



Modern Dance  
+  
African-American Spirituals  
+  
Story and Emotion  
=  
Alvin Ailey American Dance Theater



Thursday, April 23 & Friday, April 24, 2015  
Zellerbach Hall, University of California Berkeley

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## How to use this Guide

If you have photos or lesson plans to share, please let us know! Use #alvinaileyatcal

We invite you to challenge yourself and your students to think with the curiosity and passion of the arts. This engagement guide is organized around 4 key artistic practices (as identified by the National Coalition for Core Arts Standards at <http://nccas.wikispaces.com/>)



**Investigating:** Questioning, exploring and challenging.

**Imagining:** Opening the door to what's possible, and even to what seems impossible.

**Creating:** Making artistic choices with a work of art in mind.

**Connecting:** Reflecting on both process and product and making connections to other aspects of life and study.

You'll find links to specific subjects that you or your students may want more information about. The body of the Engagement Guide invites exploration before and after the performance, giving each student tools to make personal and meaningful connections during the show.

**Artistic Literacy:** Having enough knowledge and understanding of an art form to participate in it authentically—that's what we mean by artistic literacy. We think that means something different than knowing the names of all the different instruments musicians might play, or being able to reproduce the exact melodies you might hear during a show, though those things are also fun and interesting and relevant. To us at Cal Performances, artistic literacy means you and your students will have a significant glimpse into the artistic process and will have a chance to try to solve the problems the artists aim to solve creatively. It means that the next time you see a performance, you'll be able to use these same insights to connect with a work of art through the artist's process and that this will deepen your experience as an audience member.

The artistically literate student audience comes to understand that every artist draws from a core set of concepts skillfully chosen and applied in performance to create a work of art both unique to the artist, and connected to other works of art.

And along the way, we hope that students of all ages—and their teachers and adult mentors—will be inspired to experiment with artistic decision-making and creativity themselves.

## Enjoy the show!

*Rica*

*Rica Anderson*

*Education Programs Manager*

*Sabrina*

*Sabrina Klein*

*Director of Academic Engagement*

# Your ★ STARRING Role in the Theater



As an audience member, you are a STAR, too! You play an important role in the performance community. The artists need YOU in order to give you their best work.

## S.T.A.R. Audiences

**S = Support** the artists by being attentive and focusing on the performers.

**T = Tune in:** listen and watch for understanding (and for The Nile Project, keep your ears and eyes open for how the artists are listening to and supporting each other).

**A = Appreciate** the performers by clapping at the right time. For example, when a scene or dance ends, or when the stage lights fade to dark.

**R = Respect** the performers and other audience members. At a performance, you, the others in the audience and the artists are sharing this experience together and are part of a performance community. Think about ways you can best support the community's performance experience.

We know you will be a STAR today and will help you classmates shine too!

# About Alvin Ailey and the Alvin Ailey American Dance Theater



Born in Rogers, Texas, on January 5, 1931, Alvin Ailey spent his formative years going to Sunday School and participating in The Baptist Young Peoples Union – experiences that inspired some of his most memorable works including *Revelations*. At age 12, he moved to Los Angeles and, on a junior high class field trip to the Ballet Russe de Monte Carlo, fell in love with concert dance.

Ailey began his dance training with Lester Horton and studied with pivotal modern dance figures including Martha Graham, Doris Humphrey, Charles Weidman, Hanya Holm and Karel Shook. In 1958, Alvin Ailey founded the Alvin Ailey American Dance Theater, which made its debut at the 92<sup>nd</sup> Street YM-YWHA in New York. His

