

Dance Theatre of Harlem



VIRGINIA ARTS FESTIVAL 2024

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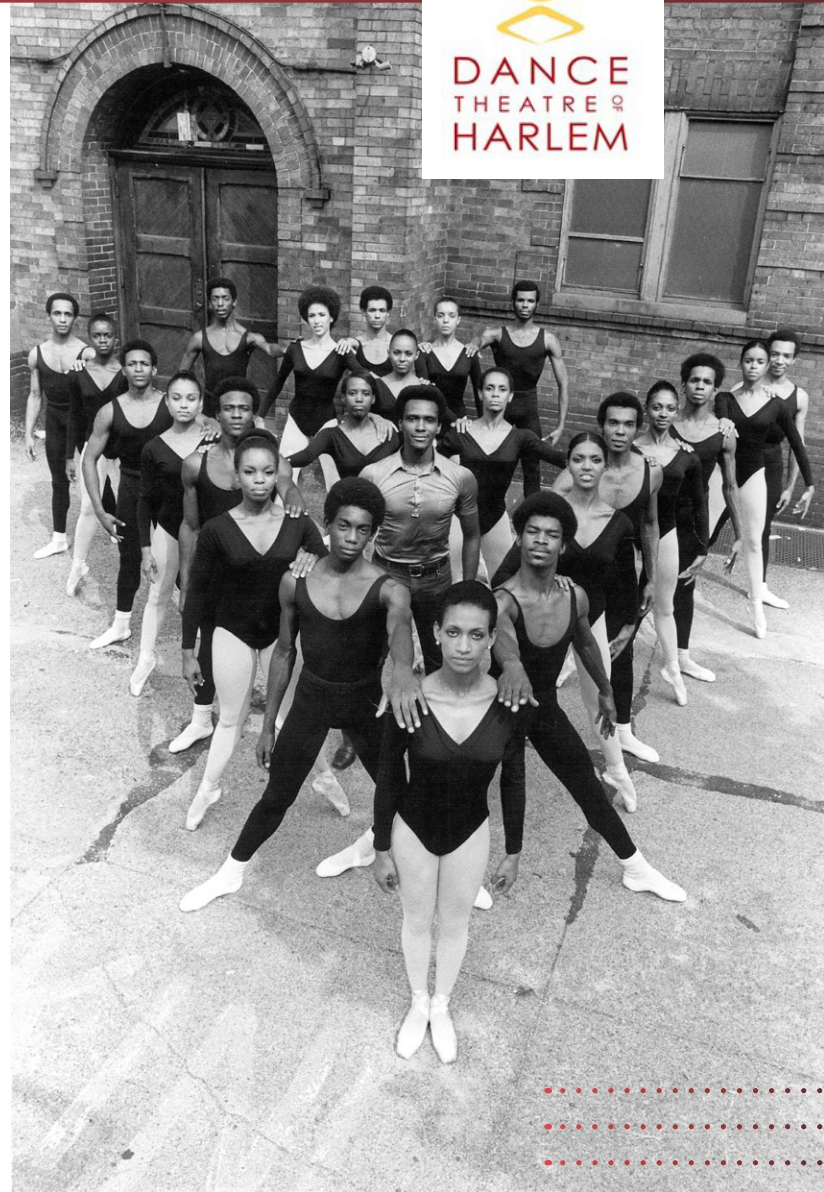
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DANCE THEATRE OF HARLEM

Dance Theatre of Harlem is a leading dance institution of unparalleled global acclaim, encompassing a performing ensemble, a leading arts education center, and extensive education and community outreach programs. Each component of Dance Theatre of Harlem is solidly committed to enriching the lives of young people and adults around the world through the arts.

Founded in 1969 by dancer Arthur Mitchell and dance teacher Karel Shook, Dance Theatre of Harlem was considered “one of ballet’s most exciting undertakings,” according to *The New York Times*. Shortly after the assassination of Reverend Dr. Martin Luther King Jr., Mitchell was inspired to start a school that would offer children—especially those in Harlem, the community in which he was born—the opportunity to learn about dance and the allied arts.

