

**university musical society
2000-2001 youth education**



Revelations

alvin ailey

american dance theater

judith jamison, artistic director

masazumi chaya, associate artistic director

teacher resource guide

**the university musical society
2000 - 2001 youth education program**

**youth performances
thursday, february 1, 2001
friday, february 2, 2001
detroit opera house, detroit**



The Alvin Ailey American Dance Theater is co-presented by the University Musical Society, The Arts League of Michigan and the Detroit Opera House, with additional support from the **Venture Fund for Cultural Participation of the Community Foundation for Southeastern Michigan** and **Wallace-Reader's Digest Funds**. Media Sponsors 101.9FM and WB20.

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How to Be a Good Audience Member

Students attending the University Musical Society youth performances are expected to know how to be good audience members. Please take the time to educate and prepare your students for this live performance.

Good audiences . . .

- Are good listeners.
- Keep their hands and feet to themselves.
- Do not talk or whisper during the performance.
- Laugh at the parts that are funny.
- Do not eat gum, candy, food, or drink in the theater.
- Stay in their seats during the performance.



Applause, Applause!!

As a general rule, each performance ends with applause from the audience. This is how the audience acknowledges the performers. Applause says, "Thank you! You're great!" Applause is a compliment defined by the loudness and duration of the clapping of hands.

In dance performances, it is traditional to applaud at the end of each piece and sometimes after impressive solos. Group numbers are also rewarded with applause. For example, it is common for the audience to applaud after an exciting or especially beautiful section. At the end of the show, the performers will take a bow or curtain call. This is the performer's chance to be acknowledged by the cast and rewarded with audience applause. If audience members really enjoy the performance, they may stand and clap in what is called a standing ovation.



Drawings, Letters, and Reviews

After the performance, please conduct follow-up activities with your students. Help your students think about, discuss and internalize the production they've just seen. Please have the students make drawings or write thank you letters and reviews. These items will be shared with artists and the funders who make these performances possible. Encourage the students to be as imaginative and creative as possible. Send drawings, letters and reviews to: Youth Education Program, University Musical Society, Burton Memorial Tower, 881 N. University, Ann Arbor, MI 48109-1011.



Part I: An Overview of the Performance

Overview - The Alvin Ailey American Dance Theater



Alvin Ailey

Alvin Ailey was a modern dance pioneer whose works continue to resonate with audiences worldwide. Born in Texas in 1931, he drew on his rural Southern upbringing for two of his best-known pieces, including *Revelations*. Inspired by watching the Katherine Dunham Company, Ailey began to study with choreographer Lester Horton and adopted many of his techniques. Horton's company was the first racially integrated dance company, and it was where Mr. Ailey did his first choreographing in 1953. He founded the Ailey company in 1958 with a goal of preserving and enriching American modern dance heritage and Black cultural expression. His masterpiece *Revelations* was choreographed in 1960, when he was 29 years old. Now forty years old, it remains one of the most powerful pieces in modern dance. In 1965, Mr. Ailey discovered dancer Judith Jamison and created several solos and roles on her. Mr. Ailey led his company to international prominence; his works and those of his company speak to audiences of all backgrounds and cultures. In 1988, he received the Kennedy Center Honor, America's highest prize for the arts. When he died in 1989, Anna Kisslegoff of *The New York Times* wrote of him, "You didn't need to have known Ailey personally to have been touched by his humanity, enthusiasm and exuberance and his courageous stand for multiracial brotherhood." Although the core of the AAADT repertoire is Mr. Ailey's work, it has always hired outside choreographers as well. The Ailey company has performed more than 150 works by 50 choreographers. AAADT has toured the world, starred on television and won many awards.



Judith Jamison

Judith Jamison was appointed Artistic Director of the Alvin Ailey American Dance Theater upon the death of Mr. Ailey, as was his wish. She gained international prominence first as a dancer in the Alvin Ailey American Dance Theater. A native of Philadelphia, she, like Mr. Ailey, grew up embraced by the traditions of the Black church. Her most famous roles in AAADT were as the "woman with the umbrella" in the "Wade in the Water" section of *Revelations* and as the solo dancer in *Cry*, a dance set on her by Mr. Ailey as a birthday present for his mother. After leaving the Ailey company, Ms. Jamison starred in the Broadway hit *Sophisticated Ladies*. In 1984, she choreographed her first work for the AAADT, *Divining*. She has choreographed and danced in major venues throughout the world. In 1988, Jamison began her own company, The Jamison Project. Detroit was one of the three cities visited in her first tour. She starred in a PBS special, *Judith Jamison: The Dancemaker*, in 1989. On December 20, 1989, 19 days after the death of Alvin Ailey, she was named Artistic Director of the Alvin Ailey American Dance Theater. She has received numerous awards and honorary doctorate degrees.



Masazumi Chaya today



Rudy Hawkins Singers



Phases



"I've Been 'Buked" from *Revelations*

Masazumi Chaya is the Associate Artistic Director of the AAADT. He, like Ms. Jamison, began his tenure in 1972 as a dancer in the company. After 15 years of dancing, he became Assistant to the Rehearsal Director. Two years later, he became the Company's Rehearsal Director. In 1991, Mr. Chaya was named Associate Artistic Director. He provides invaluable creative assistance in all facets of the company.

At each performance, the **Rudy Hawkins Singers** will provide the vocal accompaniment to *Revelations*. The Rudy Hawkins singers were formed in 1998 by the University Musical Society and the Arts League of Michigan to provide live choral accompaniment to *The Harlem Nutcracker*. After the 1998 and 1999 Harlem Nutcracker performances, the Rudy Hawkins Singers continued to perform together. In November and December, 2000, they toured their holiday show, *A Gospel Christmas* throughout the Midwest.

A new production of **Phases**, choreographed by Mr. Ailey in 1980, will be featured in the Ailey performances. Associate Artistic Director Masazumi Chaya, who danced it in the 1980s, restaged the piece. *Phases* returns to the Ailey touring repertoire this year for the first time since 1983. The hot, mellow and funky sounds of jazz legends Pharaoh Sanders, Donald Byrd and Max Roach inspired this high-energy ballet, and Alvin Ailey's amazing choreography touches every emotion.

Revelations is the signature piece of the AAADT. Originally choreographed in 1960, Mr. Ailey himself danced in the premiere presentations. This season, the company celebrates *Revelations*'s 40th anniversary. *Revelations* drew inspiration from the Black church experience in which Mr. Ailey grew up. It is divided into three major sections: "Pilgrims of Sorrow," "Take Me To The Water," and "Move, Members, Move."

According to Mr. Ailey, "**Pilgrims of Sorrow**" is about trying to get up out of the ground, and the music from this section is a medley of spirituals reflecting and expressing protest. The costumes are the color of earth. Spirituals in this section include "I've Been 'Buked" and "Didn't My Lord Deliver Daniel."



"Wade in the Water"
from Part II



"You May Run On"
from Part III



Judith Jamison in *Cry*



An Ailey dancer

⁹
The second section, "Take Me To The Water," was held very close to Alvin Ailey – it is the baptismal, the purification rite. Its colors, white and pale blue, symbolize purification. In "Wade in the Water," a church leader, portrayed by a woman twirling a white umbrella, leads a couple through the baptismal rites. The section concludes with "I Want to Be Ready," a haunting male solo symbolizing the struggles to remain in a state of grace.

"**Move, Members, Move,**" the final section of *Revelations*, takes place in a church and recalls Mr. Ailey's experiences as a child in the Southern Black church. Many AAADT company members call this section the "Yellow Section" because the costumes and scenery are yellow. Opening the section is "Sinner Man," a male trio representing those who are desperate to escape the fires of hell. Next, the women enter the church to greet each other, a bit gossipy but aware of the solemnity of church. The section – and *Revelations* itself – concludes with the toe-tapping "Rocka My Soul in the Bosom of Abraham," choreographed for couples. This final song demonstrates the hearty spirit that arises during church services.

Ailey dancers have a very special style drawn from many dance forms. They study a variety of styles, from Broadway to ballet, but their dancing is rooted in the **Horton Technique**. Mr. Ailey learned it while a member of Lester Horton's interracial dance company. Horton and Ailey dancers are recognized by their loose hips, head, neck and torso pulled high, and arms held up and out. Female dancers may appear to have an extraordinarily long torso and may move at the hips instead of at the waist. Horton also influenced many of Ailey's stagecraft choices: the dancers are vividly costumed and lit, and their onstage manner is flamboyant and confident.

The Ailey Company falls into the category of **modern dance**. Begun in the early 20th century, modern dance is generally less literal and more abstract than traditional European dance forms such as ballet. Whereas a ballet is closely tied to a plot or story, modern dance may demonstrate emotions, not events. Modern dancers perform barefoot, in jazz shoes or in special modern dance shoes instead of ballet shoes. Other well-known modern dance companies include Martha Graham, Pilobolus, and Twyla Tharp.



Phases



"I've Been 'Buked"



"Wade in the Water"



"You May Run On"

Phases (1983)

Fifteen-minute lecture/demonstration by the Alvin Ailey American Dance Theater

Revelations (1960)

Choreography by Alvin Ailey
Music: Traditional

Part I: Pilgrims of Sorrow

I Been 'Buked

Arranged by Hall Johnson

Didn't My Lord Deliver Daniel

*Arranged by James Miller

Fix Me, Jesus

Arranged by Hall Johnson

Part II: Take Me to the Water *Processional/Honor, Honor*

Wade in the Water

"Wade in the Water" sequence by Ella Jenkins.
"A Man Went Down to the River" is an original composition by Ella Jenkins.

I Want to be Ready

Arranged by James Miller

Part III: Move, Members, Move *Sinner Man*

The Day is Past and Gone

You May Run On

Arranged by Brother John Sellers and Howard Roberts
Sung by Brother John Sellers

Rocka My Soul in the Bosom of Abraham

All arrangements by Howard Roberts unless otherwise noted
* Used by special arrangement with Galaxy Music Corporation, New York City

All performances of *Revelations* are permanently endowed by a generous gift from Donald L. Jonas in celebration of the birthday of his wife Barbara and her deep commitment to the Alvin Ailey American Dance Theater.

Phases

The hot, mellow and funky sounds of jazz legends Pharaoh Sanders, Donald Byrd and Max Roach inspired this high-energy ballet, and Alvin Ailey's amazing choreography touches every emotion. This is abstract, essential Ailey, a suite of four dances pulsing with excitement, tension and vitality. Last performed in 1983, *Phases* returns to the Ailey repertory under the expert direction of former dancer and current Associate Artistic Director Masazumi Chaya.

Critic Anna Kisselgoff of *the New York Times* called *Phases* "wildly exciting . . . [the audience] reacted as if it were at a bullfight. *Phases* is an artistic success."



Phases

Revelations



"I've Been 'Buked" from Part I



"I Want to Be Ready" from Part II



"Sinner Man" from Part III

"This suite explores motivations and emotions of African American religious music which, like its heir to the Blues, takes many forms – "true spirituals" with their sustained melodies, ring shouts, song-sermons, gospel songs, and holy blues – songs of trouble, love and deliverance," Alvin Ailey wrote for the premiere of *Revelations* on January 31, 1960, at the Kaufman Concert Hall, 92 Street YMCA.

According to Alvin Ailey, *Revelations* began with the music. It is infused with what he terms "blood memories" – memories of his Texas youth, growing up with the sounds of spirituals and gospel music. This piece was about his early memories, "With profound feeling, with faith, hope, joy, and sometimes sadness, the choirs, congregations, deacons, preachers, and ushers would sing black spirituals and gospel songs. They sang and played the music with such fervor that even as a small child I could not only hear it but almost see it. I remember hearing *Wade in the Water* being sung during baptism and hearing the pastor's wife sing *I Been 'Buked, I Been Scorned* one Sunday during testifying time. I tried to put all of that feeling into *Revelations*...the whole ballet is a giant suite of spirituals." *Revelations* is considered Ailey's signature work, and although it is viewed as a dance drama of elegance and sophistication framing African American motifs in an artistic mode, the ballet is an icon that stands as a sign post of the victorious thoughts and survival mechanisms that enabled enslaved Africans to keep their minds on freedom.

Ailey said about the music of *Revelations* "I'm not afraid to say there is not one song in *Revelations* that doesn't hold the listener's interest. The songs are poetic, and the rhythm that grows out of them is Black rhythm. The songs are truthful and a really coming together of music and ideas through dance. The songs also represent a coming together of many things in my head — of youth energy and enthusiasm, of my concern about projecting the Black image properly. They reflect my own feeling about being pressed into the ground of Texas, they re-create the music I heard from ladies in Texas who sold apples while singing spirituals, memories of my mother humming around the house, and the songs I sang in junior high school. We would sing *Rocka My Soul* in my junior high glee club. The songs in *Revelations* are all of those things. And I think they have meant a lot to audiences everywhere."