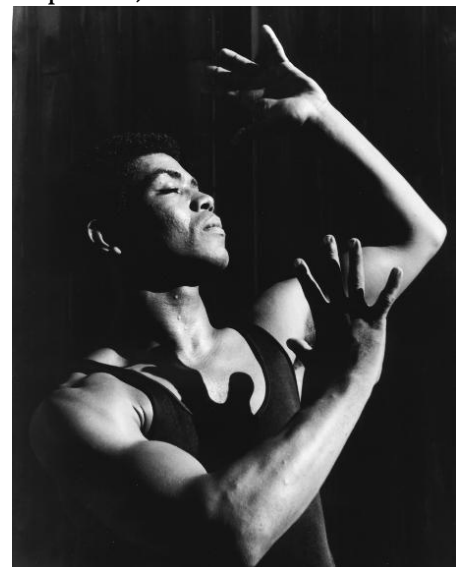
vision was to create a company dedicated to enriching American modern dance, preserving the uniqueness of black cultural expression, and making works that were resonant and accessible. He famously said, “Dance is for everybody. I believe that the dance came from the people and that it should always be delivered back to the people.”

In 1960, Ailey choreographed the now classic *Revelations*, based on the religious heritage of his youth. Although he would create some 79 ballets, he maintained that the company was not a repository for his work exclusively. The company’s varied repertory includes works by dance pioneers as well as emerging, young choreographers.

Founded in 1969, the Alvin Ailey American Dance Center today has over 3,500 students from every part of the world. The company’s long-standing commitment to arts education includes free performances, lecture/demonstrations, workshops and master classes offered all over the world. AileyCamp, a unique national program, brings underserved youngsters to a full-scholarship summer day camp that combines dance classes with personal development, creative communications classes and field trips. The **Berkeley/Oakland Ailey Camp at Cal Performances** is now entering its 14<sup>th</sup> year.

Alvin Ailey died on December 1, 1989. With his death, American dance lost one of its most luminous stars. Anna Kisselgoff of *The New York Times* wrote of Ailey, “you didn’t need to have known Alvin personally to have been touched by his humanity, enthusiasm and exuberance and his courageous stand for multiracial brotherhood.”

Judith Jamison, one of Ailey’s chief dancers, became the company’s director after Ailey’s death and led the company for 22 years. In July 2011, Robert Battle became the company’s new artistic director. Today, he continues Ailey’s commitment to bring dance back to the people.



# SchoolTime Performance

## *Revelations*

Choreography by Alvin Ailey, 1960

Music: Traditional Spirituals and Gospel

### **Pilgrims of Sorrow**

"I Been 'Buked"

"Didn't My Lord Deliver Daniel"

"Fix Me Jesus"

### **Take Me to the Water**

"Processional/Honor, Honor"

"Wade in the Water"

"A Man Went Down to the River"

"I Wanna Be Ready"

### **Move Members Move**

"Sinner Man"

"The Day is Past and Gone"

"You May Run On"

"Rocka My Soul in the Bosom of Abraham"



### **Excerpt: Autobiography of Alvin Ailey, "*The Inspiration for Revelations*"**

*Revelations* began with the music. As early as I can remember I was enthralled by the music played and sung in the small black churches in every small Texas town my mother and I lived in. No matter where we were during those nomadic years, Sunday was always a churchgoing day. There we would absorb some of the most glorious singing to be heard anywhere in the world.

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 to 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 a 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*. My plan was to make *Revelations* the second part of an all-black evening of dance.





## ***Odetta***

Choreography by Matthew Rushing, 2014

Music: Odetta, Dr. Ysaye M. Barnwell

*Odetta* celebrates the music of the civil rights folk singer and Civil Rights activist. Born in 1930, Odetta Holmes (*pictured right, at Radio City Music Hall in 2003*) discovered folk music in San Francisco and said that it was this music that taught her about the “human spirit.”

Odetta’s music has been called the “Soundtrack of the Civil Rights Movement,” and choreographer Matthew Rushing, a long time Ailey dancer, created a performance that honors her legacy. When President Bill Clinton awarded Odetta the National Medal of Arts and Humanities in 1999, he remarked, “Odetta reminds us all that songs have the power to change the heart and change the world.”

See excerpts of *Odetta* at <http://www.alvinailey.org/odetta>.



