



# **POWER ON POINTE**

BY DANCE THEATRE OF HARLEM

NOVEMBER 6, 2018

**CURRICULUM  
GUIDE**



**DES MOINES  
PERFORMING ARTS**

Dear Teachers,

For 40 years Dance Theatre of Harlem has been creating beautiful and innovative dance for audiences around the world. Though Arthur Mitchell's vision, Dance Theatre of Harlem has been a force for positive change, with innovative contemporary works that use the language of ballet to celebrate African American culture. Through performances, community engagement and arts education, the Company carries forward Dance Theatre of Harlem's message of empowerment through the arts for all.

We thank you for sharing this special experience with your students and hope that this study guide helps you connect the performance to your in-classroom curriculum in ways that you find valuable. In the following pages, you will find contextual information about the performance and related subjects, as well as a variety of discussion questions and activities. Some pages are appropriate to reproduce for your students; others are designed more specifically with you, their teacher, in mind. As such, we hope that you are able to "pick and choose" material and ideas from the study guide to meet your class's unique needs.

See you at the theater,  
Des Moines Performing Arts Education Team

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## THANK YOU TO OUR DONORS

SUPPORT FOR DES MOINES PERFORMING ARTS EDUCATION PROGRAMS  
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Guide content adapted from Dance Theatre of Harlem | Cover image: Dance Theatre of Harlem



# DES MOINES PERFORMING ARTS

## BY THE NUMBERS

### 300,000

More than 300,000 guests attend performances and events in our four venues each year

### 75,000

DMPA education programs serve more than 75,000 Iowans annually.

### 500,000

More than half a million students and teachers have attended school-time performances as part of the Applause Series since its launch in 1996.

DMPA is central Iowa's premier not-for-profit performing arts organization.

Guests experience a wide variety of art forms and cultural activities, with presentations ranging from Broadway, comedy, professional dance, to family programming.

DMPA is more than the Civic Center!

You can find us at the following spaces:

- Civic Center, 2744 seats
- Stoner Theater, 200 seats
- Temple Theater, 299 seats
- Cowles Commons (outdoor plaza)



Take thousands of Iowa students out of their classrooms, place them in a theater, sprinkle the stage with world-class performers,



### AND WHAT DO YOU HAVE?

A recipe for learning that reaches new levels of possibility — for students and teachers.

# APPLAUSE SERIES



## MAKING A DIFFERENCE

Each year, 50,000 students and teachers attend an Applause Series performance. The actual cost per person is \$8, but thanks to the caring contributions of donors, schools pay just \$1 per ticket. By removing the financial barriers to participation, donors introduce a whole new generation to the power of arts in action. That means stronger schools and communities now and in the future.



## TICKET TO IMAGINATION

The Applause Series annually delivers 60 age-appropriate performances for pre-school to high school students. The impact stretches far beyond the Des Moines metro, reaching schools in over 35 Iowa counties. The theater becomes the classroom. One-hour matinees energize students to imagine new ways of creative expression, cultural diversity and even career opportunities.

## BEYOND THE STAGE

For many Applause Series performances, we offer the opportunity for schools to go deeper by exploring an art form or theme that connects with what is seen on stage. Invite a professional teaching artist into the classroom or visit another cultural destination in Des Moines to help students make more meaning of a piece of theater.

## BRINGING ARTS EDUCATION TO LIFE

The Applause Series is a flagship education program of Des Moines Performing Arts. Since its launch in 1996, more than a half million students and teachers have attended school-time performances as part of the series. You are joining us for the 23rd season of school performances!





# FIELD TRIP INFORMATION

## TEACHER GUIDE

WE WANT YOUR FIELD TRIP TO BE SAFE AND SUCCESSFUL!

Please read below for important tips and details to ensure a great day.

## GET ORGANIZED

Double-check that all students, teachers, and chaperones were included in your ticket order. Request an adjustment if your numbers have increased. We want to make sure we have enough seats for you!

Tickets are not issued. Bring a copy of your invoice, which will serve as your group's "ticket".

Schedule arrival for 30 minutes prior to the start of the performance. This allows time to park, cross streets, find your seats, and go to the restroom.

Let drivers know that Applause performances are approximately 60 minutes, unless otherwise noted.

Remind chaperones that children under the age of three are not permitted in the theater for Applause Series events.

## DIRECTIONS/PARKING

The Des Moines Civic Center is located at  
**221 WALNUT STREET, DES MOINES, IOWA**

**DIRECTIONS FROM I-235:** take Exit 8A (Downtown Exits) and the ramp toward 3rd St and 2nd Ave. Turn onto 3rd Street and head south.

Police officers stationed at the corner of 3rd & Locust Streets will direct buses to reserved street parking near the Civic Center.

Buses are not allowed to drop groups off in front of the theater. Contact us in advance if there is a special circumstance.