***Revelations* is divided into three major sections: Pilgrims of Sorrow, Take**

Part 1: Pilgrims Of Sorrow

According to Ailey, the opening section of *Revelations* is about trying to get up out of the ground, and the music from this section is a medley of spirituals reflecting oppression and expressing protest. The costumes and set are colored brown, an earth color, for coming out of and going into the earth. Section one begins with a group dance by the company to the spiritual "I've Been 'Buked."

Physically, it is a sculptural dance influenced by Rodin's *The Burghers of Calais* and various works by sculptor Henry Moore. It is a statement about escape and there are bursts of anger, rage, and fear; there are also gestures of reaching and aspiration.

"Didn't My Lord Deliver Daniel" is a dance based on percussive movements and expresses a kind of internalized anger – a resistance against the isolation of the individual. "Fix Me Jesus" is a duet which begins with the idea of weight and falling and slowly begins a dance about rising. Idiomatically, it is a dance of instruction, a dance of follow-the-leader in which the dancer symbolizing the pastor gives the word to his flock as symbolized by the initiate.



"I've Been 'Buked"



"Wading in the Water"



"I Want to Be Ready"

Part 2: Take Me To The Water

The second section was very dear to Alvin Ailey – it is the baptism, the purification rite. Its colors are white and pale blue which symbolize purification. This scene ("Processional/Honor, Honor") begins with a processional of figures, dressed up in shining white clothes, and with the women carrying parasols and going to church. It begins with four acolytes, the mother of the church and two initiates en route to the baptismal stream, the site of the cleansing. One of the acolytes clears the way by sweeping the earth with his branch and sweeping the air with his white cloth. The rhythmic chant serves as a vamp to "Honor, Honor" which is the prayer before the immersion. Then comes the main ritual of self-cleansing. Not only are the worshippers "Wading in the Water," they are in a sense becoming one with the natural elements of water. "Wading in the Water" is a baptism ritual where bodies undulate from head to toe in waves while long yards of chiffon are waved to reinforce the physical motion.

This section ends with the male solo, "I Want to Be Ready," one of the most haunting dances in *Revelations*. It was first set on James Truitte and later set on Dudley Williams, where it was reworked and influenced with strong Martha Graham and Lester Horton technique. It features the person who has been baptized and cleansed and the dance symbolizes the precarious balance involved in maintaining a state of grace. Choreographically, it is an etude based on Lester Horton's theory having to do with rising and falling and balancing.

Part 3: Move, Members, Move

The third section is about the gospel church, the holy rollers, and church happiness. Its colors are earth tones, yellow and black, and it is called affectionately the "yellow" section; the colors symbolize the celestial majesty of the sun. It opens with "Sinner Man," the powerful men's trio for sinners — men who are desperate to escape the fires of hell. They are familiar characters who might have hurtled out from the blood-and-thunder sermons at Sunday church services Alvin attended as a child. "The Day Is Past and Gone" is a solemn prayer meeting hymn that brings the congregation back together once more for Sunday evening service. As the worshippers assemble, greet each other and take their seats their mindfulness of the dignity of the occasion is obvious, but so is their earthly exuberance, and their irrepressible sense of style is as elegant as it is robust. The third dance in this section, "You May Run On," is the service in progress. There is no dance figure representing the preacher: his sermon, however, is contained in the lyrics of the song which is based on various biblical texts applied to local community particulars, perhaps the very same particulars the members seem to have been gossiping about even as they made their ever so dignified entrance. The fans and gestures of the members indicate that along with their concern with liturgical purification they are well aware of what is being signified about the behavior of certain backsliders in the church community. "You May Run On" modulates into the joyful noise of "Rocka My Soul In The Bosom of Abraham," which is the universally infectious outchorus of the suite. This is the highest form of self-expression that the members reach in the church. The dance consists of ecstatic movements – movements of stomping, of hand clapping, or shouting, and of general rejoicing. The choreography suggests the improvisational solo call and ensemble response. It is at this point in the actual down-home church service that some members may become so possessed by the Holy Spirit as to do the holy dance and speak in unknown tongues. It is the earth expression of the most pro-



"Sinner Man"



"You May Run On"

What Makes an Ailey Performance?



Night Creature
Choreographed by Alvin Ailey



Fin de Siècle
Choreographed by Donald Byrd



Bad Blood
Choreographed by Ulysses Dove



Riverside
Choreographed by Judith Jamison

Three Categories Of Ailey's Dances

Ailey's most celebrated works, *Revelations*, *Blues Suite*, and *Cry*, are only one facet of his diverse choreography. Jennifer Dunning, dance critic for the *New York Times*, classifies Ailey's choreography into "three general, frequently overlapping categories that help define his gifts. First there is choreography that is primarily an abstract evocation or a response to a composer or particular score (*The River*, *Mary Lou's Mass*, *The Lark Ascending*, *Night Creature*, *Isba*, and *Escapades*). Second, there are intensely emotional dances that respond to social issues, many of which deal with the depredations of fame (*Masekala Language*, *Flowers*, *Au Bord de Precipice*, *Witness* and *Survivors*). And there are the dances that seem to exist simply to express life's joys and sorrows and human foibles, bursting like ripe fruit with their juiciness (*Revelations*, *Quintet*, *The Mooche*, *For Bird – With Love*)."

Horton Technique and the "Ailey Dancer"

The Alvin Ailey dancers are skilled with a wide range of techniques from ballet to Broadway in order to handle the company's eclectic repertory. Ailey was greatly influenced by his first teacher and mentor, California-based choreographer Lester Horton, and he later studied with Martha Graham, Doris Humphrey and Hanya Holm. The dancers are vividly costumed and lit, and their onstage manner is flamboyant and confident. They sashay and strut, and the Horton technique exemplifies the typical Ailey dancers, with loose hips, head, neck and torso pulled up high, and arms held up and out.

Alvin Ailey and Modern Dance

Alvin Ailey was one of the first choreographers to open up dance to a new, broad-based audience. His heartfelt celebration of Black America attracted audiences from diverse backgrounds. Ailey's dances dominate a roster of works by both Black and White choreographers, including Anna Sokolow, José Limón, Lester Horton, Pearly Primus, Ronald K. Brown (who will perform two UMS performances in March 2001) and Ulysses Dove. Consequently, the Alvin Ailey American Dance Theater has become a repository for contemporary dance history.

The Influence of Dance Theater

Much of Ailey's work is a combination of dance and theater — both dance elements integrated with theatrical elements. Ailey was equally proficient as a dancer as he was as an actor, and he performed in many Broadway and Off-Broadway plays and musicals. His foray into the theater work influenced much of his work that was developed in his company. Again, he attributes his sense of theater to his early mentorship with Lester Horton, as well as his first company members Carmen de Lavallade, James Truitte and Joyce Trisler in the Lester Horton Dance Theater. Ailey said about Horton, "Lester Horton was the greatest influence of my career. He is the reason I do all of this. He was a genius at the theater. Beside being a major choreographer,

he was

master costume designer, master painter, master sculptor. When you came



Cry

Part II: Biographies



University Musical Society

The goal of the University Musical Society (UMS) is to engage, educate, and serve Michigan audiences by bringing to our community an ongoing series of world-class artists who represent the diverse spectrum of today's vigorous and exciting live performing arts world.

Over its 122 years, strong leadership coupled with a devoted community have placed UMS in a league of internationally-recognized performing arts series. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us into this new millennium. Every day UMS seeks to cultivate, nurture, and stimulate public interest and participation in every facet of the live performing arts.

Since its first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts: internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, opera and theater. Through educational endeavors, commissioning of new works, youth programs, artists, residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. The University Musical Society now hosts over 90 performances and more than 150 educational events each season. UMS has flourished with the support of a generous community that gathers in Hill and Rackham Auditoria, the Power Center, the Michigan Theater, St. Francis of Assisi Catholic Church, the Museum of Art and the Lydia Mendelssohn Theatre.

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator with many University units, the Musical Society is a separate non-profit organization that supports itself from ticket sales, corporate and individual contributions, foundation and government grants, and endowment income.



Burton Memorial Tower
Home of the University Musical Society

The Arts League of Michigan



The Arts League of Michigan . . .

Presents emerging and renowned artists in a variety of venues to diverse audiences.

Promotes art organizations and artists and strengthens their ties to the community.

Preserves the legacy.

The African-American Cultural Tradition

The Arts League of Michigan was established in 1991 initially to develop an art incubator program that nurtured, supported and enhanced art organizations. Since then, it has enlarged its scope and evolved into an advocate for the African-American artistic expression and a catalyst for economic development.

Through collaborations and partnerships, The Arts League of Michigan has established three programs that present, promote, preserve and develop this expression throughout the community, within the educational setting and beyond its geographical boundaries to reach international audiences.

The Arts League of Michigan's *Art for the People* engages audiences of all ages in the appreciation of and interaction with artists and art organizations in a series of programs, workshops and exhibitions, including co-presentation of *The Harlem Nutcracker* with the University Musical Society, the visual arts exhibition *People, Plants and Cultures* and the *Duke Ellington Centennial Celebration Tour featuring Straight Ahead*.

The Arts League of Michigan's *Community Arts and Education* works within communities to integrate art so that students of all ages and levels develop an understanding of and training in art. Programs include the *Artists Mentorship Program* and the *Urban Arts Program*.

The Arts League of Michigan's *Technical Assistance and Management Services* sustains and strengthens the economic growth of individual artists and art organizations by providing expertise, services and management training that spur economic independence. One such service is a retail boutique, *The Art Mart*.

The Arts League is currently developing programming partnerships with the University Musical Society, Detroit Opera House, Henry Ford Museum and Greenfield Village, and the Charles H. Wright Museum of African-American History.

Detroit Opera House



Located on the corners of Broadway and Madison at Grand Circus Park, the theater was originally opened January 12, 1922, as the Capitol Theater. Designed by renowned architect C. Howard Crane, the building was constructed with superb acoustics and the style of the grand European opera houses. Crane also designed Detroit's Fox Theater, Gem Theater and Orchestra Hall.

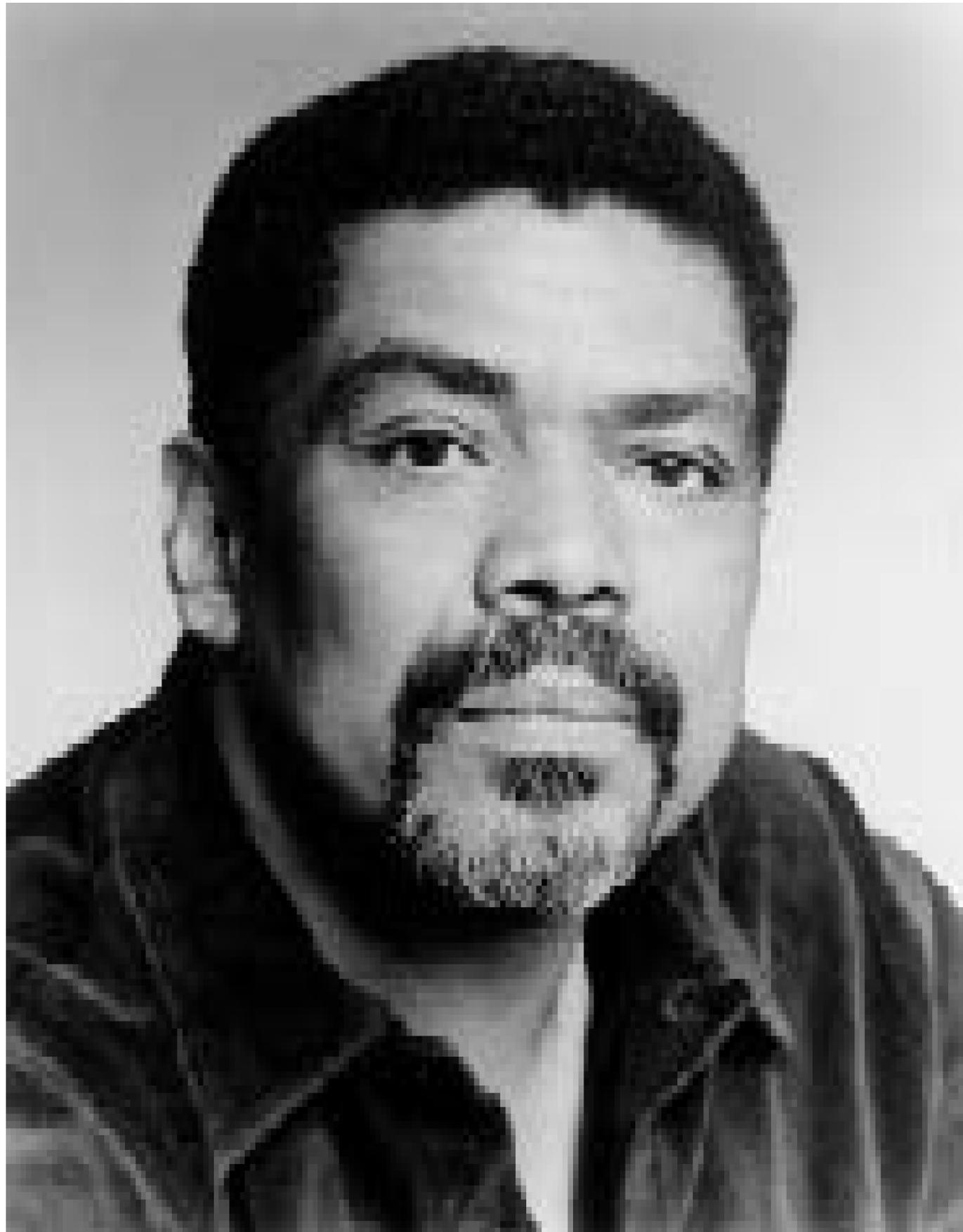
In the fall of 1929, the Capitol Theater became the Paramount Theater and, in 1934, was renamed the Broadway Capitol Theater. Within its first few decades, the grand theater hosted the likes of Will Rogers, Louis Armstrong, Guy Lombardo and Duke Ellington. In the 1950's, it played host to many rock and roll stars.

