



PRESENTS



2016-2017

FIELD TRIP EDUCATOR GUIDE

Dear Educators,

Welcome to ArtsBridge’s 2016-17 Field Trip Season! We are thrilled to present *Dance Theatre of Harlem* to you and your students. *Dance Theatre of Harlem* is a leading dance institution of unparalleled global acclaim, encompassing a performing Ensemble, a leading arts education center and Dancing Through Barriers®, a national and international education and community outreach program. Each component of *Dance Theatre of Harlem* carries a solid commitment towards enriching the lives of young people and adults around the world through the arts.

Now in its fourth decade, *Dance Theatre of Harlem* has grown into a multi-cultural dance institution with an extraordinary legacy of providing opportunities for creative expression and artistic excellence that continues to set standards in the performing arts. *Dance Theatre of Harlem* has achieved unprecedented success, bringing innovative and bold new forms of artistic expression to audiences in New York City, across the country and around the world.

Thank you for sharing this special experience with your students. We hope this field trip guide helps you connect the performance to your in-classroom curriculum in ways that you find valuable. In the following pages, you will see guidelines regarding your field trip, contextual information about the performance and related subjects, as well as a variety of pre and post discussion questions and assessment activities. On page 16, you’ll find the Common Core and Georgia Performance Standards included in *Dance Theatre of Harlem*. Please “pick and choose” materials and ideas from the guide to meet your class’ unique needs.

We look forward to inspiring and educating your students through the arts on October 21, 2016 at the world-class Cobb Energy Performing Arts Centre!

See you at the theatre,

The ArtsBridge Team

This study guide was written by Natalie Barrow and Cara Myler and designed by Gibbs Creative.

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ABOUT COBB ENERGY PERFORMING ARTS CENTRE



The landmark Cobb Energy Performing Arts Centre is a cultural, entertainment and special events venue of a national significance. Atlanta's first major performing arts facility in four decades, Cobb Energy Centre boasts state-of-the-art systems, amenities and design features that allow the expression of any artistic idea and captivate performers, patrons and event planners. The Centre's strong suit is versatility. It can accommodate events as diverse as Broadway, concerts, corporate functions, private parties and family entertainment.

The Centre's distinctive façade and three-story lobby – highlighted by a 65-foot, floor-to-ceiling glass curtain wall – offer visitors a grand welcome and stunning introduction to a venue of great warmth, elegance and possibilities. Nothing speaks "special occasion" like the majestic lobby – a gathering space and promenade with two grand staircases, specially designed, colored- glass chandeliers and walls of Venetian plaster.

The Centre's 2,750-seat John A. Williams Theatre captures the richness and intimacy of vintage theatres. Yet it incorporates modern touches and technology – including advanced sound, lighting and acoustical elements – that allow fine-tuning for each performance. With equal poise, the Theatre can host concerts, opera, drama, comedy, lectures, dance and spoken word.

For special occasions and events – from wedding receptions and themed parties to corporate banquets and black-tie galas- the Centre's flexible spaces include a 9,500- square foot Courtyard, 3,100-square-foot Terrace and 10,000-square-foot Ballroom – divisible into three independent spaces, each with autonomous sound and lighting controls. The Ballroom's pre-function area is ideally suited for pre-and post-event gatherings.

DID YOU KNOW?

- More than 250,000 patrons visit the Cobb Energy Centre each year.
- The Cobb Energy Centre opened in 2007.
- The Cobb Energy Centre has two main spaces:
 - John A. Williams Theatre, 2,750 seats
 - Kessel D. Stelling Ballroom, 10,000 square feet
- No seat is more than 160 feet from center stage in the John A. Williams Theatre.
- There are 1,000 parking spaces on site.
- The Centre is located one mile from the new Braves stadium and only 15 minutes from downtown Atlanta.
- ArtsBridge programs began in 2007 and reach 30,000 – 40,000 to 50,000 students each year.

FIELD TRIP GUIDELINES

Below are simple guidelines for ArtsBridge Field Trips to Cobb Energy Performing Arts Centre. Please read carefully and contact us at (770) 916-2805 if you have questions.