Now in its fifth decade, Dance Theatre of Harlem has grown into a multicultural dance institution with an extraordinary legacy of providing opportunities for creative expression and artistic excellence that continues to set standards in the performing arts. Through performances, community engagement, and arts education, Dance Theatre of Harlem brings innovative and bold new forms of artistic expression to audiences around the world, and delivers its important message of empowerment through the arts for all.



Dance Theatre of Harlem’s mission is

- To maintain a world-class school that trains young people in classical ballet and the allied arts,
- To provide arts education, community outreach programs, and positive role models for all, and
- To present a ballet company of African American and other racially diverse artists who perform the most demanding repertory at the highest level of quality.

Source: Adapted from www.dancetheatreofharlem.org.



BALLET FOR EVERYBODY: History of Dance Theatre of Harlem



For centuries, ballet was a white, aristocratic art form. Ballet dancers of color were a rarity. Dance Theatre of Harlem changed all that.

From its official debut in January 1971 at New York’s Guggenheim Museum—three small ballets performed by twenty dancers—to its zenith three decades later as an internationally acclaimed touring company of forty dancers with more than a hundred works in its repertory, Dance Theatre of Harlem demolished color barriers in the ballet world.

The company and its school were launched by former New York City Ballet dancer Arthur Mitchell and ballet teacher Karel Shook. The pair started the school in a church basement in the inner-city neighborhood of Harlem. At the time, Harlem was a rough place to live, with widespread poverty, joblessness, and crime.

Dance in Harlem—a hotbed of African American creative culture, including jazz music—might be understandable. But ballet? Mitchell thought, why not? “Many people ask, ‘Is ballet relevant?’” he said. “But any sequence of steps put together in time with music becomes a ballet.”

At first, ballet was a hard sell in Harlem. “People would be walking by, and they’d see this man inside screaming and yelling and these kids dancing around. I said, ‘Come on in and try,’ and I remember the fellows said, ‘I’m not going to wear those things,’ meaning leotards. I said, ‘Well, put on [jeans] or put on a bathing suit.’ And that’s how I recruited dancers.”

While Mitchell was looking for promising dancers to train for his new ballet company, more important to him was jump-starting self-esteem and social change within the community where he was born and raised.

“The whole point when I started Dance Theatre was to make it accessible to people who were culturally deprived because they could not financially afford it,” Mitchell recalled. “If someone came to me with five kids, all five kids could study, not just the ‘talented’ one.... From that they develop a sense of ‘I am and I can do.’”



Soon hundreds of students flocked to the school, which moved to larger facilities and expanded its offerings to include classes in modern, jazz, tap, and other dance traditions from around the world; acting; music appreciation and theory; choreography; percussion; even sewing, tailoring, and costume and set design. From its earliest years, Dance Theatre of Harlem regularly opened its doors to the community, offering free or nearly free lecture-demonstrations, as well as outreach programs to senior citizens and children with special needs.

Mitchell’s commitment to arts education expanded with the 1992 launch of the Dancing Through Barriers initiative, which to this day brings Dance Theatre of Harlem programming to schools across the country and around the world.

As Dance Theatre of Harlem’s academy grew, so did the company’s reputation for creative excellence and innovation. DTH dazzled audiences far and wide with its bold, dynamic performances incorporating brilliant costumes and elaborate sets. In 1988 Dance Theatre of Harlem became the first American ballet company to tour and perform in Russia. Another historic tour followed in 1992, this time to South Africa, which struggled with its own system of racial segregation, called *apartheid*. In 2000 the company performed in the People’s Republic of China.

Despite its enduring popularity, Dance Theatre of Harlem’s company was forced into an extended hiatus in 2004 due to financial difficulties. Still, the school continued to offer classes, and its performance arm, the DTH Ensemble, continued to thrill audiences. In 2009 Arthur Mitchell invited former DTH principal ballerina Virginia Johnson to become Artistic Director, and the performing company was revived in 2013. Arthur Mitchell passed away in September 2018, but his legacy endures.