Buses remain parked for the duration of the show. Drivers must be available to move the bus immediately following the performance.

Personal vehicles are responsible for securing their own parking on a nearby street or in a downtown parking ramp.

## ARRIVAL/SEATING

An usher will greet you at the door and ask for your school name.

Adults will be asked to show proper identification (such as school IDs or visitor badges as applicable) at the door.

Each group will be assigned a specific location in the theater based on various factors. An usher will escort you to your section.

Your school may be seated in multiple rows. Adults should position themselves throughout the group.

Allow ushers to seat your entire group before rearranging student seats or taking groups to the restroom. This helps us seat efficiently and better start the show on time.

## IN THE THEATER

Adults are asked to handle any disruptive behavior in their group. If the behavior persists, an usher may request your group to exit the theater.

Please wait for your group to be dismissed by DMPA staff prior to exiting the theater.

## QUESTIONS?

We are happy to help!

Please contact us at:  
[education@dmpa.org](mailto:education@dmpa.org)  
515.246.2355



# AUDIENCE REMINDERS

ATTENDING A LIVE PERFORMANCE IS A UNIQUE AND EXCITING OPPORTUNITY!  
UNLIKE THE PASSIVE EXPERIENCE OF WATCHING A MOVIE, AUDIENCE MEMBERS  
PLAY AN IMPORTANT ROLE IN EVERY LIVE PERFORMANCE.

## YOUR ROLE AS AN AUDIENCE MEMBER

Artists on stage are very aware of the mood and level of engagement of the audience.  
As such, each performance calls for a different response from audience members.



THE THEATER IS DESIGNED TO MAGNIFY  
SOUND. EVEN WHISPERS CAN BE HEARD!

### THINGS TO REMEMBER

Do not bring food, drinks or chewing gum into the theater.

Turn off and put away cell phones and other electronics  
before the performance begins

Do not text or take photos or video during the show.

Respect the theater. Keep your feet off of the seat backs  
and cushions.

When the house lights dim, the performance is about  
to begin. Please stop talking at this time.

Use the restroom before the performance  
or wait until the end.

Remember that this is a special experience.  
The artists are creating something just for you.  
Appropriate responses such as laughing and applauding  
are appreciated.

Pay attention to the artists — they will let you know  
what is appropriate.

Open your eyes, ears, mind, and heart to the entire  
experience.

Enjoy yourself!

**As you experience the performance,  
consider the following questions:**

What kind of live  
performance is this?

- musical
- dance
- concert

What is the mood of  
the performance?

Is the subject  
matter serious  
or lighthearted?

What is the mood  
of the artists?  
Are they happy and  
smiling or somber  
and reserved?

Are the artists  
encouraging the  
audience to clap to  
the music, move to  
the beat, or participate  
in some other way?

Are there natural  
breaks in the  
performance where  
applause seems  
appropriate?

# ABOUT THE COMPANY

Dance Theatre of Harlem uses the art form of classical ballet to change people's lives.

## HOW IT BEGAN

In 1969, shortly after the death of Dr. Martin Luther King Jr., Arthur Mitchell and Karel Shook founded the Dance Theatre of Harlem. Nurtured by the optimism and idealism of the Civil Rights Era, the school began with classes taught in a garage on 152nd Street in Harlem, the community in New York City in which Arthur Mitchell grew up. The school's curriculum was designed to give the children of Harlem the same opportunities that Mitchell had as a teenager, providing black students a chance to dance ballet professionally or even the access to classes to help them train. Dance Theatre of Harlem flourished and a professional company was born.



ARTHUR MITCHELL, DANCE THEATRE OF HARLEM FOUNDER

## AROUND THE WORLD

### DANCE THEATRE OF HARLEM HAVE:

- \* Performed in 46 States, The District of Columbia, Puerto Rico, and the U.S. Virgin Islands
- \* Performed in over 280 cities in North America
- \* Performed on 6 continents, in 44 countries
- \* Performed at the White House, the Closing Ceremony for the Olympics, and on Sesame Street



## THE FUTURE OF DANCE THEATRE OF HARLEM

Arthur Mitchell died in 2018, but the company lives on under a second generation of artists inspired by his vision. Click on the video to see an interview with Virginia Johnson, the artistic director of Dance Theatre of Harlem. Dancers also share the importance of their art and about the legacy and future of the ballet.



BROWN BALLERINAS: INSIDE THE DANCE THEATRE OF HARLEM



# ABOUT THE PERFORMANCE

## POWER ON POINTE

"I feel like dance is able to communicate to everyone despite language or age, and the 'power' that we bring is a message of hope, unity and possibility. And 'on pointe' is a fun pun. It's a little bit sassy--which I'm all about!" ~ *Lindsey Croop, Dance Theatre of Harlem Ballerina (Pointe Magazine)*

*Dance Theatre of Harlem has many dances in their repertoire. They will perform four pieces for us in the performance at Des Moines Civic Center.*

### **HARLEM ON MY MIND**

Described as a love letter to Harlem, *Harlem On My Mind*, was created by an acclaimed African-American choreographer, Darrell Grand Moultrie, who grew up in Harlem and attended one of the dance company's lectures and demonstrations in his youth. The work is also a love letter to jazz, with music by Wynton Marsalis, Count Basie and Chris Botti.