Reservations: All field trip admissions are to be made in advance. Please do not bring more than the number of seats reserved. Performances are expected to sell out and we will not be able to accommodate an increase in numbers at the last minute. All patrons, including teachers and chaperones, must have a reservation in order to attend these performances. Children under the age of three are not permitted to attend.

Payment: Payments must be made in full, 3 weeks prior to the day of show or we will not be able to accommodate your reservation. An invoice will be given to you at the time your reservation is made. Once you have paid in full, we will send a confirmation, which will serve as your school's ticket into the performance. ArtsBridge reserves the right to cancel unpaid reservations after the payment due date.

Transportation: The Centre can accommodate school buses, vans and cars. Please be aware that vans and cars will incur a \$6 per vehicle parking fee. A third party contractor runs the Centre's garage and charges this fee. There is no charge for parking school buses. All buses, vans and cars must comply with directions provided by on-site staff.

Arrival: All vehicles should approach the Cobb Energy Performing Arts Centre from AKERS MILL ROAD (map enclosed). Upon entering the driveway, buses will be directed to the circular drive where they will temporarily pull up to the curb for unloading. A Cobb Energy Performing Arts Centre representative will board the bus and check-in your school. Students will be immediately unloaded and buses will be directed to their designated parking areas.

Seating: Students are seated as they arrive, starting with the floor level, first row. The exception to this is for programs with older and younger students in attendance at the same time. In this case, students in kindergarten and first-grade will be seated in the first few rows of the theatre. There are three levels of seating, with the back row of the top level no more than 160 feet from the stage.

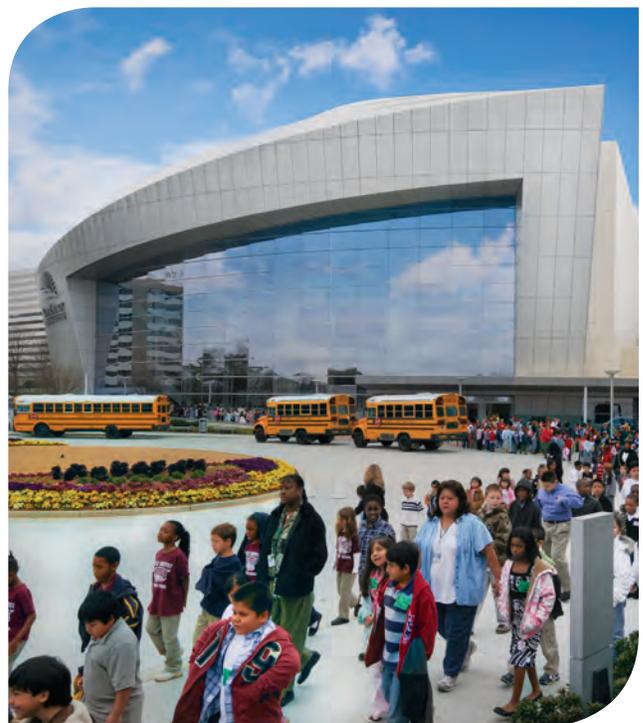
Restrooms: Please seat your entire group, before taking restroom breaks so that you can be easily found. Students MUST be accompanied by adult chaperones when going to the restroom. We encourage that you take groups so there are fewer trips.

Chaperones: Chaperones have a job to perform while at the Centre. Please make sure that your chaperones are interspersed among students, and that they are prepared for the day's responsibilities. Please discuss restroom visits, emergencies, behavior, etc. with your chaperones prior to arrival.

Behavior: Students and teachers are encouraged to enjoy performances, applaud and express enthusiasm in a manner that is appropriate for the performance, yet not disruptive for others. We request that all phones, tablets and any other electronic devices be completely turned off or on silent mode during the performance. We ask that chaperones on upper levels watch for students tossing or throwing items to lower levels and prevent students from climbing or leaning on railings. No student can leave the audience chamber without an accompanying chaperone. Students/classes that are disruptive may be asked to leave the performance with no refund. (See *Theatre Etiquette* on Page 7)

Departure: Performances last approximately one hour. Upon conclusion of the performance, classes will be dismissed to the designated parking area to board their buses and return to school.