## Cal Performances in the Classroom Study Guide

If you have photos or lesson plans to share, please let us know! Use #AlvinAileyatcal

### Alvin Ailey American Dance Theater

*How do the dancers of Alvin Ailey American Dance Theater use their bodies to tell the stories and evoke the emotions that are based in the music they dance to?*

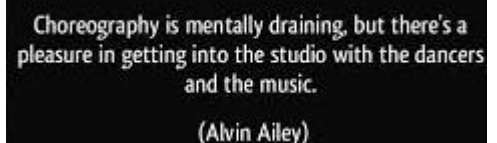
### Artistic Concept: Dance and Music Working Together

Dance doesn't require music. Dancers can move their bodies to tell stories or show emotions without any music at all. But music adds a different aspect to dance. And music with lyrics that tell their own story often inspires dancers—and in turn, gives different meaning to the music itself. It's a reciprocal relationship, that is, it's a relationship of giving and taking back and forth to each art form, so that each one is enriched and influenced by the other. For artists like the Alvin Ailey American Dance Theater company, the movement in the dance and the rhythms and words of the music express together a single artistic vision.

It's this relationship between the music and the dance that we want to take a deeper look at while experiencing the performances of *Odetta* and *Revelations*. Both choreographers (Matthew Rushing for *Odetta* and Alvin Ailey for *Revelations*) were inspired by the music they chose, because the music had real meaning for them. They knew that the music changed people who heard and sang it when it was created, that it played an important role in history as a way to send messages and motivate people both during the time of slavery and the Civil Rights movement, and that this music continues to change and inspire people. So the choreographers explored through their own language of dance how the music inspired and changed them and others, and how music can serve as a bridge connecting us with our past.

The most exciting relationship between music and dance happens for us in the audience. As we watch and reflect and see the dance movements and hear the music, we can experience how the “language” of the music and the “language” of the dancers make a whole new language that is *Odetta*, or *Revelations*, or a different piece of dance we might watch at some other time. We put together in our hearts and minds the way the two art forms—music and dance—engage with one another and create that reciprocity that makes the live performance so exciting.

We could listen to the music alone, or watch the dance in silence, and they'd both be quite interesting. But when they come together, both art forms are richer and more complicated and offer us, the audience, a new way to experience both the music and the language of dance. Dance and music flow together to make works of art that challenge us to think more deeply about the ideas, emotions and stories that emerge.



Choreography is mentally draining, but there's a pleasure in getting into the studio with the dancers and the music.

(Alvin Ailey)





### About Modern Dance and Ailey's Choreography

Modern dance developed in America nearly 100 years ago as a reaction against the rules and structure of ballet. In ballet, dancers appear weightless and perform elegant steps that were created hundreds of years ago. Modern dancers embrace gravity and create choreography from everyday movements like walking, skipping, running, and falling.

Ailey carefully observed ordinary people as they moved, then chose movements that had the most meaning for him and put them together in a dance. His unique choreographic style was influenced by three modern choreographers— Lester Horton, Katherine Dunham and Martha Graham.

- **Lester Horton's** dancers used as much space as possible while turning, bending, and jumping across large distances.
- **Katherine Dunham** incorporated Caribbean, African and American cultural dance styles to create unique movements.
- **Martha Graham's** dance technique was built on contraction (becoming smaller and more pressed together) and release—movements that imitate the act of breathing. In a contraction, the dancer exhales and curves the spine; in a release, the dancer inhales and lifts the chest.

### About Spirituals

The songs used in *Revelations* are called spirituals. These are folk songs describing personal religious experiences. When Africans were brought to America as slaves, they lost their traditional music as well as their freedom. They added African chants, rhythms and harmonies to the Christian songs they learned and created spirituals. Today, people sing spirituals to raise their spirits, strengthen their faith, and create a sense of community. There are two kinds of spirituals:

- **Sorrow songs** are sung slowly and sadly and tell of the heavy burden of slavery and the belief that better days are coming.
  - **Jubilees** are faster, upbeat songs based on Bible stories celebrating victory and joy.
- Spirituals came to serve many purposes for the slaves:

- **Work**—Singing spirituals made work less boring and set a rhythm for actions like picking or digging. Slave owners liked the singing because it made the slaves more productive.
- **Worship**—At night, after the owners were asleep, the slaves would go out into the woods (their invisible church) and worship. Spirituals were a big part of their religious ceremony.
- **Entertainment**—At the end of a long day, slaves would often sing spirituals for relaxation.
- **Code Songs**—Communication through spirituals, often helped slaves escape. For example, a hidden message in the song “Deep River” led hearers to a meeting at the river. “Wade in the Water” warned an escaped slave to go into the river so bloodhounds couldn’t follow his scent.