HARLEM ON MY MIND

### **DANCING ON THE FRONT PORCH OF HEAVEN**

*Dancing on the Front Porch of Heaven*, with music by Arvo Pärt, is a tribute for friends and family members lost to death. Love is at the center of the dancing. The choreographer wanted to push the dancers to the very edge of what they could do. The ballet is in four sections: Love, Friendship, Loss and Letting Go. We'll see just the first movement in our performance.



DANCING ON THE FRONT PORCH OF HEAVEN

### **ADAGIETTO #5**

*Adagietto No. 5* entered the Dance Theatre of Harlem repertory in 1976 and is being reprised. Arthur Mitchell saw the work (created by British Choreographer Royston Maldoom) when Dance Theatre of Harlem was on tour in England and decided that he immediately wanted to add the ballet to the company's repertoire. It is an abstract work with music by Gustav Mahler for 3 dancers, 2 men & 1 woman, that lends itself to many interpretations.

Gustav Mahler wrote *Adagietto #5*, one of his most frequently performed works in 1902. It is said to represent a love song to his wife, Alma. The composer left a small poem about the work:

*How much I love you, you are my sun  
I cannot tell you that with words.  
I can only lament to you my longing  
(and my love, my bliss!)*



DANCE THEATRE OF HARLEM

### **BALAMOUK**

*Balamouk* is a brand new ballet for Dance Theatre of Harlem. The world premiere is only one month before our performance! The music is definitely not what you might expect for a ballet so come to see the performance with an open mind.

Listen to the music in *Balamouk* by clicking the links:

*Balamouk* by Les Yeux Noirs

*Shadow Hunter* by Lisa Gerrard

*L'abîme* by René Aubry



# ABOUT THE HISTORY

## CONNECTION TO CIVIL RIGHTS



ARTHUR MITCHELL

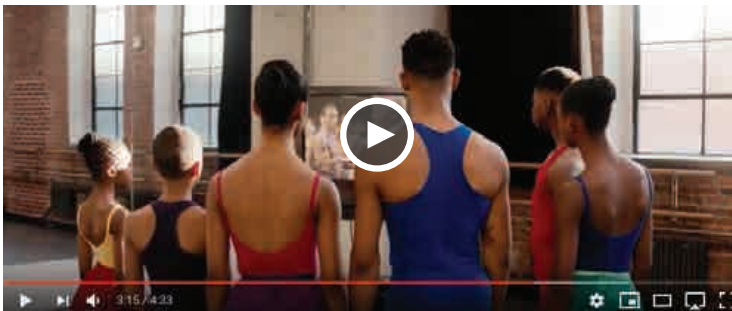
### DANCE THEATRE OF HARLEM & CIVIL RIGHTS

In order to understand the importance of the Dance Theatre of Harlem, you have to understand the background of racial discrimination of the 1960s in New York City. Though Harlem was a neighborhood that was largely made of black families and business it was still nearly impossible to imagine that black dancers would be given an opportunity to dance at the highest levels in the mostly-white world of classical ballet in New York or elsewhere. Racist ideas fueled the perception that black people were unable to perform classical dance. Undaunted, Arthur Mitchell was offered a scholarship to the School of American Ballet. His intention was to do in dance what Jackie Robinson did in baseball. The arts have long been used by oppressed people as a means to protest and create social change, and dancer Arthur Mitchell set out to achieve just that.

Arthur Mitchell was successful, dancing on stages around the world, when the murder of civil rights leader Dr. Martin Luther King Jr. occurred in April 1968. This important moment in history sparked Mitchell to move forward with his plans to use dance-as-protest right in the neighborhood and with the people he grew up with. Mitchell's effort towards equality was to found the Dance Theatre of Harlem, where black dancers would be given the opportunity to dance ballet where there previously had been none. Mitchell used ballet as defiance, a way to refuse to allow others to define him and black people, in the same way activists around the country practiced civil disobedience through political protest.



Howard Sochurek/LIFE



THE MOVEMENT

This video from Dance Theatre of Harlem explores the relationship between the Civil Rights Movement and the company.