Lunch: There is no facility for students to eat lunch in the Cobb Energy Centre. We recommend students eat lunch at the Galleria Specialty Mall, Cumberland Mall, at a park on the route to/from the venue or on their bus.



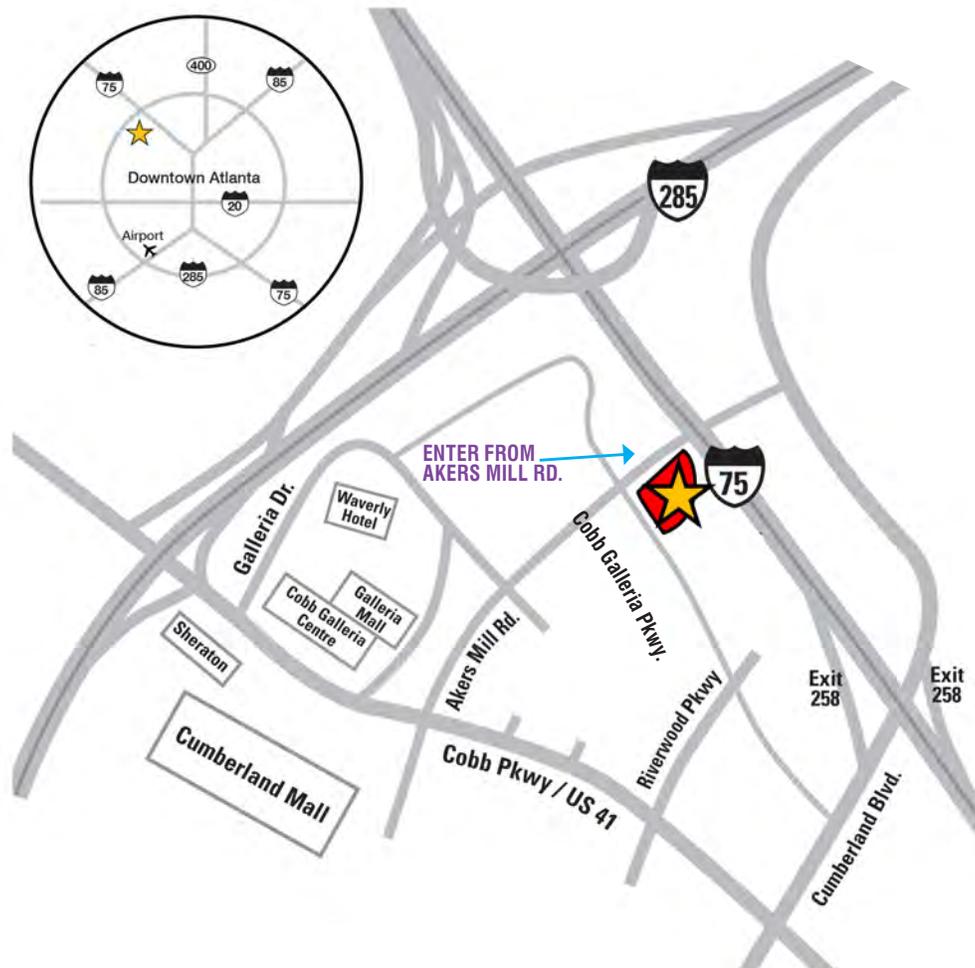
TRANSPORTATION INFORMATION

Buses: All school buses must approach the building from AKERS MILL ROAD on the North side of the building. This will be crucial in assuring a fairly smooth flow of traffic. There will be Centre representatives guiding you. Buses will pull onto the site from behind the building and then drive to the front. PLEASE MAKE SURE YOUR DRIVERS USE THE MAP BELOW. There is no charge to park school buses on-site.