The Fisk Jubilee Singers started out after the Civil War as a group of young college students (most of them still teenagers) singing so-called “slave songs” in order to raise money for their new school, the Fisk Free Colored School in Nashville, Tennessee. They were so popular they ended up touring all over America, including at the White House, and in Europe for more than 7 years. They come home to save their school, later renamed Fisk University, with the money they had made singing and having made the African-American spiritual a well-respected form of music all over the world.

## What to Look for in the Dance

All dances contain the principles of choreography: putting movements together artfully in interesting, thought-provoking or inspiring ways.

Many things are happening at once in *Revelations*, though expression of an idea is paramount. In some cases the choreographer tells a specific story with movement. In other cases, movement implies a story through phrases that evoke an “image” of some familiar aspect of life. Even when a choreographer makes an abstract dance, audience members interpret it to “make sense” in human terms. A human being watching a human being move equals a human experience of some kind. Audience members do not necessarily need to have had first-hand experience with the subject depicted in the dance nor understand it, but the image will resolve itself into something that we recognize as being generated from life.

*Revelations* is such a dance. It is a suite of dances that tells the story of a community of people through vignettes composed of large and small groups, trios, duets, solos, and various groupings of these dance forms. In *Revelations*, concepts such as oppression, dignity, hope and determination, and emotions like sorry, anger, fear and joy, are embodied and expressed through combining moving human forms in isolation and in relationship to one another.

What follows is a list of specific dance gestures from *Revelations*. While watching the performance, see if you can recognize moments listed on the next page, and discuss the concepts or emotions being depicted. As everyone has a unique frame of reference, a particular moment may say something different to different individuals. The dance is rich with imagery; the list here contains but a few of them. Have your students make note of which scenes particularly stand out to them in order to spark a class discussion following the performance.



## Eleven Things to Look for in *Revelations*

1. **The “bird” pose.** Look in “I Been Buked,” “Daniel,” “Fix Me,” “Procession,” “Wade,” “You May Run On,” “Rock-a-My-Soul” for the bird pose performed as a group or individually throughout.
2. **Praying:** Notice the number of different ways *Revelations* depicts praying. Think about how it is portrayed and why and where it is done.
3. **Falling to the floor in grief and despair:** Look in “I Been Buked,” “Daniel,” “Fix Me,” for falling and grief and despair.
4. **Rising into the air in hope:** One woman is so overcome with despair she faints twice, but in the end she ascends toward the sky as if on wings.
5. **Looking for a place to hide:** In one section, several dancers try to hide from consequences of their irresponsible actions.
6. **A man and woman clear away evil spirits:** A man (with a twig and scarf) and a woman lead the Processional to cleanse the way for a couple on their way to be baptized.
7. **Three people walk into a river:** A blue scarf depicts water. Look for wading and splashing movements.
8. **A man crawls on the floor in determination:** He moves with great effort, deliberation, tentativeness, supplication and triumph.
9. **Several women and men carry stools:** Note the greetings and exchanges of people gathering at a church meeting one hot summer evening. Languidness turning to energetic excitement, and then to stately decorum.
10. **The women playfully chastise the men:** Note the piercing looks, wagging and pointing of fingers and fans.
11. **The company is swept away in joy:** A crescendo of bodies, sweeping arms, gathering arms, then spreading arms wide to the heavens as they travel around the stage, ending in tight contraction of the body into a breathtaking release.



## ARTISTIC CONCEPT: MUSIC AND DANCE TOGETHER

### Engagement Activity #1

#### Guiding Questions

- How can the words in a song, or a song's quality or energy inspire dance movements?
- How do movements in a dance change the way we experience music?