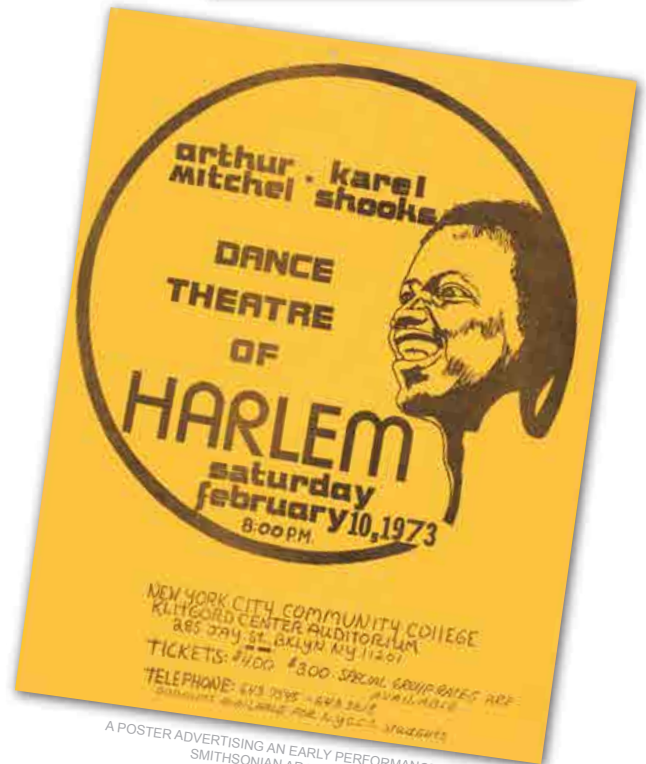
### DISCUSSION QUESTIONS:

Why do you think they titled this piece "the Movement?"

The lyrics to the song say:

*"Let every challenge show the world how strong you are  
Let every hurdle grant a deeper sense of purpose  
Though we might falter because the journey seems too far  
We Keep Moving, Keep Moving, Keep Moving"*

How does the song connect with the content that is shown on the TV?



A POSTER ADVERTISING AN EARLY PERFORMANCE, SMITHSONIAN ARCHIVES

# BALLET VOCABULARY

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PITTSBURGH THEATER COMPANY

## BALLET CLASS

Every ballet dancer from student to professional who is serious about perfecting his or her art begins each day with a ballet class. A typical class is divided into two parts, the barre and the center.

## BARRE

During the barre, dancers execute specific movements to warm up and develop dexterity and control of the muscles of the legs and feet as well as coordination with the upper body. A barre is a horizontal rod or pipe that is placed approximately 3.5 feet from the floor and is used for support. Dancers hold onto the barre with one hand while they exercise the opposite leg. In a normal class exercises are done on the right and left sides.

## CENTER

In the center, dancers use the full range of body movement as well as space to execute the movements.

## POINTE

Female dancers work ‘sur les pointes’, or on the tips of their toes. To accomplish this, female dancers wear special shoes called pointe shoes.

## ADAGIO

Men and women come together again in adagio, or partnering class, in which the male dancer accompanies the female dancer in turns and lifts.

## REPERTOIRE

Because ballet was first codified in the court of Louis XIV, the terminology is in French. For a ballet company, repertoire is the collection of dances that a ballet company performs in any given season. Repertoire puts into practice the movement vocabulary—or steps—of class as building blocks for making dances. We will experience four selections from the company’s repertoire. Varied in length and style, the excerpts show how music, steps and dynamics come together to create a dance.

## CHOREOGRAPHER

A choreographer is a person who puts movement together to create dance. “Choreo” from the Greek (khoreia), means dance, and “graphe,” means writing. As the person who writes music is the composer, the person who makes dances is the choreographer. In ballet, almost all dances are made up of steps that are put together like words in a sentence.

## COMPOSER

A composer is a person who puts sounds together to create music. Each composer makes use of key elements such as meter, rhythm and harmony in a different way. The composers of the excerpts seen in the Dance Theatre of Harlem performance draw on the tradition of western classical music and the African American experience.

# CONNECTING TO DANCE

## INTRO TO BALLET AS A FORM OF DANCE



LOUIS XIV

### HISTORY OF BALLET

People have always danced. In many cultures around the world, dance is a social activity that brings people together to share common ideas or emotions. Dance may also be a part of religious practice or even to bring rain or a good harvest. Dance can also connect a people to their traditions and convey history. Dance can be a form of entertainment. Dance may be improvised or highly structured.

One of the most structured forms of dance is ballet. Ballet began in the 17th-century in the court of Louis XIV in France. In the beginning, the dances told stories about supernatural beings such as gods and fairies and consisted of sequences of steps in elaborate floor patterns. Today ballet has many styles, some of which are included in the performance.