After several years of near decay, the theater underwent a minor restoration in 1960. It was renamed the Grand Circus Theater and became a movie house. After a three-year closure from 1981 to 1985, the theater ran intermittently. The theater was closed after a small.

Michigan Opera Theatre (MOT) has been cited by the Detroit media as "one of the city's cultural jewels." The premiere opera company in Michigan, it presents the very best productions from grand opera, operetta, musical theater and ballet. Founded in 1971 by Dr. David DiChiera, the company performed at the Music Hall until 1985. As audiences grew, the company moved its performances to the Fisher Theater and Masonic Temple. Needing to acquire its own performance space, MOT decided to purchase and renovate the Grand Circus Theater. They tore down a store behind the theater to add on to the existing space.

On April 26, 1996, the date of MOT's 25th anniversary, Dr. DiChiera's dream came true when the Detroit Opera House was declared "open and ready for music." The first performance was a gala evening featuring world-class artists and famed tenor Luciano Pavarotti.

In 1996, The Detroit Opera House, under the management of the Michigan Opera Theatre, decided to present modern dance, musical theater, variety programming and special events in addition to their existing opera and ballet performances. It is estimated that the entertainment population for the Detroit Opera House exceeds nine million households.



Alvin Ailey (1931 - 1989)

Alvin Ailey Company History

Alvin Ailey, Lucinda Ransom and Laurretta Abbott in "Wade in the Water" from *Revelations*, 1964Alvin Ailey and Myrna White in "Rocka My Soul" from *Revelations*, 1962

Alvin Ailey and Judith

Alvin Ailey was born in Rogers, Texas, on January 5, 1931. His youthful experiences in Sunday School served as inspiration for two of his most popular and critically acclaimed works, *Blues Suite* and *Revelations*. Inspired by performances of the Katherine Dunham Company and introduced to Lester Horton's classes by his friend Carmen de Lavallade, Mr. Ailey began his formal dance training. It was with Mr. Horton, founder of the first racially integrated dance company in 1953, that Mr. Ailey launched his career as a choreographer. In 1954, he was invited to dance in Truman Capote's *House of Flowers*. In New York, Mr. Ailey studied with many outstanding dance artists including Martha Graham, Doris Humphrey, and Charles Weidman. In addition to *House of Flowers*, the versatile Ailey appeared in other musicals and dramas.

In 1958, Mr. Ailey founded his own company, the Alvin Ailey American Dance Theater (AAADT), which made its debut at the 92nd Street YMCA in New York City. Mr. Ailey had a vision of creating a company dedicated to the preservation and enrichment of the American modern dance heritage and the uniqueness of Black cultural expression. In 1960 he choreographed the classic masterpiece *Revelations*, a monumental work based on this Black religious heritage.

During the first decade of the company's existence, Mr. Ailey created approximately 20 new ballets, among them *Hermit Songs* and *Reflections in D*, which are currently in the company's repertoire. In 1965, he discovered an extraordinarily talented dancer named Judith Jamison, whose brilliant dancing and style provided the inspiration for a number of the Ailey works, including *Cry*, one of the most renowned classics of the Ailey repertoire. Ailey ballets have appeared in the repertoires of major dance companies, including American Ballet Theater, the Joffrey Ballet, Paris Opera Ballet, and most recently the La Scala Opera Ballet. Deborah Jowitt of *The Village Voice* wrote in December of 1989, "Mr. Ailey welded his modern dance heritage to his Black heritage and honored both influences." His unique style is a blend of the modern dance idioms of Lester Horton and Martha Graham, classical ballet, and jazz dance. Although he created some 79 ballets, Mr. Ailey maintained that his company was not a repository for his work exclusively. The company's varied repertoire includes works by dance pioneers as well as emerging, young choreographers. More than 150 works by 50 choreographers have been performed by the Ailey Company.

Since its inception, the Alvin Ailey American Dance Theater has performed for an estimated 15,000,000 people in 48 states, 45 countries and on 6 continents, earning the company a reputation as one of the most popular international ambassadors of American culture. The company's extensive touring began with its first U.S. State Department-sponsored tour to the Far East, Southwest Asia and Australia in 1962. Since then, the schedule has been highlighted by tours of the then Soviet Union in 1970 and 1990, and,



Alvin Ailey and Judith Jamison; photo by Jack Mitchell

Judith Jamison, Artistic Director²³

Judith Jamison's dance studies began in Philadelphia, Pennsylvania, with Marion Cuyjet. Under Cuyjet's tutelage, she enhanced her training with Antony Tudor, John Hines, Delores Browne, John Jones, Joan Kerr and Madame Swoboda. She also pursued artistic expression through the piano and violin.

After attending Fisk University as a psychology major, Ms. Jamison transferred to the Philadelphia Dance Academy, now the University of the Arts (where she is currently a visiting distinguished professor). Discovered by Agnes de Mille, she made her New York debut in de Mille's *The Four Marys* with American Ballet Theatre. She became a member of the Alvin Ailey American Dance Theater in 1965 and toured the U.S., Europe, Asia, South America and Africa, thrilling audiences throughout her 15-year tenure.

Recognizing Ms. Jamison's extraordinary talent and captivating stage presence, Mr. Ailey created some of his most enduring roles for her, most notably the tour de force solo *Cry*. She has danced with many of the world's greatest male dancers, including James Truitte, Dudley Williams, Kevin Haigen and Mikhail Baryshnikov.

From the Ailey company, Ms. Jamison went on to star in the hit Broadway musical *Sophisticated Ladies*. She has performed with companies all over the world, including American Ballet Theatre; Harkness Ballet; the Vienna, Munich and Hamburg state opera ballets; and Maurice Bejart's *Ballet of the Twentieth Century*. In 1984, Ms. Jamison choreographed her first work, *Divining*, for the Alvin Ailey American Dance Theater. She also created new works for Maurice Bejart, Dancer's Unlimited of Dallas, The Washington Ballet, Jennifer Muller/The Works, Alvin Ailey Repertory Ensemble and Ballet Nuevo Mundo de Caracas. Ms. Jamison choreographed her first opera, Boito's *Mefistofele*, for the Opera Company of Philadelphia in 1989, and her PBS special, *Judith Jamison: The Dancemaker*, aired nationally in the same year. *Hymn*, Ms. Jamison's latest work, is a powerful and moving tribute to Alvin Ailey, featuring libretto by Tony Award nominee, actress and playwright Anna Deavere Smith. *Hymn* premiered during the Company's 1993 New York season and has been critically acclaimed both nationally and internationally.

In recognition of her achievements, Ms. Jamison has received numerous awards. In 1972, she was presented the *Dance Magazine* Award. Honored for her contribution in the field of performing arts, she was given the Philadelphia Arts Alliance Award, The Franklin Mint Award, the Candace Award, the Frontrunner Award, the Ebony Black Achievement Award, and the Big Brothers/Big Sister of New York City Outstanding Achievement in Arts award. In 1992, she received the Spirit of Achievement Award, presented by the National Women's Division of Yeshiva University's Albert Einstein College of Medicine. Her most recent honor, the Golden Plate Award, was presented to her by the American Academy of Achievement in "representing the many



Judith Jamison today



Judith Jamison in *Cry*, a role created on her by Alvin Ailey photo by Jack Mitchell



Judith Jamison in "Pilgrims of Sorrow" from *Revelations*



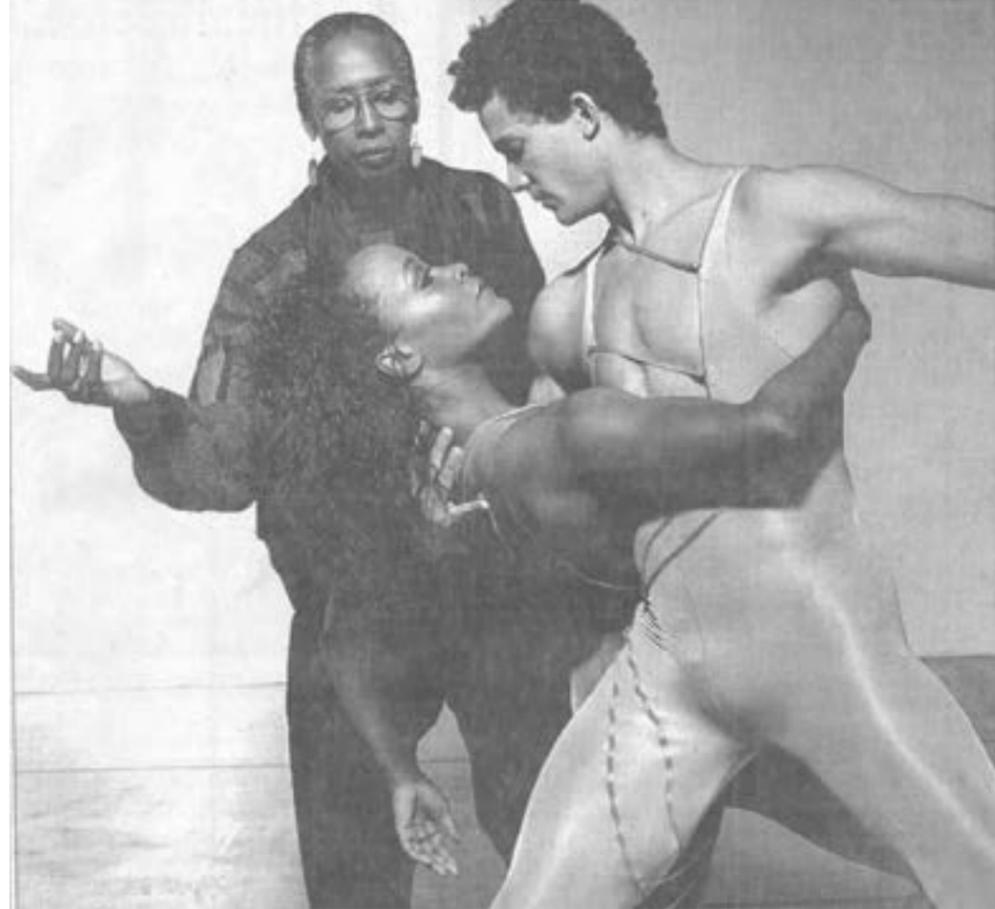
Judith Jamison in "Rocka My Soul" from *Revelations*
photo by Jack Mitchell

who excel in the great fields of endeavor."

Ms. Jamison is a lecturer and master teacher as well as a past presidential appointee to the National Endowment for the Arts. She is the recipient of honorary doctorates from the University of the Arts, Marymount Colleges in New York City and Tarrytown, Middlebury College, Manhattanville, Colgate University, New York University, Long Island University, the University of Pennsylvania, the Juilliard School and Fordham University. Ms. Jamison is also a Dean's Fellow of the Columbia College Shapiro Program.

In 1988, Ms. Jamison debuted her own company, the Jamison Project, in Detroit, New York and Philadelphia and embarked on a critically acclaimed U.S. tour one year later. During the spring of 1989, she celebrated the 30th Anniversary tour of the Alvin Ailey American Dance Theater as Guest Artistic Associate.