In 2022, Robert Garland assumed the role of Artistic Director of Dance Theatre of Harlem. Like Virginia Johnson before him, Mr. Garland was also a principal dancer with DTH. During his career with DTH, he also ran the Dance Theatre of Harlem School and became the organization’s first resident choreographer. Some of Mr. Garland’s work will be featured in DTH’s performances at this year’s Virginia Arts Festival.

From its church-basement beginnings bringing ballet to anyone who wanted to give it a try to its status today as a major artistic force, Dance Theatre of Harlem remains committed to creating and sharing world-class ballet for all. As Mitchell once said, “The arts ignite the mind, they give you the possibility to dream and to hope.”

ACTIVITY

To Think and Talk About...

Grades 3-12

Share and discuss with a partner, group, or your class:

Before the performance:

What is your experience with dance? Have you ever attended a live dance performance? What was it like? What do you expect to see at the Dance Theatre of Harlem performance?

After the performance:

What were your feelings about the Dance Theatre of Harlem performance? What did you see? Did anything surprise you? How did the dancers move, and what do you think they were trying to convey with their movements?

ACTIVITY

Activism Through the Arts

Grades 6-12

Imagine you’re launching your own dance company, school for the arts, or other arts organization. What social or cultural cause might you support or explore? How would your organization support that cause or advocate for change through your art?

BATTLING DISCRIMINATION WITH BALLET: Dance Theatre of Harlem and the Civil Rights Movement

Dance Theatre of Harlem shares deep roots with the Civil Rights Movement of the 1950s and '60s. It was the death of Dr. Martin Luther King Jr. in 1968, in fact, that gave birth to the world's first Black classical ballet company.

“With [Dr. King’s] assassination...I felt it was very important that I come back to my community and do what I do well, which is teach dance,” said company cofounder Arthur Mitchell. After studying on full scholarship at the School of American Ballet, in 1955 Mitchell had been invited to join the acclaimed New York City Ballet, becoming the first male African American member of a major ballet company. Mitchell would dance for New York City Ballet for fifteen years, rising to the rank of premier danseur, or the company’s lead male dancer.

But King’s assassination had a profound impact on Mitchell, awakening in him a need to give back to the African American community of Harlem in New York City, where Mitchell was born and raised. “I felt the discipline, the focus, and the technique young people would learn through the arts would transcend to their everyday life, and I’d be helping to make better human beings,” he said.

Just as the Civil Rights Movement sought to end segregation and discrimination, Mitchell had to fight against prejudice and stereotypes to become a dancer with New York City Ballet and to launch a Black ballet company and school.

“There was a perception that Black people could not do classical ballet, that the body was not fit for it,” he remembered. “When I got to New York City Ballet, [people] could say, ‘Oh, you’re the exception.’ No, I had the opportunity,” thanks to New York City Ballet director Lincoln Kirstein and choreographer George Balanchine, who believed in Mitchell’s abilities; the color of his skin was irrelevant.



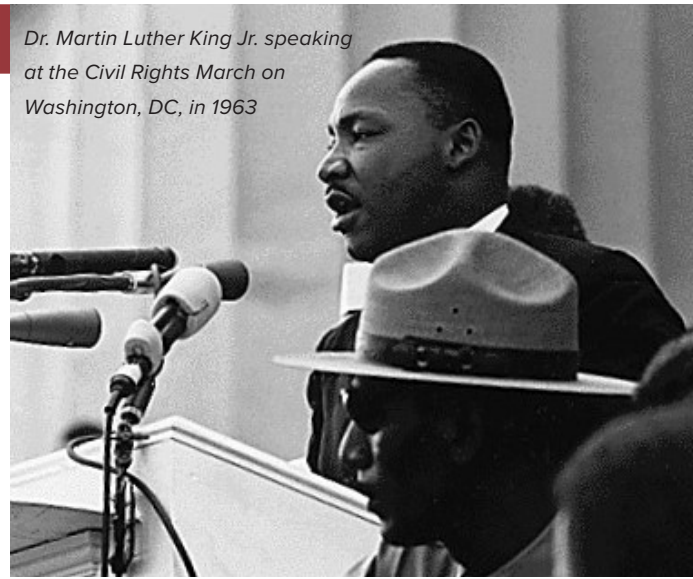
Still, the stereotype lingered that ballet couldn’t be performed by Black dancers. “Rather than argue,” Mitchell explained, “the best thing to do was provide the opportunity—make a company and school so that people could see that given the opportunity, anyone can excel.”

