

Create a movement based on your card. Allow the image on the card to inspire your movement.

After sharing your movement with your partner or group, return the card face-side down.

Continue taking turns so that everyone goes twice.

See what different movements you can come up with!



<sup>1</sup> [http://en.wikipedia.org/wiki/Modern\\_dance](http://en.wikipedia.org/wiki/Modern_dance)



<sup>2</sup> <http://www.merriam-webster.com/>





### BEFORE THE PERFORMANCE LESSON I

## Key Principles of American Modern Dance

(continued)

Ask:

- › *What stood out to you about the activity we just did?*
- › *Did someone in your family use his/her torso? How?*
- › *Did someone in your family create a weighted movement? How?*
- › *If two or more people picked the same card, how were their movements similar?*
- › *How were they different?*
- › *What did the movement remind you of?*
- › *What was it about the movement that made you think that?*

#### ACTIVITY 2:

### UNISON AND COUNTERPOINT

 15 minutes

In this activity, you and your child(ren) will become choreographers!

### SHARE THESE TERMS WITH YOUR CHILD(REN)!



**Choreographer:** A person who creates a dance.

**Unison:** a process in which all elements behave in the same way at the same time; simultaneous action. In dance, this might mean all dancers are doing the same movements at the same time.

**Counterpoint:** A musical term referring to one or more independent melodies added as accompaniment to a principal melody. In dance, this may mean that different people are doing different steps at the same time.

Find a partner in the room and take turns teaching a movement you created in Activity 1.

Once you have taught each other your movements, determine how you perform them:

Ask:

- › *How can you incorporate unison with your partner?*
- › *How can you incorporate the opposite of unison, counterpoint?*

With your partner, perform your choreographed movement phrase for the rest of the family. If there are only two of you, take turns performing the movement phrase and observing your partner.



# ALVIN AILEY AMERICAN DANCE THEATER

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### BEFORE THE PERFORMANCE LESSON I

## Key Principles of American Modern Dance

(continued)

- › *What key principles of modern dance did you see?*
- › *Did you observe dance movements that included the torso?*
- › *Did any of the movements appear weighted or heavy?*
- › *Did you notice any movements performed in unison?*
- › *Did you notice any instances of counterpoint—a movement or sequence of movements that were performed differently by two (or more) people?*
- › *If you were to revise your movement phrase, how else could you have used unison or counterpoint?*

### DID YOU KNOW?

The Alvin Ailey American Dance Theater is a repertory company, which means the company performs dances created by different choreographers. As such, Alvin Ailey American Dance Theater has a very diverse and exciting repertory. When creating a dance, a choreographer may choose to include elements from many different dance styles in order to make one dance. For example, in Wayne McGregor's *Chroma* which we will view later on, we will see elements of both ballet AND modern dance combined.



### CLOSING ACTIVITY:

## ALVIN AILEY, THE CHOREOGRAPHER

 15 minutes

### DID YOU KNOW?

Alvin Ailey was the founder of the Alvin Ailey American Dance Theater and choreographed many dances for the company. He said that "...making dances is an act of progress; it is an act of growth, an act of music, an act of teaching, an act of celebration, an act of joy."



- › *In your own words, what do you think Mr. Ailey meant when he said this?*
- › *How does it make you feel to dance?*
- › *How would you describe the experience of choreographing a dance?*

Finish this phrase about the dance you made:

"For me, making my dance was \_\_\_\_\_".



### BEFORE THE PERFORMANCE LESSON I

## Key Principles of American Modern Dance

*(continued)*

Movement that uses the torso (not just the arms or legs).



Movement that is weighted, grounded, or strong in effort.



Movement that is influenced by another culture's dance or another dance form.





**BEFORE THE PERFORMANCE**  
**LESSON II**

**Exploring Movements that  
Expand and Contract**

**Materials needed for this lesson:**

- A smartphone or other device with photo/video capability
- Paper to write down ideas, brainstorm, and reflections
- Crayons, colored pencils, or markers

**OPENING ACTIVITY:**  
**THE MANY WAYS TO STRETCH**

 10 minutes

Ask your child(ren) to identify different parts of the body they can stretch.

Possible responses might include the hands, legs, neck, torso, etc.