Checking In: When you arrive at the front of the building, a representative from the Centre will board your bus to check-in your school. You and your bus driver will be given a large number that will be taped to the bus windows. Please remember your number, as it will help you find your bus after the performance.

After the Show: After the performance, buses will be parked in the Centre's surface lot in numerical order and representatives will assist you in locating your bus(es). We encourage everyone to board their buses as quickly and safely as possible. For safety reasons, we hold all buses until everyone has boarded, so please make your way directly to the surface parking lot following the performance (see map below).

Cars/Vans/SUVs: You will approach the building in the same manner, but will park in our parking deck. Please note there is a \$6 per vehicle parking fee for cars/vans/SUVs. After you have parked, make your way to level 2 of the deck and to the west side (theatre side) of the building. When you emerge from the parking deck, there will be a Centre representative to check you in and direct you to your seats.



ADDITIONAL MAP FOR ALL VEHICLES ATTENDING



2800 Cobb Galleria Pkwy, Atlanta, GA 30339

THEATRE ETIQUETTE

A live performance is a unique experience shared between performers and audience members. Unlike television or movies, audience distractions can disrupt the performers, production and audience. Before you arrive at the Cobb Energy Centre, please review the following information with your students and chaperones, and help ArtsBridge create a meaningful experience for all.

- Arrive early. Groups are seated on a first come, first served basis. Seats are not assigned for ArtsBridge events.
- Food, drink, candy, gum, etc. is not permitted in the theatre.
- Silence or turn off all electronic devices. We encourage you to share your ArtsBridge experience at the Cobb Energy Performing Arts Centre via social media, but please refrain from doing so or texting during performances; the glow from your device is distracting.
- Photography and video/audio recording of any kind is not allowed in the theatre during the performance.
- Respect the theatre. Remember to keep your feet off of the seats and avoid bouncing up and down.
- When the house lights dim, the performance is about to begin. Please stop talking at this time.
- Talk before and after the performance only. Remember, the theatre is designed to amplify sound, so the other audience members and the performers on stage can hear your voice!
- Use the restroom before the performance or wait until the end.
- Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage – they will let you know what is appropriate.
- If you need assistance during the show, please find your nearest volunteer usher.
- As you enter and exit the theatre, remember to walk and stay with your group.
- Open your eyes, ears, mind and heart to the entire experience. Enjoy yourself!



ABOUT THE COMPANY

Dance Theatre of Harlem is a leading dance institution of unparalleled global acclaim, encompassing a performing ensemble, a leading arts education center and Dancing Through Barriers®, a national and international education and community outreach program. Each component of *Dance Theatre of Harlem* carries a solid commitment towards enriching the lives of young people and adults around the world through the arts.

Founded in 1969 by Arthur Mitchell and Karel Shook, *Dance Theatre of Harlem* was considered —one of ballet’s most exciting undertakings (The New York Times, 1971). Shortly after the assassination of The 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 fourth decade, *Dance Theatre of Harlem* has grown into a multi-cultural dance institution with an extraordinary legacy of providing opportunities for creative expression and artistic excellence that continues to set standards in the performing arts. *Dance Theatre of Harlem* has achieved unprecedented success, bringing innovative and bold new forms of artistic expression to audiences around the world.



Photo by RACHEL NEVILLE



ARTHUR MITCHELL

FOUNDER / PRESIDENT/ ARTISTIC DIRECTOR

Arthur Mitchell began his dance training at New York’s famous High School of Performing Arts. After graduation he was accepted to the School of American Ballet at a time when few African-Americans had the opportunity to pursue a dance career. In 1955, Arthur Mitchell became the first African-American to become a permanent member of the New York City Ballet debuting in the Fourth Movement of *Western Symphony*. He quickly rose to the position of Principal Dancer and is best known for his performances in *A Midsummer Night’s Dream* and *Agon*.

Included among his many achievements, Arthur Mitchell is the youngest recipient of the prestigious Kennedy Center Honors, the National Medal of Arts (the highest honor awarded by the President of the United States in the Arts and Humanities), New York City’s highest arts award, the Handel Medallion. Most recently, Arthur Mitchell was inducted into the Mr. and Mrs. Cornelius Vanderbilt Whitney Hall of Fame at the National Museum of Dance.