#### Artistic Literacy Tool Box

Music lyrics as an artistic tool: how the words in songs might inspire dance

#### Overview

Time needed: 15 mins (can be extended with layers of exploration)  
Students will explore the connections and reciprocal relationships between music and the dance it inspires.

#### Supplies and Prep

Writing implements for students.

Video player to show [overview](#) from *Revelations* (2:53 min)



#### Instructions

- Step 1** Tell your students: One of the dances we'll be seeing at the Alvin Ailey Dance Company is a set of dances that, taken altogether, is called *Revelations*. Within *Revelations* are several shorter dances that all add up to one piece. Each section has within it several different types of music.
- Step 2** We have a short 3 minute video that shows small segments with the different kinds of music the dancers will be dancing too. Let's watch AND listen and see what we notice. The music will change 7 times as we watch, and you'll notice that the dances change too.
- Step 3** Show video. If link above doesn't work, go to <http://www.alvinailey.org/about/company/alvin-ailey-american-dance-theater/repertory/revelations#>
- Step 4** What did you notice about the different dances and pieces of music? What things changed between pieces (costume colors, number of dancers, slower or faster movement).

- Step 5** Where did you see the dancers movements and the music mirror or match each other, and where did they diverge? Where did you see the dancers physically embody an image or emotion that the music only suggested?
- Step 6** Did you see stories starting to be shown in these short clips *Revelations*? What do you guess the stories might be about? How do the music, lyrics, movements and staging work together to tell these stories?

**If there's time, show the video a second time. What did you notice that was different for you? Were you able to see and hear differently? Why do you think that is?**

- Step 7 Final note to your class:** The dancers use their whole bodies to tell stories and convey emotions. What movements catch your eye? What are the dancers responding to or relating? What is interesting to you about these movements and the music?



## ARTISTIC CONCEPT: EXPRESSIVE LYRICS AND DANCE

### Engagement Activity #2

#### Guiding Questions

- How does movement embody ideas in lyrics or poetry?
- How can dancers bring sung or spoken words alive?

#### Artistic Literacy Tool Box

Dance/movement: the “language” of dance can be informed by the “language” of poetry or lyrics



#### Overview

Time needed: 20-30 minutes (can be extended with layers of exploration)

Students will receive a brief explanation and demonstration of the process, and then have an opportunity to create a short phrase of movement based on a fragment of written text.

#### Supplies and Prep

Writing implements for students.

Copies of Maya Angelou’s *On the Pulse of Morning* (segment) for grades 6-12

Copies of Langston Hughes’ *The Blues* or Maya Angelou’s *Life Doesn’t Frighten Me at All* for grades K-5.

**Step 1** Using a developmentally appropriate poem which is rich in imagery, pass out a copy to each student. Read the poem out loud first so everyone can hear the words. Ask the students what action words they heard or read (verbs). What are the descriptive words (adverbs or adjectives)? These words are all useful to inspire us to think about movements in our bodies that can make the words alive. Put vocabulary words on the board for shared learning.

**Step 2** With a partner, ask students to mark their copy of the poem in order to find words or phrases that might inspire movement or dance. *Descriptive words and phrases* are italicized, **action words and phrases** are in bold, and key words suggesting the quality of movement, underlined. With just these phrases, one can construct a short dance. (See example in Maya Angelou’s poem *On the Pulse of Morning* below.)

Analyze text for action words, and words that suggest:

- Any kind of movement with your head, body, arms, legs.
- The quality of a movement: slow or fast, smooth or jagged, calm or excited.
- Where the movement might shift: from high to low, from stretching to crouching

**Step 3** Share which words or phrases were discovered. If desired, ask students to stand next to their desks to demonstrate a gesture or movement that specific words inspire in them. Remind them that they can’t be wrong about this. Whatever they are inspired to do is RIGHT because it’s their inspiration!

**Step 4** Working solo or with partners, translate some of the words or phrases marked on the student's copy of the poem into gestures and movements familiar to them. If they have taken dance classes, they might be more physically expressive, but even small, careful movements are valid for expression.