When Mitchell launched Dance Theatre of Harlem with his mentor and ballet teacher Karel Shook, “it was two dancers and thirty children,” he recalled. Over the years, as the company became internationally renowned for its artistic excellence, the school’s enrollment swelled to over a thousand dancers, sixty percent of whom lived in Harlem. The rest of the students came from countries and cultures around the globe, underscoring Dance Theatre of Harlem’s wholehearted embrace of diversity, which continues to this day.

Dr. King and his fellow defenders of civil rights—of equal rights for all—would surely approve. And that would surely please Mitchell. “When I go home at night, I can sleep. I can rest [knowing] I’ve given back and done something,” he said.

Source: Mitchell quotes from *A Walk Through Harlem*, Thirteen/WNET New York, 2000.

Dr. Martin Luther King Jr. speaking at the Civil Rights March on Washington, DC, in 1963



TIMELINE OF THE CIVIL RIGHTS ERA

- 1954** Brown v. Board of Education. US Supreme Court rules against public school segregation, though many remain segregated.
- 1955** Rosa Parks refuses to give up her seat, triggering a year-long boycott of the Montgomery, Alabama bus system.
Arthur Mitchell joins New York City Ballet, the first African American male dancer in a major ballet company.
- 1956** US Supreme Court rules segregation on Montgomery, Alabama buses unconstitutional.
- 1957** Reverend Dr. Martin Luther King Jr. helps found the Southern Christian Leadership Conference to work for full equality for African Americans through nonviolent protests.
Military soldiers escort nine African American students, the “Little Rock Nine,” to desegregate a school in Arkansas.
- 1960** Four African American college students hold a sit-in at a Woolworth’s “whites only” lunch counter in Greensboro, North Carolina, sparking similar sit-ins in other cities.
- 1961** The Congress of Racial Equality (CORE) organizes Freedom Rides throughout the South in an effort to desegregate interstate public bus travel.
- 1963** Martin Luther King Jr. gives his “I Have a Dream” speech in front of 250,000 people at the March on Washington, at that time the largest Civil Rights demonstration ever.
Four African American girls are killed before Sunday services in the bombing of the Sixteenth Street Baptist Church in Birmingham, Alabama.
- 1964** President Lyndon Johnson signs the Civil Rights Act, prohibiting discrimination in employment, voting, and education. Martin Luther King Jr. is awarded the Nobel Peace Prize..

- 1965** 1965 Dr. King organizes a protest march from Selma to Montgomery, Alabama, for African American voting rights. A shocked nation watches on TV as police brutally club and teargas the protestors.
Congress passes the Voting Rights Act, outlawing practices used to keep African Americans from voting.
- 1968** Martin Luther King Jr. is assassinated in Memphis, Tennessee.

1969 **Arthur Mitchell founds Dance Theatre of Harlem.**

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ACTIVITY

I Have a Dream

Grades 3-12

Read or listen to all or part of Martin Luther King Jr.’s famous “I Have a Dream” speech of 1963. What was Dr. King’s vision for America? In the years since his death in 1968, how have American ideas about race changed? What is your dream for America?

ACTIVITY

Breaking Barriers

Grades 6-12

Dance Theatre of Harlem helped break down barriers for African Americans in the dance world. What other barriers were challenged during the Civil Rights Era and afterward? What other groups have benefited from changes in attitudes in American society? Are there still attitudes that need to be changed?