PRE-SHOW ACTIVITIES

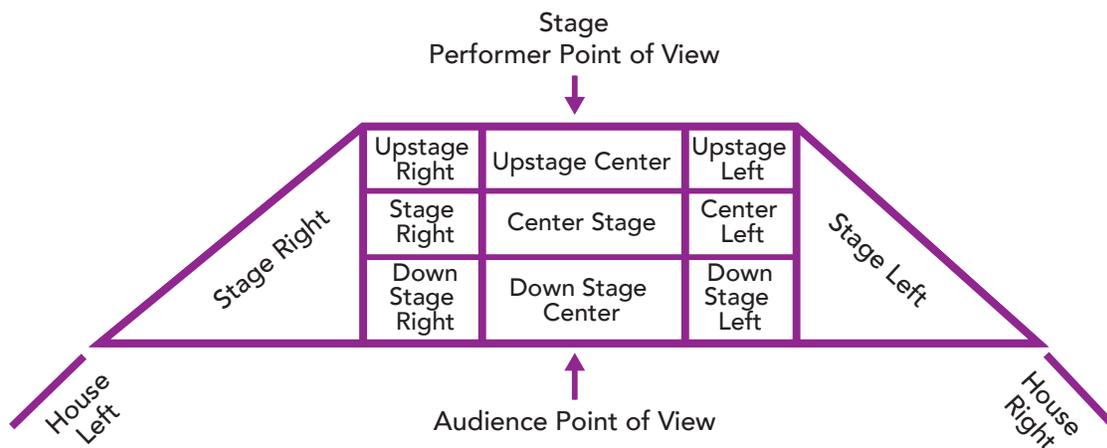
Before attending an ArtsBridge Field Trip, review the following questions and vocabulary with your students:

1. How many of you have experienced a live theatre performance? What did you see?
2. What are some of the differences between going to the theatre and watching television or going to a movie?
3. The BAD Audience Member! A fun way to review theatre etiquette with your students is to have them point out bad audience behavior during a show. Here's one way to illustrate this concept:



- a. Have students present something to the class. The key is they are "actors" and the class is the audience.
- b. Once they are into the activity, you (the teacher) leave the room and then re-enter. Enter loudly, chew gum, step on people's feet, talk to them, etc. Be the worst audience member. Find a seat and continue to talk to others, ask what's going on in the performance, take pictures, talk on your cell phone etc.
- c. Ask the class to list all the bad behavior. Write these on the board.
- d. Ask the audience members how they felt when the bad audience member came into the theatre. Could they hear the actors? Were they distracted?
- e. Ask the actors how they felt. Could they concentrate on their performance?

4. Review the stage diagram below with the students. Draw the diagram on the whiteboard and have students come up and write in each part of the stage.



THEATRICAL VOCABULARY

Review the following theatrical terms with your students before attending the performance! This will help them better understand all of the elements of a production.

Author – the writer of a script; also called the book

Audition – to perform to get a role for the production; usually includes singing, dancing and reading scenes from the show; usually takes place in front of the Director & Creative Team

Ballad – a slow song for actors to showcase vocal clarity

Blocking – the specific movement of actors on stage; usually given by the Director

Box Office – a booth inside the theatre where tickets are sold

“Calling the Show” – the process of calling out the lighting, sound and scene-change cues during a performance; usually done by the stage manager

Casting – the process through which actors are chosen for roles in the production

Casting Agent – one who chooses actors for roles in the production

Choreographer – one who designs dance sequences and teaches them to the cast of the production

Composer – one who writes the music

Conductor – one who directs the orchestra

Costumes – a set of clothes in a style typically of a particular country or historical period

Curtain Call – the appearance of one or more performers on stage after a performance to acknowledge the audience’s applause

Director – one who supervises the creative aspects and guides the artistic vision of the production

Dress Rehearsal – rehearsal in which performers practice with costumes, props, lights and microphones