- *How can you stretch one of the body parts you identified?*
- *Is there more than one way to stretch it?*
- *Can you demonstrate a few different stretches?*
- *In your own words, how would you describe these stretches without using the word "stretch"?*

Possible responses can include reach, draw out, broaden, extend, make longer, expand, etc.

**ACTIVITY 1:**  
**DANCE THAT EXPANDS**

 15 minutes

View this excerpt from Alvin Ailey's *Revelations* in Lesson II, Slide 7.

Ask:

- *In the video, where do you notice the dancers "stretching"?*
- *Which parts of their bodies are they stretching?*
- *Can you repeat one of the stretches you saw in the video?*
- *How does it start?*
- *How does it finish?*

Before viewing this video a second time, you and your child(ren) will look for a specific stretching movement you can focus on more deeply.

Pay particular attention to the shape the dancer is in at the beginning and at the end of the movement.



### BEFORE THE PERFORMANCE LESSON II

## Exploring Movements that Expand and Contract

(continued)

For example:

**Beginning**



**End**



View the video clip a second time.

Afterwards, you and your child(ren) will draw the beginning and ending shapes of the stretching movement found in the video.

You can be as detailed as you want in your drawings or you can simply draw stick figures, but try to capture something about the changing size or volume of the shapes.

### SHARE THESE TERMS WITH YOUR CHILD(REN)!<sup>3</sup>



**Expansion:** In general, expansion means to make larger. In dance, it often refers to movements that start with a small shape or amount of energy and then grow into a much larger shape or amount of energy.

**Extension:** In dance “extension” often refers to the straightening and stretching of a limb or body part away from the center of the dancer’s body.

**Volume:** In dance, as in math, volume refers to the amount of space occupied by an object measured in three dimensions (length, width, and depth). The “object” in dance is usually the dancer.

<sup>3</sup><http://www.contemporary-dance.org/dance-terms.html>



### BEFORE THE PERFORMANCE LESSON II

## Exploring Movements that Expand and Contract

*(continued)*

### ACTIVITY 2:

## EXPANDING AND CONTRACTING MOVEMENT

 15 minutes

You and your child(ren) will create your own movement shape that expands. Pay particular attention to your beginning and ending shapes. This will be your **Movement A**.

Now, see if you can reverse your movement so that it begins in the most expanded shape and ends in a closed position. This will be your **Movement B**.

Share both movements with your family.

After you have done this, brainstorm a word you could use to describe the reverse of expansion.

➤ If **Movement A** was called “expansion”, what could we call **Movement B**?  
Possible responses might include *shrink, reduce, tighten, contract, minimize, etc.*

### SHARE THESE TERMS WITH YOUR CHILD(REN)!<sup>3</sup>



**Retrograde:** a choreographic device whereby movements or a motif are performed backwards (like a rewind video).

**Contraction:** In general, contraction often means the decreasing in size of something or a shortening of it. In dance contraction often refers specifically to the strong pulling back and curving of the torso.

With your family or with a partner, create a movement sequence that is based on your expanding and contracting movements. You can use unison, counterpoint, extension and/or retrograding for an added challenge.

Video everyone’s dance.

Ask:

- *What do you notice about the expanding movements?*
- *What do you notice about the contracting movements?*
- *What other choreographic choices did you see?*

<sup>3</sup> <http://www.contemporary-dance.org/dance-terms.html>



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## BEFORE THE PERFORMANCE LESSON II

### Exploring Movements that Expand and Contract

*(continued)*

## CLOSING ACTIVITY: GROUP DISCUSSION

 5 minutes

- *Thinking back to the video excerpt from Alvin Ailey's Revelations, did you see any similarities between the dance on video and the movement sequence you created?*
- *If so, can you describe how those movements are similar?*
- *Did you see any differences between the dance on video and the movement sequence you created?*
- *If so, can you describe how those movements are different?*



### BEFORE THE PERFORMANCE LESSON III

## Expressing Celebration and Challenge through Movement

#### Materials needed for this lesson:

- A smartphone or other device with photo/video capability
- Paper to write down ideas, brainstorm, and reflections
- Markers, colored pencils, or crayons

### OPENING ACTIVITY: REFLECTIONS

Share the photos or videos that you took of your family in the past two lessons.

Think back to what you've explored regarding expansion and contraction, unison and counterpoint, torso movements, etc.