IT HAPPENED IN HARLEM

Located at the northern end of Manhattan, the neighborhood of Harlem has long been an important African American residential, business, and cultural center.

The area was founded in 1685 by the Dutch and named after the city of Haarlem in the Netherlands. Over the centuries, the region became farmland, a Revolutionary War battlefield—1776’s Battle of Harlem Heights marked General George Washington’s first victory over the British—and a wealthy suburb.

In the nineteenth century, industrialization brought infrastructure—the railroad, streets, gas and sewer lines, piers—to Harlem, along with an influx of poorer residents, mostly people of color and immigrants looking for work. Closely packed row houses replaced the once sprawling estates of the rich, and urban development in Harlem exploded in the years after the Civil War.

As development in other parts of New York City squeezed out Black residents, they migrated north to Harlem, where housing costs had fallen sharply due to the construction glut. Large Black churches relocated uptown as well.



Top: Battle of Harlem A plaque commemorating the American victory at Harlem during the Revolutionary War. Bottom: Harlem farmland, 1765.

The Great Migration of African Americans from the South seeking a better life in the North followed in the early twentieth century, solidifying Harlem’s status as an African American hub.

The African American protest movement, which sought racial equality, soon blossomed in Harlem. The community was home to Black sociologist and historian W. E. B. DuBois and the NAACP (National Association for the Advancement of Colored People), founded to advance the rights of people of color. Jamaican-born Marcus Garvey and his Universal Negro Improvement Association, advocating racial pride, were also based in Harlem.

Artistic expression flourished too from the 1920s through the 1940s in what’s known as the Harlem Renaissance, a precursor of the Civil Rights Movement. Instead of direct political action, African American artists working in

literature, dance, music, theater, and visual arts used their creativity to celebrate Black culture and to call for civil rights and equality. For the first time, African American poetry, jazz, painting, and other creative arts were enjoyed and assimilated into mainstream culture, transcending racial lines.

In literature, poet Langston Hughes wrote in the rhythms of the blues and jazz he heard around him, while Claude McKay in his poetry encouraged African Americans to stand up for their rights. Novelist Zora Neale Hurston's novel *Their Eyes Were Watching God* emphasized independence and empowerment. Stage actors like Paul Robeson set new benchmarks for electrifying dramatic performance.

In music, swinging jazz brought nightly crowds, both Black and white, to venues such as the Cotton Club, Apollo Theater, and Savoy Ballroom to hear the likes of pianists Duke Ellington and Jelly Roll Morton and trumpeter Louis Armstrong. Singers like Bessie Smith and Billie Holiday helped popularize jazz and blues vocals, drawing fans of all races.

The Great Depression of the 1930s and the shrinking jobs market after World War II took their toll on Harlem. Unemployment, poverty, and crime rose. Unrest, sometimes violent, between Black Harlem residents and white owners of Harlem businesses resulted in middle-class African Americans leaving Harlem for other areas of New York City and white business owners relocating elsewhere.

The Civil Rights Movement of the 1950s and '60s saw heightening, often violent, tensions between Black Harlem residents and the largely white New York police force.

Once stately row houses and apartment buildings fell into disrepair or were abandoned entirely by their owners, creating havens for drug dealing and other illegal activities.

In this unlikely environment, Arthur Mitchell launched his dance company in 1969, blending classical ballet's grace and elegance with the grit and soul of Harlem's city streets. With Dance Theatre of Harlem, Mitchell echoed the Harlem Renaissance's powerful messages of cultural celebration and empowerment.

Conditions in Harlem brightened in the late 1980s and early '90s when New York City made major upgrades to the area, installing new water mains and sewers, sidewalks, curbs, traffic lights, and streetlights, and planting trees. These and other improvements lured businesses, arts groups, and residents back to historic Harlem. Today Harlem is once again a vibrant, exciting, one-of-a-kind neighborhood.