On December 20, 1989, Ms. Jamison was named Artistic Director of the Alvin Ailey American Dance Theater and Alvin Ailey American Dance Center, the official school of the Ailey Company. Ms. Jamison's autobiography, *Dancing Spirit*, was published by Doubleday in 1993, and Anchor Books issued



Judith Jamison in rehearsal in 1990, shortly after becoming Artistic Director of the Alvin Ailey American Dance Theater
The New York Times, December 2, 1990, p. 10H



Judith Jamison

An Ailey performance is...

"A celebration of movement where the walls fall away and you come on a journey with us. Hopefully, your perspective has been changed as a human being. Ailey is a different kind of company; it's built on spirit, not just physicality."

- Judith Jamison

Masazumi Chaya, Associate Artistic Director



Masazumi Chaya today

Masazumi Chaya was born in Fukuoka, Japan, where he began his classical ballet training. Upon moving to New York, he studied modern dance and performed with the Richard Englund Repertory Company. Mr. Chaya joined the Alvin Ailey American Dance Theater in 1972 and performed with the Company for 15 years. In 1986, he became the Assistant to the Rehearsal Director, and two years later became the Company's Rehearsal Director. In 1991, Mr. Chaya was named Associate Artistic Director of the Company.

Mr. Chaya has staged numerous ballets including Alvin Ailey's *Flowers* for the Missouri Ballet Company (1990), and *The River* for the Royal Swedish Ballet (1993), Ballet Florida (1995), National Ballet of Prague (1995) and Pennsylvania Ballet (1996). He also restaged *Pas de Duke*, *The River*, and *The Mooche* for the Ailey Company. In 1991, Mr. Chaya restaged Ailey's *For 'Bird' – With Love* for the Dance in America television program *Alvin Ailey American Dance Theater: Steps Ahead*. Mr. Chaya provides invaluable creative assistance in all facets of the Company.

A master teacher both on tour with the Company and in Japan, Mr. Chaya has also served as choreographic assistant to Alvin Ailey and John Butler. Mr. Chaya wishes to recognize the artistic contribution and spirit of his late friend and fellow artist, Michihiko Oka.



Masazumi Chaya with Marilyn Banks in *Suite Otis*
Photo by Jack Mitchell

Rudy Hawkins Singers

A native of Detroit, MI, Dr. Rudolph V. Hawkins has an impressive array of musical direction, performance and composition to his credit. Known for his musical wit and exuberance, Dr. Hawkins' resume is extensive and includes positions as musical director, composer and choral director.



Rudy Hawkins Singers

Mama, I Want to Sing, for which he was the composer and musical director, appeared in New York and across the country. Hawkins also did the musical arrangement for *God's Trombones* and was Musical Director for *Artistic Inspirations, Starring: Cab Calloway* at the Kennedy Center for the Performing Arts, Washington DC. He did a three-month tour of Japan with the Phoenix Singers and has directed the only gospel version of *Jesus Christ Superstar*. He has appeared on *The Regis Philbin Show* and *Donahue* and has worked on such projects as the Martin Luther King Celebration at Radio City Music Hall, where Better Midler appeared as a featured guest. Mr. Hawkins has received a commendation from President Clinton for his extensive contributions to music.

From 1972-1976, he was the Minister of Music of the Great Lakes Jurisdiction for the Church of God In Christ, Inc. From 1976-1992, Dr. Hawkins was the Minister of Music for the Church of the New Covenant Baptist of Detroit, as well as the composer and arranger for the Men of Covenant and the Choir of Covenant. Recent projects include choir Musical Director for *The Harlem Nutcracker* performances in Detroit and the national company production of *The Devil Made Me Do It*.



Dr. Rudolph V. Hawkins

The Rudy Hawkins Singers were founded by the University Musical Society and The Arts League of Michigan in the fall of 1998 to serve as an active, community-based choir for several special projects during the Ellington Centennial Year, including Donald Byrd's *The Harlem Nutcracker* and Bob Telson and Lee Breuer's *The Gospel at Colonus*. Fifty Detroit singers comprise The Rudy Hawkins Singers, based in Detroit. Under the musical direction of Dr. Rudolph V. Hawkins, the choir has been able to connect with both regional and national audiences through performances and musically-based educational events sponsored by the University Musical Society in Ann Arbor and Detroit.

In Fall 2000, the Rudy Hawkins Singers embarked on their first nationwide tour of the US, presenting performances of *A Gospel Christmas* in cities such as St. Louis, Cleveland, Kansas City, Buffalo and Detroit. Upcoming projects include extensive residency activities with the Liz Lerman Dance Exchange in performances under UMS auspices. The Rudy Hawkins Singers have performed regionally on the stages of the Detroit Opera House, Music Hall, and Ann Arbor's Power Center, and were seen in the national television broadcasts of America's Thanksgiving Day Parade in November of 1998 and 1999.

Part III: Dance



Dance
is a
vehicle
for
understanding
life
experience.

What is Dance?

You may have your own answer to this question. There are many ways to dance and perhaps even more ideas about what dance is. Dance is a multifaceted human experience that has been defined, explained and described in a variety of ways.

Consider the definition developed for the Dance Education Initiative:

Dance is the art in which human movement is the medium for sensing, understanding and communicating.

In dance we take in, synthesize and transmit our ideas and feelings about life through our bodies. Dance is a medium for learning about oneself and one's world. It is truly a universal art since all humans relate body movement and the need to communicate with each other.

As we dance, we sense our bodies and the world around us. We learn how and where our bodies can move, expanding our movement possibilities and enjoying our sense experience as we dance.

Dance is a vehicle for understanding life experience. Through dance, we give form to our experience of self and world. Dance is a way to generate and give dynamic form to our thoughts and feelings. It symbolizes our thoughts and feelings kinesthetically.

Dance is a unique form for communicating. As we manifest our experience of life in dance, we send out messages through our bodies. We can appreciate these messages ourselves, and others can receive them. Dance communicates in ways that words cannot.

An inclusive definition of dance

Dance has varied purposes according to cultural needs and traditions. Because cultural groups view and categorize human activities in a variety of ways, concepts of dance and art are not precisely equivalent across cultures. Still, the purpose of the definition and discussion of dance presented in this Guide is to reveal dance as an inclusive rather than an exclusive human activity and to invite everyone to dance and recognize themselves as dancers. Dance belongs to all of us in every part of life, and it relates directly to our lives.

The arts, including dance, are never simply for the "sake" of art. Dance is always a human endeavor involving human beings. Dance is related to and enriches our lives. Whether the focus is on dance movement itself, on social interaction between human beings, or on the kinesthetic illumination of "non-dance" aspects of life, dance is part of life experience

and contributes to our We hope you will see this definition of dance as a meaningful concept that is open to many possibilities as you dance, guide your student in dance experiences, and encounter dance in varied cultural contexts throughout your life.

From the Minnesota Center for Dance Education

Dancers
move with
energy
through
time and
space.

Key Elements of Dance

Every art form has its instruments, artistic medium, and design elements. For dance, they are summed up in the sentence, "Dancers move with energy through time and space." This statement includes the basic components that dancers work and play with. People dancing are themselves their own instruments, expressing themselves through their bodies. Their body states and movement are characterized by variations in the use of energy, time, and space.

Dance Instrument

The art of dance takes place through the dancer. Human beings are both the creators and the instruments. The physical manifestation of the dancer's ideas and feelings is the living, breathing human body.

In dance, the body is the mobile figure or shape: felt by the dancer, seen by others. The body shape is sometimes relatively still and sometimes changing as the dancer moves in place or travels through the dance area. Whether moving or pausing, dancers are alive with inner movement, feelings and thoughts.

Artistic Medium of Dance

Movement is the artistic medium of dance, just as sound is the artistic medium of music. The movement of human beings includes a wide range, from large and obvious to so small and subtle that it appears to be stillness. Periods of relative stillness are as effective and essential in dance as are silences or rests within music.

The movement vocabulary of modern dance is made up of human actions. A few of many possible actions are run, hop, crawl, stop, rise, jump, fall, bend, hold, shake, stand, walk, twist., turn, balance, roll, stretch, slide, leap, jiggle, pull, push, kick, hover, reach and hang.

Dance design elements: energy, time and space

Dancers make choices as to how, when, and where to do each action. In other words dancers apply the variables of energy, time, and space to their actions.

While elements of dance design may be categorized and described in a variety of different ways, they are used, whether consciously or not, by all dancers, from beginning explorers to seasoned practitioners.

Together, they provide a broad menu from which to make dance choices. Choices about any of the three elements tend to affect the others, but analyzing them separately can help dancers understand and use them.

Energy



“How?” is a question about the energy, force, or dynamic quality of an action. Choices about energy include variations in movement flow and use of force, tension, and weight.

Here are some examples of action driven by different energy choices: a run might be free flowing or easily stopped, and it may be powerful or gentle, tight or loose, heavy or light. A skip might have a sprightly, listless, rollicking, smooth or other quality of energy. A person might roll heavily across the floor or use explosive energy to jump. Pushing might be done with gentle or powerful energy.

Energy choices may also reveal emotional states. For example, a powerful push might imply aggression or confidence depending of the intent and situation. A delicate touch might reflect affection and timidity or perhaps precision and skill.



Some types of energy can be described in words; other spring from the movement itself and are difficult to label with language. Sometimes differences in the use of energy are easy to perceive; other times these differences can be quite subtle. Variations in movement flow, force, tension, and weight can be combined in many ways and may communicate a wide spectrum of human emotional states.

Time

“When?” is a question about time or timing. Choices about time include such things as duration, speed, divisions of time (e.g., beats and intervals), timing of accents, and rhythmic patterns.



Timing choices are applied to actions. Here are some examples: a twist could be gradual or quick. A stop might be sudden followed by a pause. Leaping might speed up, slow down, or be paced by even beats. A series of sitting, standing, and stretching actions could occur with an even pace taking a short or a long time. Such actions could be accented with pauses at regular intervals or occur sporadically. Bending, jumping, and shaking actions might be arranged in a rhythmically patterned sequence. Rising and curling might ride on the rhythm of breathing.

There are endless possibilities for timing one’s movements because timing variables such as speed, duration, accents and rhythmic patterns, simple to complex, can be applied to actions in many different combinations.

Space

“Where?” is a question about space and spacing. Choices about use of space include such variables as position or place, size, or range, level, direction and pathways.

Here are some examples of space choices applied to actions: the dancer might choose to move or pause at any specific place in the dancing area. A skip could be in any direction such as diagonally forward and toward one side of the room. A twist might be high in the air or low to the ground or in



between. A run or turning action could be in place or perhaps travel a certain distance along a particular pathway. The pathway might be curved, straight, zigzagging, meandering. The dancer’s movements can also trace pathways in the air as in an elbow drawing loops, a hip jutting out straight to the side, the head swooping down and up through an arc. The range of these movements can vary from so small as to be almost invisible, to as large as the reach of the dancer or the size of the dance area.

There are countless variations and combinations of ways that movement can occur in space.

Is all movement dance?

The dancer moves with energy through time and space. But then, who doesn’t? Are we always dancing every moment we are alive? Or are there some special features that lead us to call some of our movement experiences dance? It does seem that in dance, people tend to be more consciously involved in their movement, taking particular enjoyment or interest in body



Glossary of Dance Terms



Art

The production of something beautiful that shows a level of skill

(or specific intention) in the chosen medium and an intent to communicate meaning. Art may be classified as architecture, dance, music, theater, visual, literary, technological, etc.

Audience

People who have gathered together to hear or watch something.

They may gather formally in a hall designed to sponsor professional performances, or they may gather in a classroom

to observe each other's work.

Body Shapes

The design of the body in stillness; shapes may be curved, angular, twisted, or straight.

Call and Response

Alternation between two performers or groups of performers especially between a solo singer and a group of singers.

This musical technique is popular and gospels and spirituals.

Choreography

The process of creating a dance; originating from the Greek word *choros* (meaning to dance) and *graphos*, meaning

to write. This process include an understanding of form and movement development in dance.

Choreographer

A person who creates a dance work and decides how, when, and where the dancers should move.

Concentration

The ability to focus on the task at hand. This may include listening

ing, following directions and completing assigned tasks or combinations in a dance class.

Concert

A formal performance of music or dance for an audience.

Costumes

Specific clothes designed for a dance or theater production.



Creative

Showing imagination, originality and innovation along with routine skill in problem solving.

Culture

The customs and civilization of a specific group of people.

Dance

Many sequences of movement that combine to produce a whole;

a dance has organization, progression, and development, including a beginning, middle, and end. (Used interchangeably with

the term *choreography*.)

Dance Technique

The specific vocabulary of dance and the physical principles for producing efficient and correct body movement are called technique.

Dance Elements

Dance is an art form comprised of the elements of time, space,

energy and the body; each of these elements has its own knowledge base which is interpreted uniquely by each dance whether

it be folk, ballet, modern, jazz or ethnic dance.