Give each family member a different colored marker, crayon, or colored pencil and share a piece of paper. The bigger the paper, the better!

Starting with the oldest family member, write down a word or phrase, or draw a sketch as a way to remember your past discussions and activities.

Pass the paper around and take turns adding more words or sketches.

See how many times you can pass the paper around continuing to write or sketch your ideas.

### ACTIVITY 1: CREATING SHAPES TO EXPRESS CELEBRATION AND CHALLENGE

#### DID YOU KNOW?

Alvin Ailey's most famous dance *Revelations* is born out of the choreographer's childhood in rural Texas and regular visits with his family to the Baptist Church. Mr. Ailey said that one of America's richest treasures was the African-American cultural heritage—"sometimes sorrowful, sometimes jubilant, but always hopeful."

Ask everyone to think about a time when they felt sadness in their life.

Everyone will create their own shapes expressing the memory they have of feeling sad or challenged in some way.

 10 minutes

 15 minutes







### BEFORE THE PERFORMANCE LESSON III

## Expressing Celebration and Challenge through Movement

*(continued)*

Share your shapes with your family.

Ask

- › *What is similar about the shapes we've created?*
- › *What is different?*

Ask everyone to think about a time when they felt celebratory in their life.

Everyone will create their own shapes expressing the memory they have of feeling celebratory.

Share your shapes with your family.

Ask:

- › *What is similar about the shapes we've created?*
- › *What is different?*
- › *What comparisons can we make between the "celebratory" shapes and the "challenging" shapes?*

### ACTIVITY 2:

## TRANSITIONING BETWEEN CELEBRATORY AND CHALLENGING SHAPES

 15 minutes

In this activity, you will all again become choreographers.

Everyone create a short movement phrase:

- › *Use your celebratory shape as your beginning pose*
- › *Use your challenging shape as your ending pose*
- › *Find a special way to move from one pose to the other*

Try reversing these instructions so that your movement phrase begins with your challenging shape and ends with your celebratory shape.

- › *What does it feel like to transition from a celebratory shape into a challenging shape?*
- › *How does the transition change from challenging to celebratory?*



### BEFORE THE PERFORMANCE LESSON III

## Expressing Celebration and Challenge through Movement

*(continued)*

For the older persons in the group, ask them HOW they transition from one shape to the next.

- › *How does your transition move (fast, slow, etc.)?*
- › *Does your transition travel across the floor?*
- › *What is the quality of your movement (weighted, light, etc.)?*

### SHARE THIS TERM WITH YOUR CHILD(REN)!



**Transition:** A change from one position, concept, or subject to another. In dance, a transition describes a movement or dance phrase that leads into another movement or dance phrase.

Share your movement phrase with your family.

After watching everyone's movement phrase, discuss what you noticed:

How do these celebratory and challenging movement phrases use expanding shapes?

How do they use contracting shapes?

#### ACTIVITY 3:

### USING UNISON AND COUNTERPOINT TO EXPRESS CELEBRATION AND CHALLENGE

 15 minutes

Collaborate with your family on how to combine everyone's movement phrase into one long dance that can be performed together.

Give yourself some time to learn the dance and to rehearse it several times.

After you've done this, try to include unison and counterpoint movement. Decide for which parts of the dance you want everyone to dance the same movement at the same time, and for which parts of the dance you want them to dance different movements at the same time.

Finally, add music to accompany your dance.



### BEFORE THE PERFORMANCE LESSON III

## Expressing Celebration and Challenge through Movement

(continued)

Music suggestions are provided in Lesson III, Slide 21. These are select music tracks from the dances you will view in the Alvin Ailey American Dance Theater performance.

Video your dance and consider the following questions:

- *How did the feeling of the celebratory shapes change when they were done in unison?*
- *In counterpoint?*
- *How did the meaning of the challenging shapes change?*

#### CLOSING ACTIVITY:

#### PREDICTION

Thinking back to your movement explorations:

- *What do you think you might see in the performance by the Alvin Ailey American Dance Theater?*

Together create a list of responses to the following phrase:

"I wonder if \_\_\_\_\_."

 10 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

## Reflecting on the Performance

#### OPENING ACTIVITY:

### EMBODYING A MOMENT FROM THE PERFORMANCE

🕒 15 minutes

Recall something you saw the dancers do in the performance.