**Step 5** If you have time and space, encourage students to create movement phrases that have a beginning, middle and an end that echoes the shape and language of the poem that inspired them. They can present to the whole class, or just to one other pair. Add music if you desire, or read the poem out loud from beginning to end while all the students "dance" together.

**Step 6** Discuss the relationship between the poem and the movement. What happened to the words in the poem when you made a movement to go with them? Which did you like best: listening to the poem or dancing to the poem? (Both answers are correct! This is just a piece of information about your personal preference.)

**Final note:** Tell your students: The words in the songs sung in *Revelations* and *Odetta* are sometimes very powerful for the choreographers, and also to people in the audience. You might find that you're one of those people for whom the words are especially meaningful. You might find that you tune in more to the rhythms and flow of the music. Or you might find that first you watch the dance and then notice the music. These things come together differently for every person. If you notice HOW you notice the dance and music connecting, you will have a unique experience of the Alvin Ailey American Dance Theater that you will remember for a long time!

|   |  |
|---|--|
| <b>On the Pulse of Morning</b><br>By Maya Angelou   | Back and <i>face your distant destiny</i> ,<br>But <b>seek no haven</b> in my shadow,<br><i>I will give you no hiding place down here.</i>   |
| <u><i>A Rock, A River, A Tree</i></u><br>Hosts to species long since departed,<br>Marked the mastodon,<br>The dinosaur, who left dried tokens<br><i>Of their sojourn here</i><br><i>On our planet floor,</i><br>Any <u>broad alarm</u> of their <b>hastening doom</b><br>Is lost in the gloom of dust and ages. | You, created only a little lower than<br>The angels, have <u><b>crouched too long in</b></u><br><u><i>The bruising darkness</i></u><br>Have <u><b>lain too long</b></u><br><u><i>Facedown in ignorance,</i></u><br>Your <b>mouths spilling words</b><br><u><i>Armed for slaughter.</i></u> |
| But today, the Rock <b>cries out to us</b> , <i>clearly</i> ,<br><i>Forcefully</i> ,<br><b>Come, you may stand</b> upon my  | The <u><b>Rock cries out to us</b></u> today,<br><u><b>You may stand upon me.</b></u><br><u><b>But do not hide your face.</b></u>  |

## ARTISTIC CONCEPT: MUSIC MEETS DANCE, DANCE MEETS MUSIC

### Engagement #3

#### Guiding Questions

How can we use our bodies through dance to express emotions and ideas?

How do emotions change the movements in our bodies when we dance?

#### Artistic Literacy Tool Box

Movement as an artistic tool: all the parts of our bodies can be used to make dance

Music as an artistic tool: emotion, story and rhythm

Choice-making as an artist



#### Overview

Time needed: 20 minutes (can be extended with layers of exploration).

Students will explore the possibilities of movement in their bodies and how music changes what they want to do with dance.

#### Supplies and Prep

Music-playing device.

[Links](#) or recordings to music from *Revelations*:

#1. *I Been Buked*

#6. *Wade in the Water*

#11. *Rock-a-My-Soul*

Writing materials for students (journal, paper, writing implements)

Open space for moving and performing.

#### Instructions

**Step 1** Standing together in a circle, ask your students to center their bodies, drop their arms to their sides, and stand with their feet planted shoulder-width apart. By way of warm up, explore movements of the head and shoulders, the arms and hands, hips and legs, feet and ankles. **Note** that movement can come from any part of our bodies.

**Step 2:** Ask a student volunteer to take one step into the circle and demonstrate a simple movement that everyone will be able to repeat, using one or two parts of their bodies that will finish by stopping and being still. Everyone in the circle repeat the movement and the stillness of the demonstrating student. Go around the circle for everyone to demonstrate a movement or choose a few other students to do a demo.

**Coach for simplicity:** if the movements are too complicated, ask them to repeat just the first or last part of the movement then come to a stop. If the movements are silly, say that laughing is fine, as long as everyone stays focused on repeating the movement.