Dresser – one who assists performers with their costumes during dress rehearsals and shows

Electrician – one who works with the lighting designer to adjust and operate lighting instruments

Ensemble / Chorus – typically singers, dancers or actors who perform in group numbers

Head Carpenter – one who builds the sets for the production

House Left – the left side of the theatre, when facing the stage (audience’s point of view)

House Manager – one who oversees all aspects of the audiences; responsible for ushers and audience safety

House Right – the right side of the theatre, when facing the stage (audience’s point of view)

Lighting Designer – one who decides where the lighting instruments should go, how they should be colored and which ones should be on at any particular time to affect mood, visibility and to showcase costumes and sets

Lyricist – one who writes the words to a song

Makeup Artist – one who applies cosmetics to a performer’s face and body

Music Director – one who teaches and rehearses the music with the orchestra

Orchestra Pit – the lowered area in front of a stage where the orchestra (musicians) sit and play during the performance

Overture – an orchestral piece at the beginning of an opera, suite, play, oratorio, or other extended composition

Producer – a person responsible for the financial and managerial aspects of staging a play, opera, musical, ballet, etc.

Program – a listing of the order of events, names of the cast and crew and other relevant information for the production

Property (Props) Manager – one who manages all items used on stage that cannot be classified as scenery, electrics or wardrobe

Proscenium arch – the arch opening between the stage and auditorium; the frame of the stage

Read-through – the cast reads through the script without movement or music; typically done at the first rehearsal

Set Designer – one who designs the scenery for the stage

Sitzprobe – the first rehearsal with both the performers and the orchestra, with no staging or dancing

Sound Designer – one who plans and executes the layout of all sound playbook and equipment for the show

Sound Operator – one who handles the sound playbook and mixing equipment for the show; works with Sound Designer

Sound Board – a desk comprising a number of input channels where each sound source is provided with its own control channel through which sound signals are routed into two or more outputs; controls all microphones and music

Spotlights – a lamp projecting a narrow, intense beam of light directly onto a place or person, especially a performer on stage

Standby / Understudy – one who studies a role and is prepared to substitute a performer when needed

Stage Left – the left side of the stage, when facing the audience (performer’s point of view)

Stage Manager – one who is responsible for the quality of the show’s production, assists the director and oversees the show at each performance

Stage Right – the right side of the stage, when facing the audience (performer’s point of view)

Technical Rehearsal – rehearsal incorporating the technical elements of a show such as the scene and property shifts, lighting, sound and special effects

Uptempo Song – a fast, upbeat song for actors to showcase dancing and acting ability

Usher – one who guides audience members to their seats

Wig Master / Mistress – one who obtains and customizes wigs for performers to wear

ABOUT THE PERFORMANCE



Dance Theatre of Harlem's performance will include an informal presentation on the art and science of classical dance. In the first part of the program, the ballet master/narrator will engage the audience in the process of —making a dancer. In simulation of their daily technique class the dancers do a theatricalized barre (exercises at the ballet barre) and end the segment with partnering techniques and lifts.

The second half of the program will be devoted to the performance of various styles of ballet (classical, contemporary, neo-classical) interspersed with commentary from the ballet master / narrator. The similarity between ballet dancers and professional athletes is highlighted, but the underlying message of the presentation is — success is the result of your own work — you receive from your efforts what you put into them. Audience interaction is encouraged as time allows. Numerous opportunities for teachers to develop lessons in many subject areas are identified.

Dance Theatre of Harlem is a celebration of courage, and of the magic and uplifting power of the performing arts.

ABOUT DANCE AND BALLET



People have always danced. In some societies people dance mostly for religious reasons. They want to appease the gods, to ward off evil, to pray for rain, to have a good harvest. In other societies, people dance mostly for their own enjoyment, by themselves or with others. In some places, dance is a performing art in which people dance to entertain others.

In tribal societies, where dances are mostly religious, people usually dance in a group or in a circle. In societies where people dance mostly for their own enjoyment, two people usually dance together, and sometimes people dance in small groups. When people dance to entertain others, they usually do so in groups called companies. There are different kinds of dance companies, such as ballet, ethnic, modern and jazz.