Element

Any one of the three basic components of movement: space, time and energy. (Body is sometimes included as a fourth element.)

Energy

One of the elements of movement; energy propels or initiates movement, or causes changes in movement or body position.

(Explained in detail in "Key Elements of Dance.")

Ensemble



A group of dancers who perform together.

Expression

A manner of speaking, playing music, dancing, writing, or visually producing something that shows feeling and meaning.

General Space

The area of space through which a dancer travels or takes his/her personal space; it may include a dance studio, a stage, a classroom or the gymnasium; pathways and directions are defined in this space.

Gesture

A movement of the body or part of the body that a dancer makes in order to express an idea or an emotion; everyday gestures include a handshake, a wave or a fist; abstract gestures in dance are those movements given special emotional or content meaning by a choreographer.

Improvisation

Movement that is created spontaneously ranging from free-form to highly structured environments.

Isolation

Movements restricted to one area of the body such as the shoulders, rib cage, or hips; isolations are particularly prominent in jazz dance.

Jazz

A uniquely American dance form that evolved with jazz music. Jazz dance is identified by its high level of energy, modern themes, costumes, and wide variety of approaches.

Kinesthetic Sense

The sense of movement and bodily awareness of oneself, others, and the environment; it provides feedback about speed, height, tension/relaxation, force, exertion, direction, etc.; ac-



cessible to audience and performers alike.

Levels

The height of the dancer in relation to the floor: high, medium, or low. When a dancer is low, a part of his/her torso is touching the floor; when a dancer is middle level the feet are flat on the floor; when a dancer is on high level, he/she is in the air or on the toes.

Literal choreography

Choreography that communicates a story or message to the audience.

Locomotor

Movement that occurs in general space when a dancer moves place to place; basic locomotor movements are walk, run, skip, jump, hop, leap, slide and gallop. Low level locomotor movements may be rolling, crawling or creeping.

Modern Ballet

A choreography that maintains elements of traditional ballet but that was created during the 20th century; many modern ballets are abstract and nonliteral.

Modern Dance

A performance movement form that evolved at the beginning of the 20th century, Modern Dance can be contrasted with ballet, tap or jazz. Creative work on choreography is an important part of the learning experience in modern dance.

Motion

Moving; a change of position. It may be in one place or through space.

Nonliteral choreography

Choreography that emphasizes movement manipulation and design without the intent of telling a story; nonliteral works communicate directly through movement and need no



translation.

Non-locomotor

A teacher may refer to non-locomotor movement as axial movement, referring to movement that occurs in person's pace with one body part anchored to one spot; movement is organized around the spine or axis of the body. Basic non-locomotor movements are bending, stretching, twisting, rising, falling, ing, closing, swinging and shaking.

Percussive

Use of energy that is powerful, staccato and explosive.

Performer

A person who engages in an art form before an audience.

Personal Space

The kinesphere that one occupies that is defined by the space around the body; it includes all levels, planes, and directions both near and far from the body's center.

Phrase

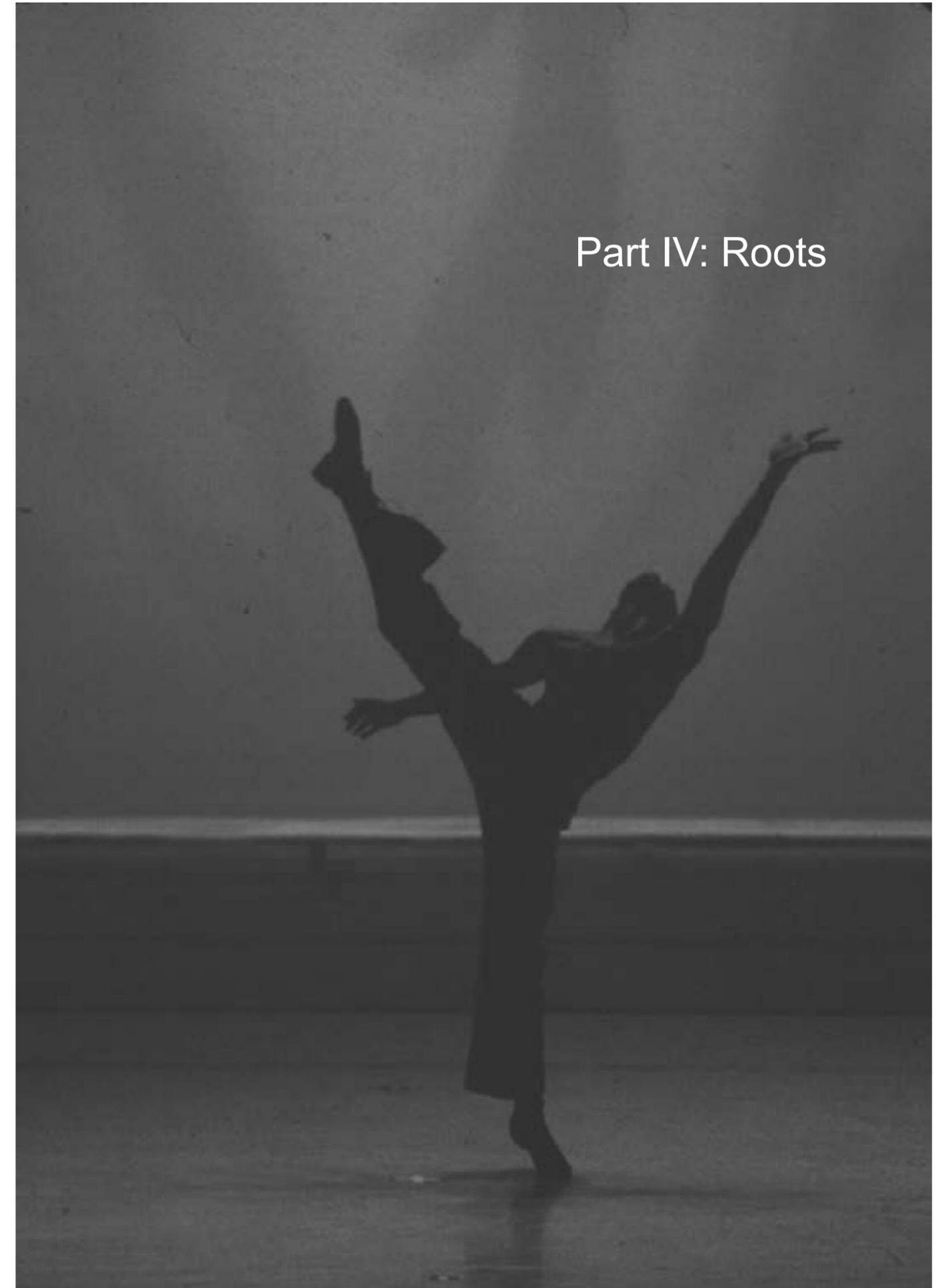
The smallest and simplest unit of dance form; usually part of a larger, more complex passage. A phrase is frequently repeated throughout a work in order to give it continuity.

Prop

An object that is separate from the dancer's costume but that is a part of the action or spatial design in the choreography or that contributes to the meaning of a dance. Common dance props include flowers and swords. The fans in the final section of "Relations" are props.

Repertory

Movement phrases or full sections from completed dance works that are taught in order to familiarize dancers with a specific choreographer's style and movement vocabulary. Repertory



Part IV: Roots

**I am a Black man
whose roots are in the sun
and dirt of the South.
My roots are in the blues,
in the street people
whose lives are full of
beauty and misery
and pains and hope.
Holy Blues,
paeans to joy,
anthems to the
human spirit.
-- Alvin Ailey**

African-
American
spirituals
are songs
born in
the souls
of en-
slaved
men and

African-American Sacred Music

African-American Spirituals

Although African American sacred music is deeply rooted in Christianity, its influence crosses religious, ethnic, and racial boundaries. While it is not possible to explore the beauty of spirituals, congregational singing and gospel without discussing their religious ties, we hope students and teachers from all backgrounds will approach the topic as an opportunity to learn about the history and culture of all groups.

If you did not grow up listening to this wonderful music, you may be surprised to learn how it has influenced the music you hear every day. Without knowing it, your life has certainly been touched by this historic musical story that began in Africa and evolved in the United States as a reflection of the experiences of enslaved people, capturing their spirit and dreams.

African-American spirituals are songs born in the souls of enslaved men and women as they toiled long and hard in the fields, sawmills, seaports, and “big houses” of the South; as they endured lashes across their backs; and as they gathered together in the still of the night for prayer, worship, and peace. They are songs that have, at various times, been called “slave songs,” “jubilees” and “sorrow songs,” but they are, fundamentally, religious folk songs. They are songs that cry out about the slaves’ daily encounters with brutal oppression and their struggles to be free.

Spirituals are songs of survival on many levels. First, the music’s complex rhythm, call-and-response, and improvisation, are illustrative of the African presence within the slave community. Second, these songs played an important role in the emotional and physical survival of their singers and were key to the miracle of forming a community. Some of the songs represented a way of “talking back” to slave owners and taskmasters without fear of retribution, while others were used to impart life-changing, life-saving information such as the time for rebellions and for escapes through the Underground Railroad. Spirituals were songs of survival in that they testified to the survival instinct of the enslaved—not survival as downtrodden or dehumanized creatures, but as human beings, as “God’s children.” These songs not only recounted the sorrows of being Black in America but also voiced a firm belief that Black people were not inferior to other people. Spirituals also attested to the enslaved’s abiding faith in the ultimate triumph of Good; spirituals were songs of anticipated liberation.

Finally, spirituals are songs of survival because they have survived—originally by oral transmission, generation to generation, and later by the printed page. The efficacy of oral transmission notwithstanding, some of today’s spirituals might well have drifted into relative obscurity were it not for the phenomenon of the concert spiritual. The adaptation of spirituals

for the concert stage is an important part of the history of these moving songs.

A concert of arranged spirituals is a blend of African musical forms and European choral harmonic and performance practices. Although these songs are also sung in the congregational style, the way the voices are used is different.

In the concert tradition, the sound of the group or soloist is smooth and blended, creating a polished effect. The singers stand still, often with their hands clasped. The congregational style, on the other hand, makes no attempt to eliminate the sound of individual voices in favor of an overall group sound. Movement is also essential in the congregational style; singers can tap their feet, clap their hands, and move to the music.

The African American Congregational Singing Tradition

Picture yourself in a room with others; all are seated. Some people are still entering the room when someone begins a song. Before the first line is completed, others join in. This is the way congregational singing is created: there are no rehearsals to learn the songs. The repertoire is learned as it is performed in worship services. There is no audition to pass; you become a member of the singing group when you enter the room and when, as you hear the song being “raised,” you find yourself singing along, helping to build a song.

In African-American congregational signing, a song is “raised.” This is another way of saying that when the song is started by a songleader, it is not yet fully developed—it requires more voices to come in and help raise the song to its fullest expression. All members in the group are members of the congregation. In congregational singing, the songs can be different genres: spirituals and hymns are the most widely used in sacred services. Sometimes, you know the song because you have heard and sung it many times. Sometimes the song is new, but the tune is one that you have sung with other lyrics. Sometimes you know is not the specific tune or lyrics, but you know the form or the shape of the song, and as it is repeated you catch on.

If the songleader begins: I see the sign

The group answers: Yea.

Songleader calls again: I see the sign

The group responds: Yea.

Songleader: See the sign of the judgement

Congregation or Group: Yea Lord, time is drawing nigh.

Yea,
Lord,
time is
drawing
nigh.

After a few rounds, even if you have never heard the song before, you can pick up the response, or answer, that is sung by the congregation. This musical form is called “call-and-response.” It was brought over from Africa by slaves and is found in many styles of African-American music. It is also present in much contemporary popular music.

Another popular chorus form in the “union chorus,” where everybody sings the same words and tune, but the songleader gives out a new line each round.

Songleader: Come and go to that land

Everybody: Come and go to that land
Come and go to that land
Where I’m bound, where I’m bound
Come and go to that land
Come and go to that land
Come and go to that land
Where I’m bound.

Songleader: Ain’ no sickness in that land

Everybody: Ain’ no sickness in that land
Ain’ no sickness in that land
Where I’m bound, where I’m bound
Ain’ no sickness in that land
Ain’ no sickness in that land
Ain’ no sickness in that land
Where I’m bound.

The African-American congregational style is an unrehearsed tradition. This means that the songs are learned as they are performed. They are passed from older singers to the younger and newer members of the congregation. The survival of 19th century congregational singing and worship practices is an example of oral transmission within a literate society. It also reveals the crucial role that traditional culture plays in stabilizing a community as it moves upward within the larger society.