ACTIVITY
Harlem All-Stars
Grades 3-12

Choose a person connected with Harlem history. Research the person's life and cultural contributions. Using what you've learned, write a biography of your subject. Illustrate the biography with your own original artwork or with images you find online. Present your biography orally to your class using your visuals.

Photos L-R: W. E. B. DuBois, Langston Hughes, Zora Neale Hurston, Duke Ellington, Bessie Smith.



SHALL WE DANCE?

Whether for religious reasons, social celebrations, as entertainment for others, or for their own enjoyment, people have always danced, historians believe. Pictures on pottery and stone show dances from thousands of years ago in ancient Egypt and Greece.

When people dance, they move their bodies—usually accompanied by music—to express emotions or ideas. In this way, dance is a language. People might dance alone or with others. When people dance to entertain an audience, they often do so as part of a performing group called a dance company. Dance companies usually specialize in a certain type of dance, such as modern, jazz, tap, or ballet.

Choreography is the art of creating dances. A choreographer envisions how a dance will look. Choreographers arrange steps and movements into dances. Choreographers not only have to be knowledgeable in their chosen dance form, but they must select music and work with set, lighting, and costume designers. Choreographers are usually dancers or former dancers too, like Arthur Mitchell and Robert Garland of Dance Theatre of Harlem.



Source: Adapted from *The Elements of Dance*, <https://www.elementsofdance.org>.



ACTIVITY

Let's Dance

Grades 3-8

Explore the elements of dance by demonstrating an example of each one yourself. Now become a choreographer by creating your own original work set to your choice of music using your classmates as your dancers. You and your classmates don't need to know any specific dance steps; as Arthur Mitchell said, any sequence of steps set to music becomes a ballet. Perform your new dance for your class. Can your classmates identify the dance elements in your work?

ACTIVITY

Let's Dance

Grades 6-12

Think of types of contemporary dancing people do or have done in social settings, rather than to entertain an audience, such as disco, moshing, break dancing, hip-hop, line dancing. How do these dance styles reflect the culture from which they emerged? Which elements of dance do they use and how? What does the dance style's language—its movement vocabulary—communicate to others?

ELEMENTS OF DANCE

All forms of dance can be broken down into its most basic parts. The acronym BASTE can help you remember these dance building blocks. As you watch a dance performance, keep these elements in mind. They can help in your analysis and understanding of the performance.

Body

A dancer uses parts of the body or the entire body in various ways.

Example: Dancers might use their arms, legs, hands, feet, even their necks and heads.

Ask yourself: How did the dancers use their bodies? What shapes did their bodies make?

Action

A dancer moves or makes actions in various ways.

Example: A dancer might bend, sway, or leap.

Ask yourself: What movements or actions did the dancers make?

Space

A dancer moves through space in various ways.

Example: A dancer might move forward, backward, diagonally, up, or down.

Ask yourself: What patterns in space did the dancers use?

Time

A dancer moves in time in various ways.

Example: A dancer might move at a quick tempo or in a certain rhythm.

Ask yourself: What aspects of time—speed, rhythm, accent—did the dancers use?

Energy

A dancer moves with varied energy.

Example: A dancer might move smoothly or suddenly.

Ask yourself: What kind of energy did the dancers use?



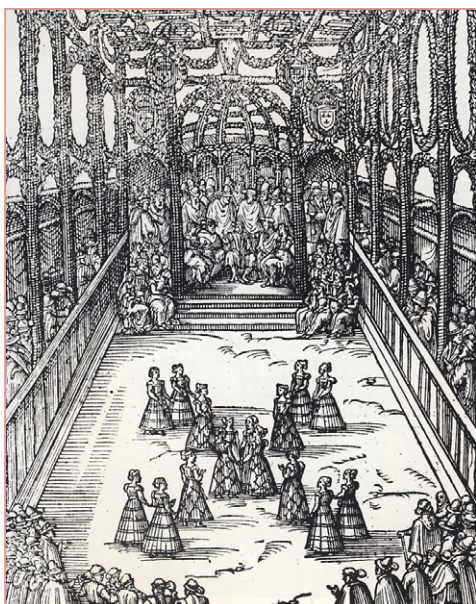
BALLET BASICS

Ballet began in the sixteenth and seventeenth centuries in the royal court of France. These court dances were part of lavish entertainment extravaganzas presented by the monarchy to show the ruler's greatness.