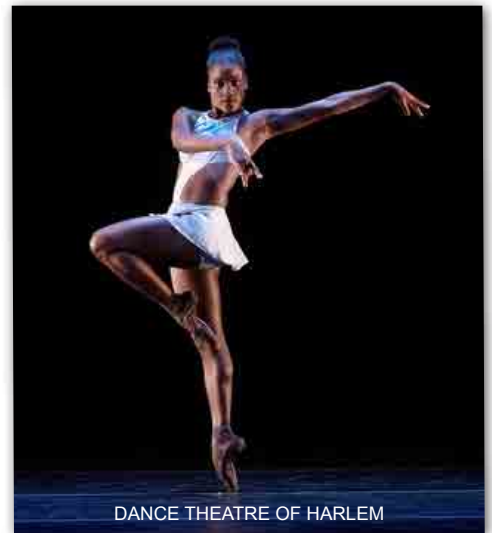
### BASIC MOVEMENTS

In ballet, execution of the steps is important and there are certain rules that must be obeyed. For example, movement is done using what is called turnout. Turnout is the outward rotation of the legs from the hips, which means that the knees and the toes point away from the center line of the body. Also, all steps begin and end with one of the five basic positions of the feet. These positions were developed in the 1700s and have remained the same ever since.

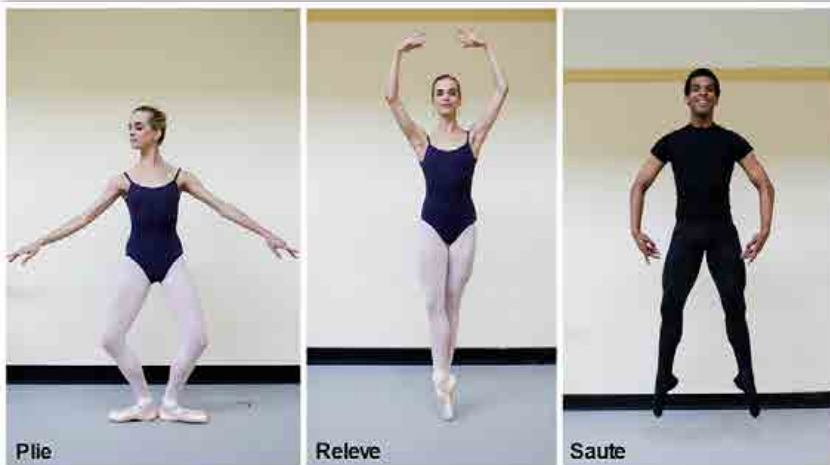
The ballet movements have French names because of ballet's beginning in the French court. You might look for them in the dances performed during the program and other ballet performances.

### MOVEMENTS IN DANCE

First learn to pronounce the terminology given below, learn the definition, and then attempt to do the movement described.



DANCE THEATRE OF HARLEM



PITTSBURGH THEATER COMPANY

#### PLIE (plee-ay): to bend

Keeping both feet flat on the floor at all times, bend your knees. Remember to send your knees directly out over your toes!

#### RELEVÉ (ruh-leh-vay'): to rise

This can be done on one foot or both feet together. Start with the feet together, keep the knees straight and lift the heels high enough so all of your body weight is on the balls of the feet – NOT the tips of your toes. Repeat this on one foot.

#### SAUTE (soh-tay): to jump

This sort of jump is performed "two feet to two feet." This means that you leave the ground by jumping off of both feet at the same time and you land on both feet at the same time. Begin in a plie (as described above). Using your feet the same way you did to perform releve, propel yourself into the air. Be sure to straighten and extend your legs in the air, but land in plie to cushion your knees.



# CONNECTING TO DANCE

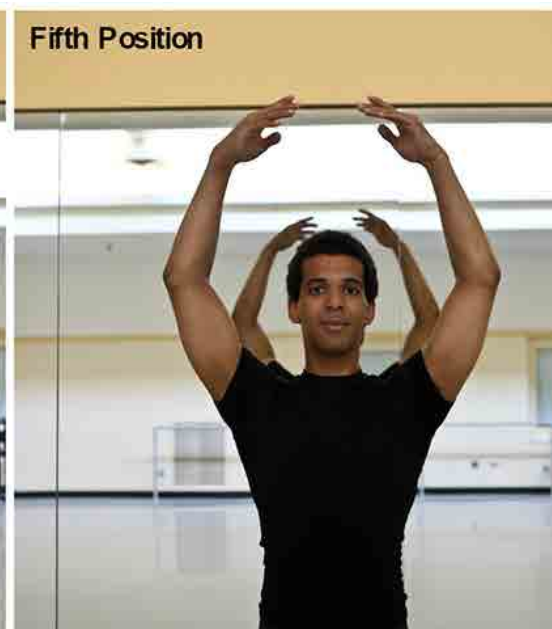
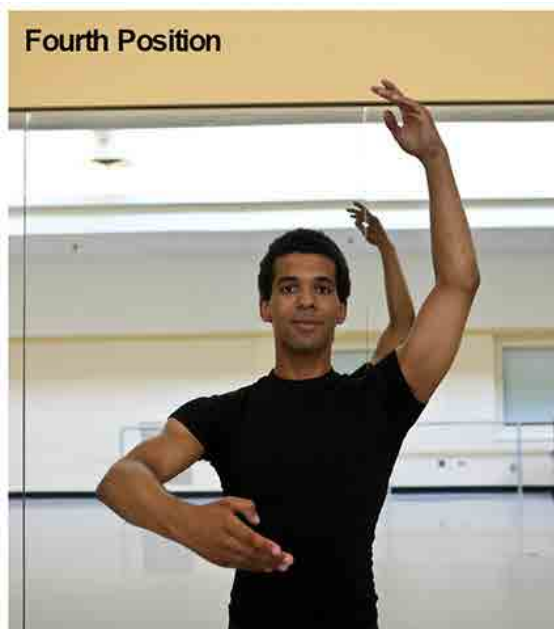
## INTRO TO BALLET AS A FORM OF DANCE