Have everyone physically recreate their self-selected moment.

Take turns observing each other's self-selected moments.

Ask:

- *In your own words, how would you describe the movements you saw?*
- *Where did you see celebration or challenge?*
- *How were the dancers moving in that moment?*
- *What shapes did you see?*
- *Did you see unison movement? When?*
- *Did you see counterpoint? When?*

#### ACTIVITY 1

### SKETCHING WHAT WE REMEMBER

🕒 15 minutes

Sketch a memory you have of the performance. You can either use your self-selected moment or choose another moment from the performance.

Exchange drawings with a partner.

Create a title for your partner's picture and vice versa.

Compare these sketches to any photos or videos you took from the Before the Performance lessons.

- *What is similar about the drawings and the photos/videos?*
- *What is different?*



### AFTER THE PERFORMANCE LESSON IV

## Reflecting on the Performance

### CLOSING ACTIVITY: DISCUSSION

 15 minutes

Review your list of responses to the “I wonder if \_\_\_\_\_” phrase from Lesson III.

- *Which questions can we answer now that we’ve seen the performance?*
- *What observations can we share?*
- *What new questions do we have?*
- *What do we now know about modern dance?*
- *How can dance help to express challenging and celebratory feelings?*



## National Core Arts Standards Addressed in this Guide

**Anchor Standard #6.** Convey meaning through the presentation of artistic work.

**Anchor Standard #7.** Perceive and analyze artistic work.

## 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.)*

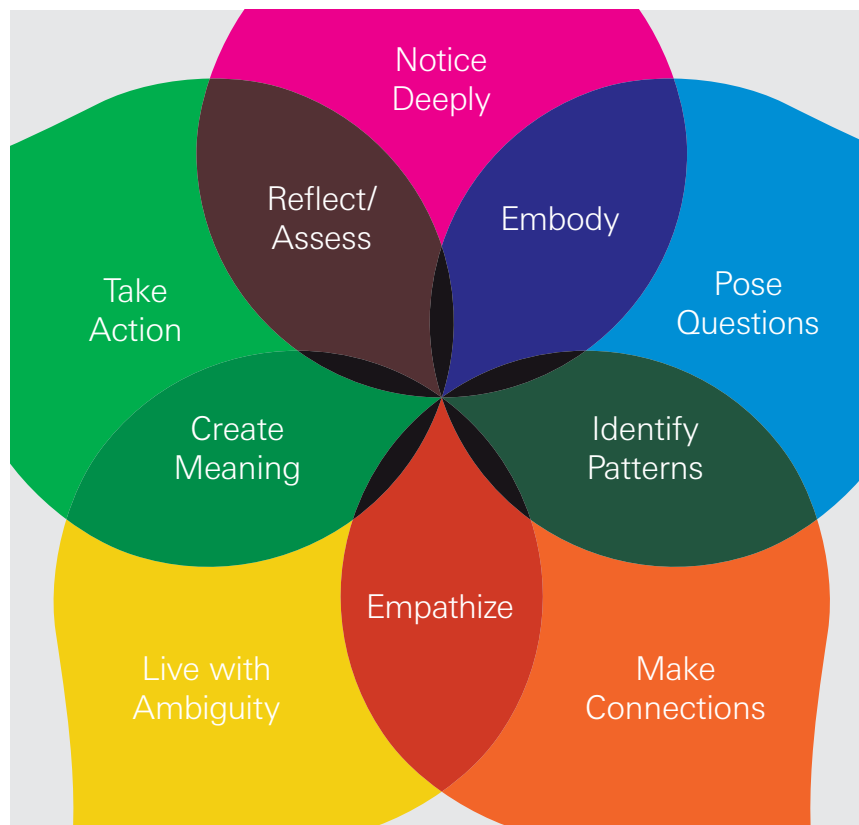
**Notice Deeply:** How many layers of detail can you identify if you take the time? Can you go deeper?

**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



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

## FAMILIES WITH CHILDREN



### 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

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### 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

## FAMILIES WITH CHILDREN



### 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=FetuMAGOzBc](http://www.youtube.com/watch?v=FetuMAGOzBc)  
<http://www.loc.gov/item/ibas.200003869>



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### 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

FAMILIES WITH CHILDREN



## 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.



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