During the first 50 years of this century, most traditional congregations reluctantly made room for gospel music in the form of organized choirs (accompanied by piano, and sometimes by organ) as part of the worship experience. The gospel choir’s formalized rehearsals, new song arrangements, and performances separating the choir from the rest of the congregation sometimes created tensions with the unrehearsed and unaccompanied congregational style. Within some congregations, both styles now co-exist, which attests to the survival of and need for congregational song in African-American communities.

Ain’t no
sickness
in that
land
where
I’m
bound,
where
I’m
bound.

Did you know?

Charles Albert Tindley, gospel composer, wrote two songs we know today.

The first is “I’ll Overcome Someday,” which was later turned into the 1960s Civil Rights anthem, “We Shall Overcome.”

The other is “Stand by Me,” which became a big hit in the 1960s when Ben E. King recorded it and was popular again in the 1980s when the movie *Stand by Me* was released.

The African-American Gospel Music Tradition

African-American gospel music is a phenomena in sacred music that has evolved over the past 100 years. It is an urban music born out of a people who moved from the rural South to cities across the nation at the turn of the century. Into these new urban communities, African Americans brought dreams of change. They also brought as much of the past as they could carry—traditions that provided solid ground for uprooted families in strange, often hostile, new environments. Gospel music supported and cushioned these new communities, and many of the churches that embraced the new gospel songs became centers for migrant families.

Gospel music, distinguished by a highly-charged emotional sound, emerged as a new repertoire and song style in the 20th century. Horace Clarence Boyer, an expert on gospel music, points to the driving cultural force in the Pentecostal congregations—especially to the rapidly expanding Church of God in Christ (C.O.G.I.C.)—as the root of gospel music. Shout songs like “I’m a Soldier in the Army of the Lord” and the reformulation of the spiritual “Soul is a Witness for My Lord” into the overpowering shout “Witness” became staples in Pentecostal congregational song services. These songs and this new style of singing with instrumental accompaniment were a departure from traditional Methodist and Baptist congregational styles. With tambourines, washtub bass and, later, piano and other instruments as percussive forces in the musical compositions, 20th century gospel music found its musical nurturing ground.

Gospel is both a repertoire of songs and a style of singing. Gospel music can be based on a known hymn or spiritual, or it can be composed as a new song and performed in a variety of gospel styles. Although gospel composers committed the music to the printed page, the tradition has been passed on, nurtured and expanded through oral (word-of-mouth) and aural (hearing) processes.

The early gospel music composers understood the plight of the average African-American well enough to create a style of music that would enable worshippers to maintain their cultural roots and give voice to their new urban experiences. These pioneering composers—most notably, Charles Albert Tindley, Mattie Moss Clark, Lucie Eddie Campbell, Thomas Andrew Dorsey, William Herbert Brewster, Roberta Martin and Kenneth Morris—created not only the new sacred songs of the 20th century urban community but also a model for presentation outside of worship services. These were gatherings whose sole purpose was the enjoyment of the newest performance tradition coming out of the Black church.

Gospel music composers also led the way in developing a written music literature that would become an instrument of the oral transmission process. The sheet music, however, did not fully capture the composition: that was left to the singers and to each performance. The composers provided the text and a skeleton of accompanying melody and chord progressions upon which the choir directors could draw to teach local choirs

or groups new songs. Thus, live concerts by performers trained by the composers served as the most important conveyor of the new music to its enthusiastic and growing constituency. These concerts were eventually surpassed by 20th century technologies such as radio and records, which carried this new performance style to the many local and regional worship communities who embraced it.

Conclusion

If you visit an African-American community right now, you will probably find people practicing or performing gospel music for themselves and their community and church groups. African Americans’ sacred music is woven into the very fabric of their communities. Gospel is the dominant music form in sacred services or programs. It is easy to hear more than one style of gospel, from the oldest styles to contemporary. There are still groups singing spirituals, lined hymns, congregational pieces and other musical traditions. While the music of professional artists also comes into a community through concert performances, radio, television and recordings, it is only one aspect of the gospel experience.

Gospel music remains a way of developing and asserting a sense of individual and group identity, of finding one’s individual and collective voice in one’s own time, and speaking through one’s heart and soul for all to hear.

African
Americans’
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The Development of Black Modern Dance in America

It represents the beginning of an entirely new and healthy adaptation of the pure African tradition of ritual, dance, costume and music.

Alan Locke
Philosopher

Black modern dance began with the career of Asadata Dafora, an African who during the Harlem Renaissance was able to create authentic examples of African dancing — some full-length theater pieces that used the movement and qualities of African theater. These full-length showed, for the first time, how African theater differed markedly from Western theater in that it used music and dance as main elements and hardly ever used verbal acting.

Although native African dancers first appeared in this country in 1893 at the Chicago Exposition, African dancing was largely guessed at by African Americans. Dafora, with great care, produced pieces that showed the skills of transforming a simple plot or ordinary event in African life into a revealing dance piece. With dignity he brought to life the actual ritual nature and spiritual qualities of African movement. His most popular piece that remains in the current repertory (Charles Moore African Dance Theatre and Dinizulu Aims of Modzawe) is the *Ostrich* solo that graphically displays the African penchant for transforming animal movements into dance. Also still performed is his piece about a man visiting a woman with five daughters to select a wife for himself. Dafora brought the seasoned abilities of African dance before the public with his personal authentic background and skill. He managed to show that African dance and theater had developed in a very different direction but was in no way inferior to the dance/music arts of Western civilization.

Commenting on Asadata Dafora's work, the Harlem Renaissance philosopher Alain Locke said "It represents the beginning of an entirely new and healthy adaptation of the pure African tradition of ritual, dance, costume, and music."

The next step would be the steps taken by Pearl Primus and Katherine Dunham, the two true pioneers of Black concert dance, in researching their ethnic dance roots and beginning the process of creating art out of this cultural expression.

The Black artist of this time had the Harlem Renaissance-type thinking that began to permeate the creative arts of all Black artists. The thinking broadly encouraged them to "kill the minstrel myths" and celebrate the dignity and accomplishments of African art. This thinking alone proclaimed that there were certain qualities in African art that could start a new direction in art: a new approach to the creating of art, so to speak.

Pearl Primus must be acknowledged for being the first to travel to sources with the explicit purpose in mind of restoring and displaying artifacts of African culture. Her respect for what may be the most ancient dance rites and rituals on this earth led her to devote her entire life to this art. In addition to such things as the reconstruction and performances of ritual dance such as

Did you know?

Watching performances by the Katherine Dunham company inspired Alvin Ailey to begin formal dance training.

the Watusi war dances and Fanga dances, she began to create art works from the contemporary experience of Black people in this country. Some of these early works, such as *Hard Times Blues* and *Strange Fruit*, have become masterpieces in themselves and were the beginning of a genre of dance that has continued to be created among Black choreographers up until this time.

By turning her attention to the Black experience and its social and political connotations, Primus started a line that continued in works by Donald McKayle, Alvin Ailey, Talley Beatty, Louis Johnson, Rod Rogers, Eleo Pomare, Dianne McIntyre and numerous other choreographers.

Katherine Dunham, on the other hand, was greatly concerned with contemporary dance theatre. Her use of the original material, much of which she obtained while studying for advanced degrees in anthropology, was in creating ballets for the most popular American dance company ever. Few people realize that her company, without any government subsidy, was seen throughout the world by more foreigners than any other American dance company, a record held to this day. The only other American dance company that has been seen more than this company abroad is the Alvin Ailey American Dance Theater, and this company has accomplished this noteworthy task with the help of government subsidy which was unheard of during the time of Dunham.

Dunham created glorious dance that celebrated the spirit of African dance as performed in the mother country but more specifically as changed and adjusted in the many nations of the New World where Africans resettled and reshaped the original nature and forms of this material. The things that were created in Cuba, Haiti, Jamaica, Brazil and the United States interested Dunham most. She used what she learned from these countries to make theater that was primarily entertaining but also revealing of the national mixtures that African art forms went through in the New World.

Her great contribution was the creation of theater pieces based on authentic research in African countries. Her works are historic because they would be the first art works that used the authentic culture of these New World countries to build from in such works as *Shango* and *L'Agua*. *Choros* celebrated Brazil's African-based culture blended as it was with Portuguese and Indian influences. *Nanigo* celebrates the same African blending that Cubans produced in their music and dance. Her works brought a theatricalized form of African-American culture to a public who had never seen this type of dance and theater before.

To translate this "new" dance material into works Dunham had to create a dance technique for her company that would enable them to do these works. She had to create new dance techniques that would encompass the many movements and uses of the body that did not exist in Western dance or modern dance except in the social dances of African-American people. She is often credited with singularly enlarging the movement vocabulary of modern

Did you know?

Garth Fagan is an important American choreographer.

•
He is most popularly known for creating the choreography for *The Lion King* on Broadway, for which he received many awards, including the Tony Award.

•
He created a solo for Judith Jamison, *Scene Seen*, when she had her own dance company, the Jamison Project, in 1988.

•
The Alvin Ailey American Dance Theater commissioned him to choreograph *Jukebox* for Alvin.

dance more than any other choreographer. She is also credited with forming a basic technique of Broadway and jazz dance as we know it today.

The remarkable beginning of a Black tradition in modern dance can well be said to have begun with the first major works and masterpieces from the era of Pearl Primus and Katherine Dunham. The next era begins with the complete look into the Black American contemporary experience done by such choreographers as Talley Beatty, Donald McKayle, Alvin Ailey, Eleo Pomare and Carmen de la Rellade.

Talley Beatty created a shockingly contemporary work that for the first time used movements of street gangs to show their hostility and rebellion. This type of movement was later made famous by Jerome Robbins when he used it in the Broadway ballet *West Side Story*.

Donald McKayle examined how urban movement of youths could be expressed in dance in his *Games*. He looked at other aspects of Black movement style and feeling in his *Rainbow 'Round My Shoulder* and *District Storyville*.

Looking into his youth in the Southern Baptist church in Texas, the young choreographer Alvin Ailey created his masterpiece *Revelations*, an impressive piece of Americana that bears the same importance in modern dance as Martha Graham's *Appalachian Spring*.

Characteristic of most choreographers in the Black tradition is the tendency to search for dance movements to create their dances in the lives of people they know, something that has been a working practice of Talley Beatty from almost the beginning of his career and something this genius of dance still seems to practice to this day. His search has encouraged other choreographers of all races to follow this practice.

Black choreographers following these trailblazers have had the whole field of modern dance open to them. They have been able to develop deeper insights into the Black experience. African-American choreographers like Eleo Pomare, Dianne McIntyre, and Garth Fagan have been able to work creatively from a general cultural base such as Gus Solomons, Blondell Cuming, Bill T. Jones, Dwight Rhoden, Alonzo King and Ulysses Dove. The last avenue of this progression has been, it seems, total freedom.

It is noteworthy to say African-American modern dance has been impeded by critics who were misinformed, opinionated and outright racist. Much of this also still applies to art critics today who are not aware of the important role that Black artists have played in the development of American art, but it especially applies to those dance critics who are not aware of the Black tradition in the making of American modern dance.

Part V: Lesson Plans and Activities



Lesson Plans

The following lessons and activities offer suggestions intended to be used in preparation for attending this performance. Teachers may pick and choose from the cross-disciplinary activities and can coordinate with other subject area teachers. The lesson plans are meant as aids or guideline. You may wish to use several activities, a single plan, or pursue a single activity in greater depth, depending on your subject area, the skill level or maturity of your students, and your intended learner outcomes.

Learner Outcomes

- Each student will develop a feeling of self-worth, pride in work, respect, appreciation and understanding of other people and cultures, and a desire for learning now and in the future in a multicultural, gender-fair, and ability-sensitive environment.
- Each student will develop appropriately to that individual's potential, skill in reading, writing, mathematics, speaking, listening, problem solving, and examining and utilizing information using multicultural, gender-fair and ability-sensitive materials.
- Each student will become literate through the acquisition and use of knowledge appropriate to that individual's potential, through a comprehensive, coordinated curriculum, including computer literacy in a multicultural, gender-fair, and ability-sensitive environment.



Kennedy Center Teaching Artist Lenore Blank Kelner in the classroom

State of Michigan Content Standards and Benchmarks: Meaningful Connections with Alvin Ailey American Dance Theater

English Language Arts

Standard 5: Literature

All students will read and analyze a wide variety of classic and contemporary literature and other texts to seek information, ideas, enjoyment, and understanding of their individuality, our common heritage and common humanity, and the rich diversity of our society.

Early Elementary: Describe and discuss the similarities of plot and character in literature and other texts from around the world.

Later Elementary: Describe and discuss the shared human experiences depicted in literature and other texts from around the world. Examples include birth, death, heroism, and love.

Middle School: Identify and discuss how the tensions among characters, communities, themes, and issues and literature and other texts are related to one's own experience.