**Step 3** Move together as a class: before stepping out of the circle and using the entire “playing area,” tell students they will be moving around the whole room in a moment, exploring different kinds of movement like performers do before they create a show. Let them know they are to move safely and making no physical contact with each other when you call out “**Move**” and to stop and hold still when you call out “**Hold**.” Then open up the playing area and coach students to experiment with different kinds of movement by calling out the first prompt: “**Move**.”

**Coach for variety:** big and small (using their whole bodies, or one tiny part of their body), jerky and fluid, fast and slow, close to the ground and as high as they can reach. At various moments, call out “**Hold!**” and when the students have stopped moving, coach them: “**Hold still but breathe. Don’t move but relax. Wait for the next prompt.**” Then prompt them to move again by calling out “**Move**.” Do this several times with reminders to explore various movements and calling out “**Hold. Breathe, relax, wait.**”

**Step 4** Form the class circle again, and ask students to reflect on how they felt when they were moving. Ask students to sit in their circle and tell them you’ll play three different pieces of music from *Revelations* (one of the dances with many parts that they’ll be seeing at the SchoolTime Performance) and you’d like them to listen to the emotions, rhythms and stories in the music.

**Step 5** Play the first minute of each of the songs. After listening to a segment from each song, ask students what they heard in the music. What rhythms were present? What emotions did the music suggest? What images or stories did it conjure in their imaginations? Capture words or phrases on chartpad paper or the blackboard to create ideas for a “movement vocabulary.”

**Step 6** Play #1 *I Been Buked* (“buked” is short for “rebuked”). Ask students to move their bodies to the rhythms and words of the music while staying mostly in place. When the music stops, holding where they have stopped, invite students to discuss their experiences. How did their bodies want to move when they heard that music? Did they hear particular words in the music? Which ones?

**Step 7** Let students know that you will be playing #1 *I Been Buked* a second time and that this time they can explore dance movement by moving their whole bodies thoughtfully around the room. Encourage them to listen to the music for ideas about how to move their bodies. Play *I Been Buked* again. When finished, discuss: what inspired you to move as you did? What did you notice about the music? How did the music influence your energy? What did you observe of how others moved to the music?

**Step 8** Repeat steps 5 and 6 for Song #6 *Wade in the Water* and #3 *Rock-a-My-Soul in the Bosom of Abraham*.

Discuss together what students observed and experienced. What was it like to experience different types of music when they danced? Did other (or stronger) emotions or images come to mind when they were moving to the music?

**Step 9** If there's time, ask the students to discuss with partner the contrast between the different kinds of music, the different emotions or images the music evoked and the different ways their bodies moved.

Share discoveries with the group and/or take notes on chartpad paper or board.



**Step 10 Final note to your class:** Choreographers are often inspired by music that is important to them. The inspiration can sometimes be in the lyrics (words) of the music, in the emotions of the melody or rhythms, or in the personal and historical significance of the music. All of these are food for inspiration for dancers. When you see *Revelations* and *Odetta*, see if you notice how the music and the dancers are relating to one another.

# Additional Resources

## Books

- *Afro American Folksongs*, Henry Edward Krehbiel (1962)
- *Black Music in America*, James Haskins
- *Dance and Its Creators: Choreographers at Work*, Katherine Sorley Walker
- *Black Popular Music in America*, Arnold Shaw (1986)
- *Black Songs: The Forge and the Flame*, John Lovell, Jr. (1972)
- *For the Ancestors: Autobiographical Memories*, Bessie Jones, John Stewart (1989)
- *The People Who Could Fly*, Virginia Hamilton
- *Revelations, The Autobiography of Alvin Ailey*, A. Peter Bailey
- *Slave Songs of the Georgia Sea Islands*, Lydia Parrish (1992)
- *Spirituals Triumphant Old and New*, Edited and arranged by Edward Boatner (1927)