**OBJECTIVE:** Students will work with a partner to replicate the dance positions illustrated in the photos below.

**MATERIALS:** Teacher may choose to print flashcards of each of the movement cards for each set of students or project the positions and work as a large group. If students are creating their own cards - they will need scissors and the printed sheets.

**ACTIVITY:** In ballet, there are five basic positions of the feet and of the arms, numbered one through five. Each of the positions utilizes turn-out, or a 90-degree rotation of the leg from the hip joint. Refer to the pictures below and the next page. Match your feet and arms to each of them to the best of your ability. Remember: Dancers work many years to achieve a full 90-degree turn-out!

**EXTENSION:** Print copies for students and cut out as flashcards for practice.



IMAGES FROM PITTSBURGH THEATER COMPANY

# CONNECTING TO DANCE

INTRO TO BALLET AS A FORM OF DANCE



## WAIT...WHERE'S THIRD POSITION?



Third position is rarely used anymore because with the high degree of turnout of today's dancers, it looks too similar to Fifth Position.

# CONNECTING TO SOCIAL STUDIES

## LESSON 1:

**OBJECTIVE:** Students will read a short piece on the Civil Rights Movement's connection to Dance Theatre of Harlem and note their observations and connections on research response sheet ([page i](#)).

**MATERIALS:** Printed copy of the article ([page ii](#)) of this guide or projected copy, connection to internet if using Padlet OR copies of the printable response sheet.

**ACTIVITY:** Students can use highlighters to outline main ideas in each paragraph. Students may also use post-it notes to make observations or connections or to note questions that they are still curious about after reading the article.

**EXTENSION:** Watch this video about Dance Theatre of Harlem's decision to change from the traditional pink shoes and tights to shades that match the skin colors of the dancers.



SHOES TO MATCH OUR FEET

## THINK ABOUT IT!

**CONSIDER:** Why do you think the choice of shoes matters?

How can you connect the shoes to the larger themes in the article on Civil Rights?

## LESSON 2:

**OBJECTIVE:** Student will complete additional research on the Civil Rights Movement in Harlem, New York City in the summer of 1964.

**MATERIALS:** Internet access and research form ([page iii](#))

**ACTIVITY:** Assign small groups of individual students to read or listen to the article links below. Using the research form students can take notes about their main findings and what they have continued questions about.

**Note:** The linked articles deal with progressively mature subject matter and complex topics surrounding the Civil Rights movement, including violence. Teachers may wish to include additional context and support.



CIVIL RIGHTS DIGITAL LIBRARY  
NEW YORK RACE RIOTS



BLACK PAST  
THE HARLEM "RACE RIOT" OF 1964



CODE SWITCH  
NEW YORK'S NIGHT OF BIRMINGHAM HORROR



# REFLECTION

**Thank you for coming to see Dance Theatre of Harlem!**

Consider the following questions and chose a few to include in a letter to Des Moines Performing Arts.

- What was most surprising to you from the performance?
- Describe a moment in the show when you felt inspired. Why did that inspire you?
- Which moment do you remember most from the performance? What was happening?
- How was this performance different from others shows you have seen?
- Describe your idea of ballet before the show and how you think of it now.
- What was your favorite dance from the show? Why?
- If you were going to tell a friend about the performance, how would you describe it?

We love to hear from students about their experience!

Send your class letter or email to:

Des Moines Performing Arts Education

221 Walnut Street

Des Moines, Iowa 50309

Or email [education@desmoinesperformingarts.org](mailto:education@desmoinesperformingarts.org)



Dance Theatre of Harlem has toured and danced all around the world, including the the White House! Watch this video of Dance Theatre of Harlem, and other dancers, dancing for former First Lady Michelle Obama.



FROM BALLET TO HIP HOP: YOUNG DANCERS AT THE WHITE HOUSE

## THINK ABOUT IT!

**CONSIDER:** What do you think it felt like to meet the First Lady?

If you were invited to visit the White House one day what special reason would you like it to be for? Dancing? Discovering a new scientific solution? Starting a group that helps people in need?