In the eighteenth century, ballet spread across Europe, coming into its own as a performance art, with a well-defined vocabulary of steps, movements, and poses. Ballet was further refined into the nineteenth century with the evolution of dancing en pointe, in which a ballerina dances on the tips of her toes with special shoes. Innovations in the twentieth century, especially from Russian ballet companies, included fresh ideas about movement and expression.

Ballet often tells a story or expresses an idea or emotion, the dancers' movements combined and ordered in a way that conveys meaning without words. Music, costumes, lighting, and scenery help set the mood or communicate the story line.

Early ballet dancers were not as skilled as they are now. Modern ballet dancers are athletes as well as artists, capable of amazing technical feats. Professional dancers spend long hours in training, often up to eight hours a day, six days a week.



Ballet at the French court, 1573

BALLET'S SEVEN MOVEMENTS

Just as all dance can be broken down into its basic elements, the specific dance form of ballet can be broken down into seven basic categories of movement. The names of ballet steps are French, as ballet began in France.

Bend: A **plié** (plee-AY) is a bending of the knees, with the feet and knees turned outward. The plié helps the dancer's legs function like a spring, preparing her for jumps and cushioning her landings. A demi-plié is a small bending; a grand plié is deeper, like a deep knee bend.

Stretch: **Etendre** (eh-TAHND) is the stretching of the entire body, giving it lightness and lift. A **tendu** (tahn-DEW) is a stretching of the leg, where one leg is extended straight out from the supporting leg—to the front, side, or back—with the foot fully pointed.

Rise up: **Relevé** (rel-eh-VAY) is when a dancer rises up to the balls of her feet or to the tips of her toes.

Leap: A **sauté** (so-TAY) is a jump or leap. Successfully executed jumps seem to defy gravity, with the dancer descending softly to the floor. Jumps are often used in the faster, livelier dance passages called **allegro** (al-LAY-groh).

Dart: **Elancé** (ay-lan-SAY) means to move in a different direction while in the air, the dancer altering his body in a darting manner. Any jump performed **elancé** is done just above the floor.

Glide: A **glissade** (glee-SAHHD) is a smooth, gliding movement often used to prepare for jumps. **Glissé** (glee-SAY), or gliding, steps are used in slower passages known as **adagio** (a-DAHZH-ee-o).

Turn: **Tourné** (toor-a), or turns, such as **chainé** (shen-AY) and **pirouette** (peer-o-WET) are performed in a fixed position. **Chainés** are a series of quick, successive turns done with alternating feet. In a **pirouette**, the dancer makes a complete turn of the body balanced on one foot.

BALLET GLOSSARY

arabesque (ah-ra-BESK): the position where the dancer stands on one leg with the other leg stretched out to the back, usually at a right angle to the body. The arms usually correspond to the position. There are many types of arabesques depending on the direction of the body, height of the leg, and position of the arms.

artistic director: the person at a ballet company who is in charge of choosing ballets to perform, hiring dancers, rehearsing the company for performances, and other artistic decisions.

ballerina (bah-lay-REE-nah): the female dancer in a ballet company who is usually an exceptional performer and performs many leading roles. The best ballerina is called the prima ballerina.

corps de ballet (core duh bal-LAY): the group of dancers, other than principals and soloists, who make up a ballet company. They work much like a chorus would for an opera.

jeté (zhuh-TAY): a jump in the air. There are many different types, but the most common is the grand, or big, jete. In this movement, both of the dancer's legs are split in midair.

pas de deux (pah de duh): a dance for two people, usually a man and a woman. Deux in French means two.

pointe (pwent): the tip of the toe. Most female ballet dancers dance on the tips of their toes wearing special shoes, called pointe shoes.

port de bras (poor duh brah): the five basic positions of the arms corresponding to each of the five positions of the feet.

premier danseur (pruh-MYAY dahn-SUHR): a male ballet star or leading dancer of the ballet company. He is the male version of the prima ballerina.

tour en l'air (toor ahn lehr): a step in which the dancer jumps straight up in the air and performs one or more turns of the body.

tutu (TOO-too): a ballet costume made of a bodice and layers of netting.