Dance performed for audiences is almost always choreographed, or made up by one person, just as a composer makes up a piece of music. These dances may also be passed from generation to generation within companies. While dance companies perform some dances over a long period of time,

new dances are still being choreographed. Wherever it occurs and whatever form it takes, dance is one of the most powerful and interesting ways humans express themselves.

King Louis XIV, who ruled France from 1638-1715, gave great balls at which everyone danced in fancy clothes. Sometimes dances called ballets were performed for the King. The dances were of stories about Greek myths, Roman history and important events. Sometimes King Louis would dance in the ballets. The ballets became more and more complicated and difficult to perform. The King liked watching the ballets and moved them from ballrooms into theaters so everyone could see them better. He started the first school to train professional ballet dancers.



During the 18th century, Catherine the Great, the Empress of Russia invited French ballet dancers to Russia. Soon that country became the center of ballet. Ballet became popular in the United States during the 20th

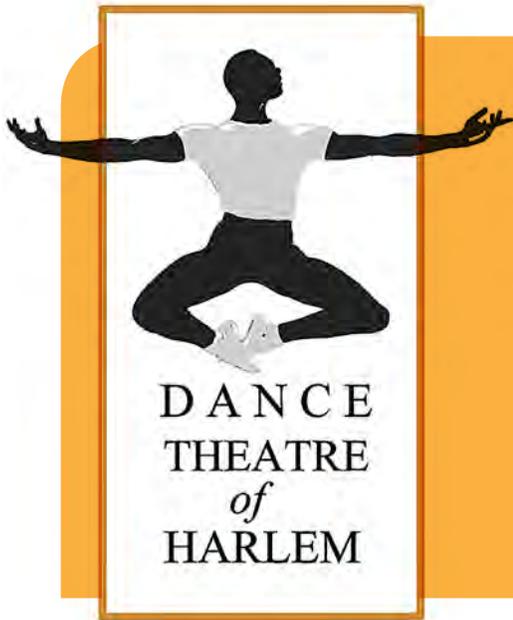
century. George Balanchine, a Russian dancer and choreographer who immigrated to America, did much to make it well known.



One of George Balanchine's students was Arthur Mitchell, who became a leading dancer for Balanchine's New York City Ballet. Arthur Mitchell was the first African-American to become a permanent member of a major ballet company and excelled in what had been considered a European art form. In 1969 Arthur Mitchell co-founded *Dance Theatre of Harlem*.

THE ART OF BALLET

The Dance Theatre of Harlem Ensemble is first and foremost a ballet dance company. When you watch the DTH performance, you will notice ballet movement and classical technique at the heart of their dance expression.



Ballet (noun)

A theatrical art form using dancing, music, and scenery to convey a story, theme, or atmosphere; dancing in which conventional poses and steps are combined with light flowing figures.

Ballet is a formalized type of performance dance, which began in 16th and 17th century French courts, and was further developed in England, Italy and Russia as a concert dance form. Early ballet dancers were not as highly skilled as they are now. Ballet has since become a highly technical form of dance with its own vocabulary. It is a poised style that incorporates the foundational techniques for many other dance styles.

Movement Tells a Story

Think about a dancer moving on stage. The dancer's movement is organized, purposeful and follows time in rhythmical patterns, most often in stride with the music. The dancer's movement sequences – the order and types of movement – can convey a story without the use of words. Movement can establish mood, make statements and develop a good story line without verbal explanation because it visually illustrates an idea or feeling set to a piece of music. As a performing art, ballet combines a number of elements to create an overall theatrical spectacle: music, lights, costumes and sometimes scenery all help to convey the story. Ballet dancers are athletes and professionals, spending long hours training in order to perform. This training starts at an early age, typically 8-11 years old; training hours increase with a dancer's physical development ability. Professional dancers often train up to 7 hours a day, 6 days a week, and even longer on performing days.