## Books for Children

- *Coppelia*, Margo Fonteyn
- *Dance*, Bill T. Jones and Susan Kuklin
- *Dance*, Elisha Cooper
- *Dancing Wheels*, Patricia McMahon
- *I Dreamed I Was a Ballerina*, Anna Pavlova
- *Kids Dance*, Jim Varriale
- *Let's Dance*, George Ancona
- *Max*, Rachel Isadora
- *On Your Toes: A Ballet ABC*, Rachel Isadora
- *If a Bus Could Talk: The Story of Rosa Parks*, Faith Ringgold
- *Harriet Tubman, The Road to Freedom*, Rae Bains
- *How Sweet the Sound – African-American Songs for Children*, Wade and Cheryl Hudson
- *From My People: 400 Years of African-American Folklore*, edited by Daryl Cumber Dance

## Videos

- *A Tribute to Alvin Ailey*, Kultur
- *Beyond the Steps*, Dance Philm
- *To be Young, Gifted and Black*, Columbia Classics
- *Go In Grace: Sweet Honey in the Rock and Alvin Ailey American Dance Theater:*  
<http://www.sweethoneyintherock.org/video.php>
- *Raise Your Voice: Sweet Honey in the Rock*, Directed by Stanley Nelson
- *Voices of Civil Rights*, The History Channel
- *United States History Civil Rights Vol. 22*, Schlessinger Media
- *Great Performances: To Be Young Gifted and Black*, WNET/Thirteen, New York

## Other Video and Audio

*Revelations* by Alvin Ailey (promotional video)  
<https://www.youtube.com/watch?v=LZuBFz6WYfs>

*Revelations* play list (the music)  
<https://www.youtube.com/watch?v=VIYEekrJNE>

[A&index=1&list=PLq7areu1\\_jf9DzduwlinYf-6PvLPU45XJ](https://www.youtube.com/watch?v=xyoNGfdmguc&list=PLq7areu1_jf9DzduwlinYf-6PvLPU45XJ)

Judith Jamison on *Revelations*  
[https://www.youtube.com/watch?v=xyoNGfdmguc&list=PLq7areu1\\_jf9DzduwlinYf-6PvLPU45XJ&index=12](https://www.youtube.com/watch?v=xyoNGfdmguc&list=PLq7areu1_jf9DzduwlinYf-6PvLPU45XJ&index=12)



**Institutes of Black Culture**

The Anacostia Museum & Center for African American History and Culture

<http://www.si.edu/>

The Smithsonian Institute

Washington, D.C.

The National Civil Rights Museum

Memphis, Tennessee

[www.civilrightsmuseum.org](http://www.civilrightsmuseum.org)

The Schomburg Center for Research in Black Culture. New York Public Library

[www.nypl.org](http://www.nypl.org)

The National Underground Railroad Freedom Center. Cincinnati, Ohio

[www.freedomcenter.org](http://www.freedomcenter.org)

The African American Museum and Library  
Oakland, California

[www.oaklandlibrary.org/aamlo](http://www.oaklandlibrary.org/aamlo)

The Association of African American Museums

[www.blackmuseums.org](http://www.blackmuseums.org)

Library of Congress – American Folklife Center

[www.loc.gov/folklife/](http://www.loc.gov/folklife/)

Center for Black Music Research. Chicago, Illinois

<http://www.colum.edu/cbmr/>

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The mission of Cal Performances is to inspire, nurture and sustain a lifelong appreciation for the performing arts. Cal Performances, the performing arts presenter of the University of California, Berkeley, fulfills this mission by presenting, producing and commissioning outstanding artists, both renowned and emerging, to serve the University and the broader public through performances and education and community programs. Cal Performances celebrates over 100 years on the UC Berkeley Campus.

Our Cal Performances Classroom programs cultivate an appreciation for and understanding of the performing arts amongst our youngest audiences. Workshops and classroom visits prepare students for deeper engagement when they experience hour-long, daytime performances by the same world-class artists who perform as part of the main season. We're proud to be an integral part of the academic year for teachers and students throughout the Bay area.

*The Cal Performances Alvin Ailey American Dance Theater Engagement Guide* was written, edited and designed by Sabrina Klein, Rica Anderson, Melanie DeMore and David McCauley.

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