High School: Describe and discuss archetypal human experiences that appear in literature and other texts from around the world.

Standard 9: Depth of Understanding

All students will demonstrate understanding of the complexity of enduring issues and recurring problems by making connections and generating themes within and across texts.

Early Elementary: Explore and reflect on universal themes and substantive issues from oral, visual, and written texts. Examples include new friendships and life in the neighborhood.

Later Elementary: Explore and reflect on universal themes and substantive issues from oral, visual, and written texts. Examples include exploration, discovery, and formation of personal relationships.

Middle School: Explore and reflect on universal themes and substantive issues from oral, visual, and written texts. Examples include coming of age, rights and responsibilities, group and individual roles, conflict and cooperation, creativity, and resourcefulness.

High School: Analyze and reflect on universal themes and substantive issues from oral, visual, and written texts. Examples include human interaction with the environment, conflict and change, relationships with others and self-discovery.

Social Studies

Standard II-1: People, Places, and Cultures

All students will describe, compare, and explain the locations and characteristics of places, cultures, and settlements.

Early Elementary: Describe the basic characteristics of places and explain some basic causes for those circumstances.

Later Elementary: Locate and describe diverse kinds of communities and explain the reasons for their characteristics and locations.

Middle School: Locate and describe diverse kinds of communities and explain the reasons for their characteristics and locations.

High School: Describe how major world issues and events affect various people, societies, places, and cultures in different ways.

Standard III-3: Human/Environment Interaction

All students will describe, compare, and explain the locations and characteristics of ecosystems, resources, human adaptation, environmental impact, and the interrelationships among them.

Early Elementary: Describe the ways in which their environment has been changed by people and the ways their lives are affected by the environment.

Later Elementary: Explain how various people and cultures have adapted to and modified the environment.

Middle School: Explain how humans modify the environment and describe some of the possible consequences of those modifications.

High School: Describe the environmental consequences of major world processes and events.

Mathematics

Standard II-1: Shape and Shape Relationships

Students develop spatial sense, use shape as an analytic and descriptive tool, identify characteristics and define shapes, identify properties and describe relationship among shapes.

Elementary: Explore ways to combine, dissect and transform shapes.

Middle School: Generalize about the common properties of similar, congruent, parallel and perpendicular shapes and verify their generalizations informally.

High School: Compare and analyze shapes and formally establish the relationships among them, including congruence, similarity, parallelism,

perpendicularity and incidence.

Standard II-2: Position

Students identify locations of objects, identify location relative to other objects, and describe the effects of transformations (e.g., sliding, flipping, turning, enlarging, reducing) on an object.

Elementary: Locate and describe objects in terms of their orientation, direction and relative position, including up, down, front, back, N-S-E-W, flipped, turned, translated; recognize symmetrical objects and identify their lines of symmetry.

Middle School: Locate and describe objects in terms of their orientation and relative position, including coincident, collinear, parallel, perpendicular; differentiate between fixed (e.g., N-S-E-W) and relative (e.g., right-left) orientations, recognize and describe examples of bilateral and rotational symmetry.

High School: Locate and describe objects in terms of their orientation and relative position, including displacement (vectors), phase shift, maxima, minima, and inflection points; give precise mathematical descriptions of symmetries.

Lesson #1: Poetry Reading

Objective:

For students to use literary imagery to assist in creating movement.

Materials:

Xerox copies of the poem on the following page
Highlighters

Classroom Instructions:

1. Distribute copies of the poem.
2. Say that this poem was written by Maya Angelou, best known for the book *I Know Why the Caged Bird Sings* and her poem *On the Pulse of Morning*, performed at the first inauguration of President Clinton. She has been awarded the Pulitzer Prize. "For Alvin Ailey" was written as a eulogy (farewell) for Alvin Ailey at his memorial service following his death in 1989.
3. Tell the students that you will read the poem to them; as you read, they should highlight the words or phrases that they found most interesting, most powerful, or most emotional.
3. Read the interview aloud as students mark their favorite lines.
4. Tell the students that you will read the article a second time. This time, ask the students to join in and say their underlined parts aloud as you read.
5. Read the interview again. You should hear different voices joining you at different parts. Some moments may be silent but that other phrases might be read aloud by the class.
6. Lead the class in a discussion.
 - Why did certain phrases affect the majority of the class?
 - What made them choose particular phrases?
 - Do any of the phrases have anything in common?
 - What did they learn from the phrases about discrimination?
7. Divide the students into small groups (groups of three are ideal). Assign each group a stanza or two. Have them decide on the words and images they like best. Encourage them to find a movement for each item they underlined. After they have the movements, how can they link them together so they flow like water instead of being choppy?
8. As you or a student reads the poem, have the groups perform their movements.

For Alvin Ailey by Maya Angelou*

When great trees fall
Rocks on distant hills shudder
Lions hunker down in tall grasses
And even elephants lumber after safety.

When great trees fall
Small things recoil into silence
Their senses eroded beyond fear.
They have, on hell hot days in lost gone years,
Stood beneath the branching
Secreted from the sun's probing fingers
Sheltered away from the sky's pelting downpour.

When great souls die
The air around us becomes light, rare, sterile.
We breath briefly, our eyes see briefly
With a hurtful clarity.
Our memory, suddenly sharpened
Gnaws on kind words unsaid
Promised walks never taken.

Great souls die and our reality
Bound to them, takes leave of us.
Our souls, dependant upon their nurture,
Now shrink, wisened
Our minds formed and informed
By their radiance, fly away.

We are not so maddened as much as
Reduced to the unutterable ignorance
Of dark, cold caves.

Yet when great souls die
After a period, peace blooms
Slowly and always irregularly
Spaces fill with a kind of soothing vibration
Our senses restored, never to be the same
Whisper to us
They existed
They existed
We can be
Be and be better
Be and grow free
Be, for they existed.

Lord help us.
Give a look at him
Don't make him dress up in no
nightgowns, Lord
Don't put no fuss and feather on his
shoulders, Lord
Let him know it's truly heaven
Let him keep his hat
His desk and everything
Let him have spats and canes
And Lord
Give him all the pliés he needs into
eternity.

* Maya Angelou, Pulitzer prize-winning novelist, poet, director and actress wrote this eulogy in the form of a poem at the ceremony celebrating the life of Alvin Ailey, which took place at St. John The Divine Cathedral shortly after his death in 1989. Maya Angelou is known for writing the following books: *The Heart of a Woman*, *Wouldn't Take Nothing for My Journey Now*, *I Know Why the Caged Bird Sings*, and *Still I Rise*, among many others.

Lesson 2: Movements from *Revelations*



"I've Been 'Buked" from Part

Objective:

For students to better understand *Revelations* and Ailey's style by recreating some important movements.

Materials:

Study video

VCR

Plenty of open space for movement

Classroom Instruction:

1. Allocate three viewing sessions, one for each of the three main sections of *Revelations*.

2. *Revelations* is the second part of the study tape. As described earlier in the guide, it is divided into three major sections, each of which have 3 or 4 song-length dances.

3. Show the video one song at a time. After each, lead a discussion on what the students saw. Encourage students to describe their favorite parts using these three dance elements:

- TIME (how fast or slow do the dancers move?)
- SPACE (do the dancers stay in one part of the stage or move all over? Are they near or far from each other? Is their body tall, taking up a lot of space, or small, taking up very little?)
- ENERGY (what's the mood? Do the dancers look angry? Sad? Are their movements sharp? Soft? Flowing?).

4. After the following sections, have your students identify the most important poses and recreate them. You may wish to play the tape along with their recreation. Successful songs might include

- The opening pose from "I've Been Buked" in Part I(bodies standing in a triangle shape with hands and fingers up in the air, then sinking low with arms posed up like wings)
- "Wade in the Water" in Part II, featuring the woman with the umbrella



"Wading in the Water"



"I Want to Be Ready"
from Part II

with the fabric representing water

• "I Want to Be Ready" in Part II(male solo in white t-shirt and pants in which he struggles to get off the ground)

• "Rocka My Soul in the Bosom of Abraham" (women with hats, fans and stools, men in vests).

4. Divide the class into small groups. Ask each group to choose a favorite movement to create and to add a new beginning movement and a new ending movement they design themselves. If time permits, you



"You May Run On"

Objective:

For students to practice abstract thinking skills via comparison.

Materials:

Xerox copies of photographs on next page and of Venn Diagram
Pencil
Overhead projector and marker for creating Venn Diagram with class

Classroom Instruction:

1. In the *Revelations* descriptions earlier in this guide, you learned that Alvin Ailey used some sculptures as part of his inspiration for the opening section of the dance, the “I’ve Been ‘Buked” section. With younger students, lead a discussion of what an inspiration is. You may wish to substitute words or phrases like, “What about these sculptures gave Alvin Ailey the ideas for “I’ve Been ‘Buked”?” or “How did Mr. Ailey get ideas from the statues?”

2. Distribute copies of the photographs on the next page. Talk through each photograph with the students:

Left column:

The Burghers of Calais by August Rodin. (Rodin’s best-known sculpture is *The Thinker*; a copy of *The Thinker* sits on the front steps of the Detroit Institute of Arts.) Burghers are government leaders. Hundreds of years ago, Calais was under siege; the burghers agreed to sacrifice themselves in order to save the villagers. Unlike many works of art of this time period, the burghers look sad and defeated instead of like brave military heroes. Encourage students to see the bowed heads, the single raised hand, the different directions in which the heads look and the amount of space between each figure. All of the figures are men.

Reclining Figure by Henri Moore. Moore is a sculptor of the mid-20th century. He is best known for curved figures like this. Instead of carving an exact copy of a human body, he instead liked to show general body shapes and curves. For example, in this work, it is easy to figure out which part is the head and arm, but figuring out the rest takes some guesswork. Does the slash on the head look like one eye? Two eyes?

King and Queen by Henri Moore. This is unlike a lot of Moore’s works because its figures look more like humans than the *Reclining Figure* does. Still, notice the shoulders, waist, and sitting posture: they are a bit unrealistic. The figures look flat, almost like folded paper dolls. The figures appear to be sitting on the park bench and looking out on the water.



I’ve Been ‘Buked



“I’ve Been ‘Buked” from Part

Right Column:

Top photo: The opening pose for “I’ve Been Buked,” the first movement of the *Revelations* piece. As you can see in the video, this is the picture that the audiences sees as soon as the curtain goes up. Encourage students to see the triangular shape, the symmetry, the raised hands and extended fingers, the costume choice and that there are both men and women in the pose.

Bottom photo: The second pose for “I’ve Been Buked.” The body shapes here are wide and curved instead of tall and thin as in the top photo. Encourage students to see the symmetrical pattern (is it exactly symmetrical?), the head positions, the pointing feet, the curved arms and where the dancers are looking.

2. Decide on an artwork from the left column and a photo on the right column to compare and contrast.

3. Distribute the Venn Diagram handout. Explain that a Venn Diagram is a way of sorting out ideas. The left section is for ideas that are true only for the artwork on the left side. The right section is for ideas that are true only for the artwork on the right side. The middle section (some kids call this “the body of the butterfly”), where the circles intersect, is the place to put ideas that are true for both sides.

4. Using the overhead projector displaying a Venn Diagram, work as a class to fill in different sections. Older students with better-developed abstract thinking skills might work on their own or in small groups and reconvene as a class to share ideas later in the class.