Write a paragraph about your future White House visit. Maybe you've got a speech to deliver? Maybe you are awarded a special medal of honor? Maybe you're moving in?

**DREAM BIG!**

# CONNECTING LANGUAGE ARTS

## LESSON 1: HIGH ABOVE

**OBJECTIVES:** Students will summarize and connect to the experience of the young girl featured in the video.

**MATERIALS:** Access to video, paper and pencil.

**ACTIVITY:** Students will watch the short video from Dance Theatre of Harlem and try to tell the story of the video in their own words (summarizing). Next students will connect their own experiences in a few paragraphs.

Using the writing prompt below, students may wish to illustrate, bring in photos or create a collage to share their responses.



"HIGH ABOVE" WITH INDIA ARIE

**WRITING PROMPT:** Dance serves as a comfort and source of joy and connection to family for the girl in the video. What activity provides that for you? Does playing sports allow you to forget things that make you sad? Does reading a good book provide an escape? Or maybe cooking a family recipe helps you feel more connected to your past. Use details and sensory language to bring us to that place. What does it mean to you?

## LESSON 2: OBSERVATIONS

**OBJECTIVE:** Make close observations about the dancers to interpret possible meanings and connections.

**MATERIALS:** [Google Slide Show \(click here\)](#) and tool to record observations.

**ACTIVITY:** The images in this Picturing Dance slide show are all from the Dance Theatre of Harlem photo archives and represent many dances they have done through their 40 years of history. When looking at the images, take a moment to interpret a few special details in each picture.

**EXTENSION:** Students will describe the movements of the dancers and the metaphors they evoke. Students can create a word cloud ([wordle.com](#)) or a short poem that features their describing words.

### TRY TO OBSERVE:

- What can you understand about the dance from the **costume**? Does the costume remind you of anything? Does the color seem bright and happy or more subdued?
- What does the **lighting** design in the photo suggest? How does the color of the background impact how you feel?
- What does the dancer's **facial expression** contribute to your understanding of the feeling of their movement? What word would you use to describe the facial expression of the dancer?
- What **gestures and positions** are the dancers captured in? Dance is about movement -- when we freeze the image in a picture you get a chance to stop time and see the dance paused.
- How would you describe the **pose** of the dancer? Does it remind you of anything else? Can you connect to the feeling of the dancer through the gestures of their body?



PICTURING DANCE SLIDE SHOW

# RESOURCES AND SOURCES

**Dance Theatre of Harlem**  
[www.dancetheatreofharlem.org](http://www.dancetheatreofharlem.org)

**Brown Ballerinas: Inside The Dance Theatre Of Harlem**  
[www.youtube.com/watch?v=0BxBVdJg\\_oM](http://www.youtube.com/watch?v=0BxBVdJg_oM)

**The Movement Video**  
[www.youtube.com/watch?v=0zsTKHV-6EM](http://www.youtube.com/watch?v=0zsTKHV-6EM)

**Shoes to match our Feet Video:**  
[www.youtube.com/watch?v=B18qJd2GljE](http://www.youtube.com/watch?v=B18qJd2GljE)

**New York Race Riots Article:**  
[http://crdl.usg.edu/events/ny\\_race\\_riots/?Welcome](http://crdl.usg.edu/events/ny_race_riots/?Welcome)

**New York's Night Of Birmingham Horror Article:**  
[www.npr.org/sections/codeswitch/2014/07/18/330108773/new-yorks-night-of-birmingham-horror-sparked-a-summer-of-riots](http://www.npr.org/sections/codeswitch/2014/07/18/330108773/new-yorks-night-of-birmingham-horror-sparked-a-summer-of-riots)

**The Harlem "Race Riot" of 1964 Article:**  
[www.blackpast.org/aah/harlem-race-riot-1964](http://www.blackpast.org/aah/harlem-race-riot-1964)

**From Ballet to Hip Hop: Young Dancers at The White House Video**  
[youtube.com/watch?v=85vBhV61FLk](http://youtube.com/watch?v=85vBhV61FLk)

**High Above with India Arie Video**  
[www.youtube.com/watch?v=YNDKONT0z7U&t=13s&frags=pl%2Cwn](http://www.youtube.com/watch?v=YNDKONT0z7U&t=13s&frags=pl%2Cwn)