ACTIVITY

Become a Ballet Dancer

Grades 3-5

Research some of the ballet steps listed here. Can you find pictures or video showing how these steps are performed? Try executing the steps. Which are the most challenging? Which are easiest? See if you can identify any of the steps during the Dance Theatre of Harlem performance.

ACTIVITY

Athlete or Artist?

Grades 6-12

Dance Theatre of Harlem dancers train as intensely as professional athletes, yet dancers are perceived as artists. Make comparisons and draw contrasts between professional athletes and professional dancers. How do they train? What do they wear? What personality characteristics does each professional need to achieve his or her goals? How are athletes and dancers similar? How are they different? Organize your thoughts graphically with a chart or table.

RESOURCES

Dance Theatre of Harlem

<http://www.dancetheatreofharlem.org>

Website of Dance Theatre of Harlem providing in-depth information on the company, its dancers, repertoire, and history, and the DTH school. Particularly fascinating is the Alumni Stories section, featuring videos of former DTH dancers reflecting on what the company has meant to them, in both their professional and personal lives, and how they were changed by their DTH experience, <https://www.dancetheatreofharlem.org/alumni>.

Civil Rights Movement

<https://www.pbslearningmedia.org/resource/b243b601-a18f-432c-84ff-1d0ca77e8020/the-civil-rights-movement-virtual-learning-journey>

Virtual learning journey of the civil rights movement from Georgia Public Broadcasting and the Georgia Department of Education, including comprehensive cross-curricular multimedia content.

Harlem Renaissance

<https://emediava.org/l/664>

This video segment from *A Walk Through Harlem* takes a look at the Harlem Renaissance, a large social and cultural movement of the early 1900s -1930s stemming from the “Great Migration” of African Americans from the rural South to cities of the urban North of the United States.

Elements of Dance

<https://www.elementsofdance.org>

Online teacher resources for dance featuring lesson planning and downloadable worksheets, graphic organizers, posters, and other tools for use in the classroom.



Virginia Standards of Learning

Dance: DM.1, 2, 4, 7, 10, 15; DI.3, 5, 6, 11, 12, 19; DII.12, 13; DIII.11, 12

English: 3.1, 2, 4, 6, 8, 10; 4.1, 2, 4, 6, 7, 9; 5.1, 2, 4, 6, 7, 9; 6.1, 2, 4, 6, 7, 9; 7.1, 2, 4, 6, 7, 9; 8.1, 2, 4, 6, 7, 9; 9.1, 3, 5, 6, 8; 10.1, 3, 5, 6, 8; 11.1, 3, 4, 5, 6, 8; 12.1, 3, 5, 6, 8

History and Social Science: 3.11, 12; USI.1, 5; USII.1, 4, 6, 9; VSUS.1, 3, 8; GOVT.1, 3

FEEDBACK FORM

We need your feedback to make our Education Programs even better! Please take a moment to complete this form and either return it to the Virginia Arts Festival office at 440 Bank Street, Norfolk, VA 23510, fax it to (757) 605-3080, or e-mail your answers to education@vafest.org.

Event: _____

How did your students respond to the performance?

How did you prepare your students for this performance? Did you use the Education Guide? If so, how?
Did students enjoy the materials?

How did this performance contribute to experiential learning in your classroom?

What role do the arts play in your school? In your classroom?

If you could change one thing about this experience, what would it be?

Please include quotes and comments from your students as well!

(Optional)

Name: _____

School: _____ City: _____

Would you like to be part of our database? Yes No