5. Follow-up assignment: Ask students to look through art, architecture or nature photography books. When they find an image that intereststhem, create an inspired work of art: a drawing, a poem, or hopefully a dance

Inspirations



The Burghers of Calais by Auguste Rodin



Reclining Figure by Henri Moore



King and Queen by Henri Moore

Revelations

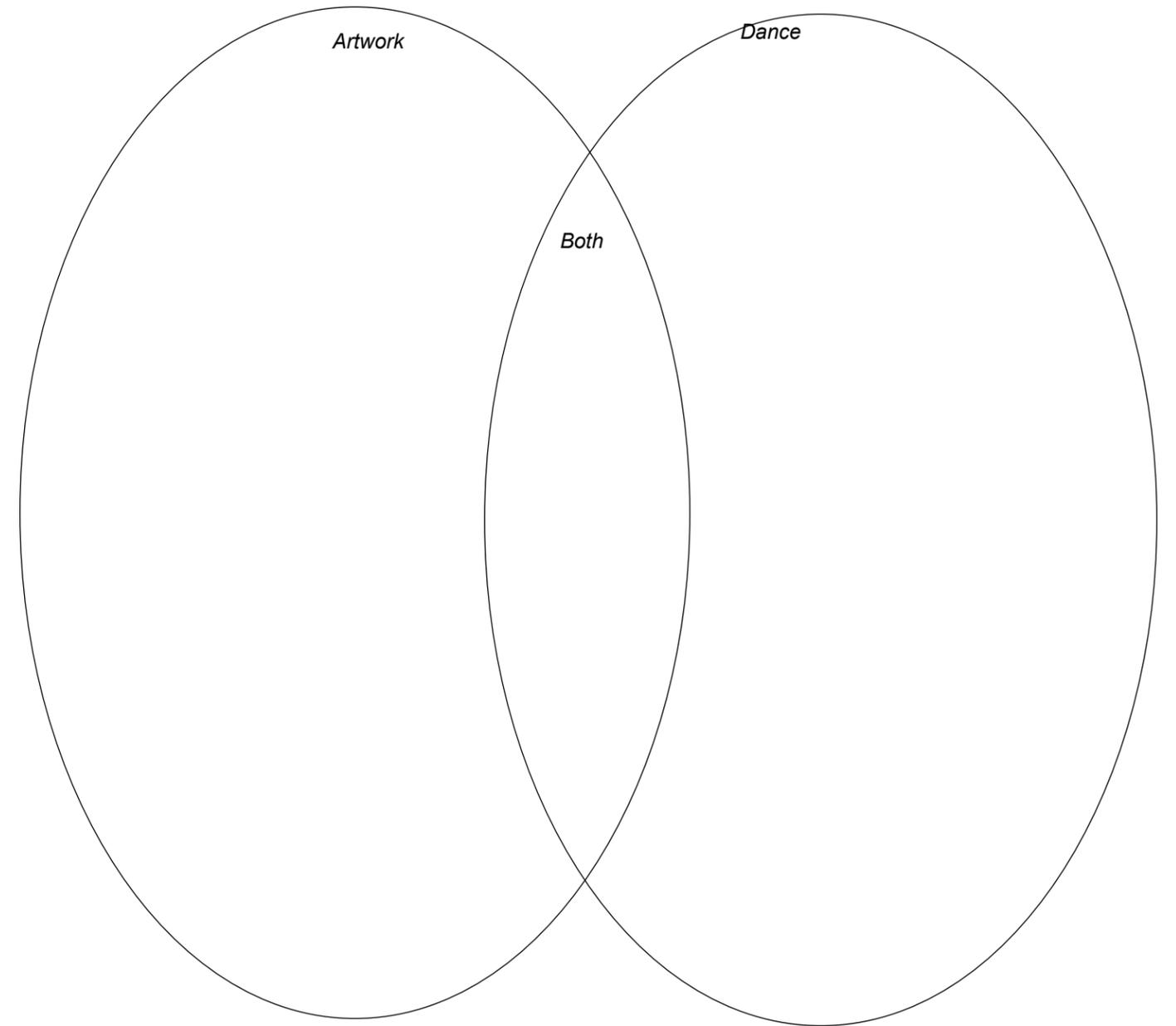


"I've Been Boked" from the Pilgrims of Sorrow section of Alvin Ailey's *Revelations*



"I've Been Boked" from the Pilgrims of Sorrow section of Alvin Ailey's *Revelations*

Venn Diagram: Compare and Contrast



Lesson 4: Time, Space and Energy



“Sinner Man” from Part II of *Revelations*.
What is the energy of these dancers?



“Wade in the Water” from Part II of *Revelations*.
Do these dancers use high space or low space? Wide space or narrow space?



Do you think her time is fast or slow?

Objective:

For students to explore the three elements of dance: time, space and energy.

Materials:

Open space for movements
Index cards
Pencils

Classroom Instruction:

1. Review the three major elements of dance: time, space and energy. (See Lesson 2 and the list of dance terms for assistance.) Give examples of each on the board. You may wish for students to add to this list

- TIME (How do you move in time? fast, slow)
- SPACE (do you take up a lot of space or a little? tall, thin, high, low, wide)
- ENERGY (How do you carry out the movement? happy, sad, bouncing, stomping, angry, frustrated, heavy-stepped, flowing, sharp, light-stepped)

2. Ask the students to act out the following activities. The correlating dance element is included in parentheses:

- walking happily (energy - bouncing)
- walking angrily (energy – stomping, scowling, crossed arms)
- walking while scared (energy – fear, choppy or nervous energy)
- crawling (space - low)
- reaching up to grab something on a high shelf (space – high, thin)
- fast jumping jacks (time – fast)
- wading through a deep pool of maple syrup (time – slow)
- hands out like an airplane (space – wide)
- walk like an elephant (space – wide; time – slow)
- move like a bee (time – fast; space – small)

3. Now ask students to write down one “time” example (i.e., fast or slow), one “space” example (high, low, wide, narrow, etc.) and one “energy” example (flowing, sharp, happy, sad) on an index card.

4. Students can trade cards with a partner and have the partner carry out

Lesson 5: Ailey Newspaper

Objective:

For students to practice research and narrative writing skills and to make and write critical judgments.

Materials:

Local newspapers
Pencils
Paper
Articles from study guide (“Company History” and “Judith Jamison” are good starting points)

Classroom Instruction:

1. As a class, study a local newspaper. Ask students the following questions:

- Where do we find the title of the paper?
- Where do we figure out how much it costs?
- Where can we discover where the newspaper is published?
- How can I tell how the information is sorted?
- Which articles are made up of facts?
- Which ones have opinions?
- Which stories have photos? The important ones? Boring ones? Famous ones?
- Where are the staff members listed?

2. When students are familiar with these important features of a newspaper, explain that they will create an Alvin Ailey newspaper as a team. They will get to decide the newspaper’s title, cost, and city of publication. Their paper should have a staff list with the team members’ name. Depending on your students’ age and the time you have for this project, you may wish for students to include fun elements like weather, horoscopes, pictures, advice, or advertisements.

3. Explain that part of the newspaper will be written before seeing the performance. These will be the news stories: at least two stories that tell the facts. For example, students might read the “Company History” and “Judith Jamison” articles to retell the life stories of Mr. Ailey, Ms. Jamison or the Ailey company. Pass out those articles to each group.

4. Technology option: If you have access to an Internet computer lab, you can ask the students to pull up the study guide on the UMS website. You will need Adobe Acrobat software to view it. Direct the students to www.ums.org. Click “Education from the top menu” then “Teacher Resource Guides” on the side menu. Finally, click on the Ailey Teacher Guide hotlink in the middle of the page.

5. Remind students of these important rules for news stories:
- News stories have facts only.
 - News stories start with the biggest, most important information first.
 - Save the details for later in the story.
 - News stories should answer these questions:
 - WHO? Who is this story about?
 - WHAT? What did this person do? Or what happened to this person?
 - WHEN? When did events happen? This can be time of day, when a person was a certain age, or a specific day, month, or year.
 - WHERE? Where did the major events take place? In the bathtub? In Texas? In a church?
 - WHY? (for older students) Why did the events happen?
6. After the performance, add a critique article to the newspaper. Critiques are also called reviews. Good reviews include the following:
- Background information to familiarize your reader with what you saw:
 - Name of the group that performed (fact)
 - What pieces they danced (fact)
 - What the dancing, stage or costumes looked like (fact)
 - What you think the dance was about (if you can include a few facts from this guide, that's great, too!)
 - Your opinion. Keep a polite attitude, even if you dislike the work.
 - What did you think about the dance?
 - How did it make you feel?
 - Did others seem to enjoy it?
 - Did the dancers look beautiful, like dancing was easy for them?
 - Or did they look out of breath and worn out?
 - Did the music match the dance?
 - Did the costumes, scenery and lights match the dance?
 - What your opinion was about the dance
7. If you wish to extend the project you may add
- Weather (what was the weather like on the day of the show?)
 - Horoscopes (Design predictions for dancer horoscopes)
 - Pictures/illustrations with captions
 - Advice column (How to be a good audience member?)
 - Advertisements (for your school, your field trip, the Alvin Aile American Dance Theater, Phases, Revelations, UMS, The

Bibliography/ Recommended Reading

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- Jamison, Judith. *Dancing Spirit*. Garden City, NY: Double Day, 1992.
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- McDonagh, Don. *The Complete Guide to Modern Dance*. Garden City, NY: Doubleday & Company, Inc. 1976.
- Newman, Richard. *Go Down, Moses: Celebrating the African American Spiritual*. Potter/Publisher: New York, 1998.
- Schoener, Allan, ed. *Harlem on My Mind: Cultural Capital of Black America, 1900-1968*. New York: Random House, Inc., 1968.
- Terry, Walter. *The Dance in America*. New York: Harper & Row, Publisher, 1956.
- Children's Book**
- Probosz, Kathilyn Solomon. *Alvin Ailey, Jr.* Bantam Skylark: New York, 1991.

Audio/Visual Resources

Videos

Ailey Dances

Features four of his most critically acclaimed works: "Cry," "The Lark Ascending," "Revelations," and "Night Creatures." Recorded live at New York's City Center, with introductions by Artistic Director Judith Jamison. Available for purchase through Kultur Performing Arts Video cassettes, 121 Highway 36, W. Long Branch, NJ 07764 (201)229-2343.

An Evening With Alvin Ailey American Dance Theater

Includes performances of "Divining," "Revelations," "The Stack-Up," and "Cry." Available for purchase through Home Vision, 5547 N. Ravenswood Avenue, Chicago, IL 60640 (800) 826-3456.

Dancemaker

An anatomy of a modern dance production, *Dancemaker* follows choreographer Judith Jamison and her troupe, the Jamison Project, from first auditions to opening of "With Us," a world premiere celebrating the newly-formed University of the Arts. Available through WHYY-TV12, Attn: Art Ellis, 150 N. Sixth Street, Philadelphia, PA 19106 (215) 351-1200.

CDs - Audiotapes

Alvin Ailey American Dance Theater:

A Musical Retrospective on 40 Years of Dance.

Includes the complete score to *Revelations*. Two CD Boxed set, 1998.

Wade in the Water: African-American Sacred Music

World Wide Web Resources

University Musical Society

www.ums.org

Arts League of Michigan

www.artsleague.com

Detroit Opera House

www.motopera.org

Alvin Ailey American Dance Theater

<http://www.si.edu/resource/faq/nmah/ailey.htm>

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

<http://www.arts-online.com/ailey.htm>

Modern Dance

<http://users.aol.com/aablisting/modern.htm>

<http://www.columbia.edu/~jw157/arthur.hall.html>

http://expert.cc.purdue.edu/~jjw/dance/dance_links_performance_listings.html

http://www.ft-wayne.in.us/arts/dance_collective/dc_other.html

<http://www.danceonline.com/>

<http://www.newdance.com/newdance-ns.htm>

<http://www.danceheritage.org>

African-American Heritage and Culture

www.scholastic.com

Community Resources

There are many community resources, people, and organizations that can enhance your in-class activities. Listed below are a number of contacts who could be involved as you teach about art, dance and the Alvin Ailey American Dance Theater.

Ann Arbor Art Center

117 West Liberty
Ann Arbor, MI 48108
734-994-0067

Ann Arbor School for the Performing Arts

4090 Geddes Road
Ann Arbor, MI 48103
734-995-4625
<http://community.mlive.com/cc/arts>

Arts League of Michigan

1528 Woodward Avenue, Suite 600
Detroit, MI 48226
313-964-1670
www.artsleague.com

Detroit Dance Collective

23 E. Adams
Detroit, MI 48226
313-965-3544

Detroit Opera House

1526 Broadway
Detroit, MI 48226
313-961-3500
www.motopera.org

Michigan Theater and Dance Troupe

24333 Southfield Road
Southfield, MI 48705
248-552-5501

Swing City Dance Studio

Susan Filipiak, Director
1960 S. Industrial
Ann Arbor, MI 48104
734-668-7782

University Musical Society

University of Michigan
Burton Memorial Tower
881 N. University
Ann Arbor, MI 48109-1011
734-615-0122
umyouth@umich.edu
www.ums.org

University of Michigan Department of Dance

3501 Dance Building
Ann Arbor, MI 48109-2217
734-763-5460

Walk and Squawk Performance Project

at the Furniture Factory
4126 Third Street
Detroit, MI 48244
313-832-8890
www.walksquawk.org

For a complete listing of arts/service organizations that can be invited into your classroom, please contact the Michigan Association of Community Arts Agencies at 1-800-203-9633 or <http://www.macaa.com>

Letters, Drawings and Reviews

After the performance, please conduct follow-up activities with your students. Have students think about, discuss, and internalize the production they've just seen. Please have the students create drawings or write thank you letters and reviews. These items will be shared with artists and the sponsors who make these performances possible. Encourage the students to be as imaginative and creative as possible!

**Send drawings, letters and reviews to:
Youth Education Program
University Musical Society
Burton Memorial Tower
881 North University Avenue
Ann Arbor, MI 48109-1011**