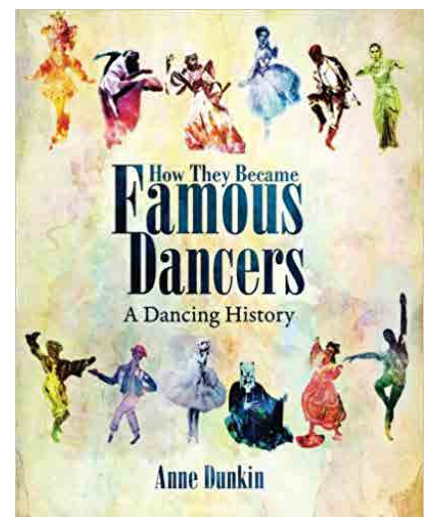
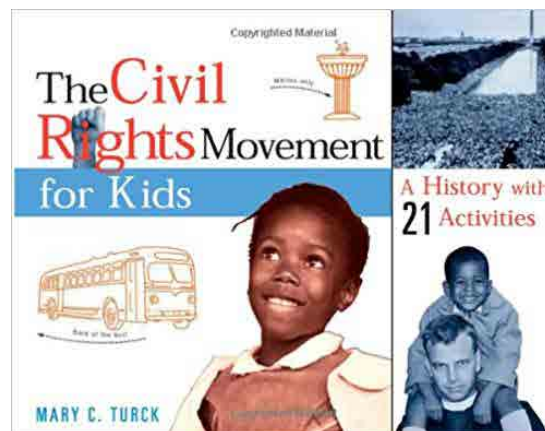
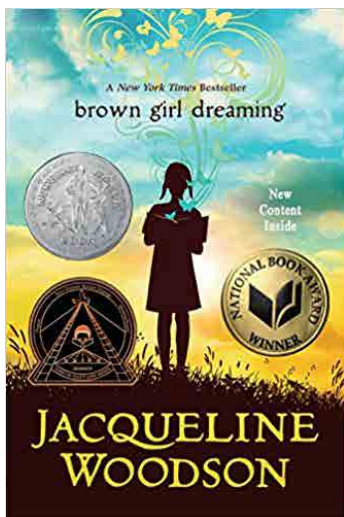
**Picturing Dance Slide Show**  
<https://docs.google.com/presentation/d/1Cr5nWHHAdZ5YZBEzlz7bTilQn2H1ANR8R0fTQNj3ypQ/edit#slide=id.p1>

## EXPLORE OUTSIDE THE GUIDE FOR MORE MAGIC

**Brown Girl Dreaming by Jacqueline Woodson**  
<https://www.amazon.com/Brown-Girl-Dreaming-Jacqueline-Woodson/dp/0147515823>

**Civil Rights Movement for Kids by Mary C. Turck**  
<https://www.amazon.com/Civil-Rights-Movement-Kids-Activities/dp/155652370X>

**How They Became Famous Dancers by Anne Dunkin**  
<https://www.amazon.com/Became-Famous-Dancers-Color-Version/dp/1508859027>





# RESEARCH RESPONSE SHEET

CONNECTING TO SOCIAL STUDIES (PAGE 14)

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## 1. Important Idea!



## 2. Connection: Text to Self, Text to World, Text to Text



## 3. I Wonder . . .



# RESEARCHING HARLEM

CONNECTING TO SOCIAL STUDIES (PAGE 14)



## HARLEM HISTORY

Harlem is a large neighborhood in the northern section of the New York City borough of Manhattan. Since the 1920s, Harlem has been an important neighborhood for African-American business, culture and living, with many black people moving there from across the city and seeking to escape the political turmoil of the Southern states.

After World War I, Harlem became the center of the “Harlem Renaissance” an important artistic and intellectual movement that gave voice to African American life and experience.

## DANCING THROUGH THE DIVIDE

Harlem-born Arthur Mitchell joined the School of American Ballet, and then trained under the renowned George Balanchine. Mitchell joined the New York City Ballet as the company’s first black principal dancer in 1955. This was at the same time that public schools were being desegregated and when there were laws that were meant to keep black and white people from interacting - especially men and women of different races. Having interracial dance partners perform onstage was radical and propelled Mitchell into new territory. “I am a political activist through dance,” said the 83-year-old dancing veteran.



## ARTHUR MITCHELL AND CIVIL RIGHTS

Founding several diverse dance companies in the 1960s, Mitchell was a trailblazer for black artists. The murder of civil rights leader Dr. Martin Luther King Jr. in April, 1968, sparked Mitchell to move forward with his plans to use dance-as-protest. Mitchell’s effort towards equality was to found the Dance Theatre of Harlem, where black dancers would be given the opportunity to dance ballet where there previously had been

none, and to disprove the stereotypes that black people were not meant to participate in ballet. That year, Mitchell and his former teacher Shook established the Dance Theater of Harlem. The school started in a remodeled garage with only two students; soon, attendance ballooned to 400 students. Mitchell used ballet as defiance, a way to refuse to allow others to define him and his people, in the same way activists around the country practiced civil disobedience through political protest.

# RESEARCH SHEET

CONNECTING TO SOCIAL STUDIES AND RESEARCH (PAGE 13)

WHAT I WANT TO KNOW	WHAT I LEARNED	WHAT I STILL WONDER