EXPLORE THE ELEMENTS OF DANCE

Discuss and practice the Elements of Dance as a class. Predict which Elements of Dance you will see in the Dance Theatre of Harlem performance.

Movement

Locomotor: walk, run, leap, hop, jump, skip, slide, gallop

Nonlocomotor: bend, twist, stretch, swing

Leading/following

Time

- Fast/medium/slow
- With music/without music



The movement allows the dancers to exude passion and freedom



Space

Levels: low, medium, high

Direction: forward, backward, sideways, diagonal, turning

Focus: straight/curved, open/closed

Energy

- Strong/light
- Sharp/smooth

Body

Shape: the body can contort itself into different shapes (i.e., curves, angles)

Parts: the arms, legs, head, toes, fingers can take on different focuses (i.e., open, closed, relaxed)



WORD STUDY

Harlem Renaissance

A blossoming (c. 1918-37) of African American culture, particularly in the creative arts, centered in Harlem in New York City; central to the movement were efforts to explore all aspects of the African American experience and to reconceptualize “the African American” independent of white stereotypes. This period was expressed through every cultural medium – visual art, dance, music, theatre, literature, poetry, history and politics.



As a precursor to the Civil Rights Movement, African American artists, dancers, musicians, actors and writers worked for goals of civil rights and equality through their creative art forms, rather than through politics. Its lasting legacy is that for the first time in America (across racial lines), African-American art forms became absorbed into mainstream culture.



Harlem, New York

Harlem is a large neighborhood within the northern section of the New York City borough of Manhattan.

Since the 1920's, Harlem has been known as a major African-American residential, cultural and business center.

The Dance Theatre of Harlem enjoyed its official New York debut on January 8, 1971 at the Guggenheim Museum.

FINE ARTS

Georgia Performance Standards

Music:

M3GM.6-8, M4GM.6-8,
M5GM.6-8, M6GM.6-8,
M7GM.6-8, M8GM.6-8,
M9GM.6-8, M10GM.6-8,
M11GM.6-8, M12GM.6-8

Theater:

TAES3-12.10

Dance:

D3-12FD.2, D4-12FD.3,
D3-12CR.2, D3-12CO.4

In 1992, Dance Theatre of Harlem successfully performed in Johannesburg, South Africa, and in 2000, the company performed in the People's Republic of China.

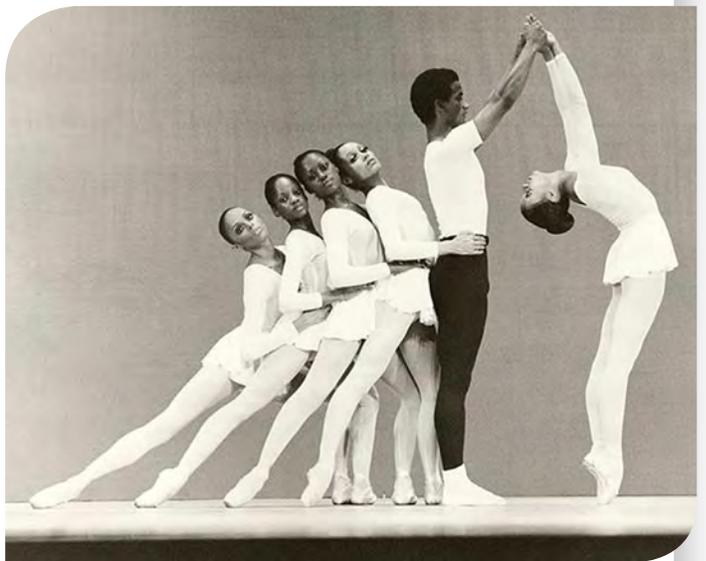


POST-SHOW QUESTIONS

REFLECTION:

Have students share in groups or as a class what they thought of the Dance Theatre of Harlem performance. As a part of the discussion, encourage students to think about and respond to the following:

- What did I love about the DTH performance?
- Describe some of the dancers' movements onstage. Did they tell a story?
- What were your feelings as you watched the dancers and listened to the music?
- How can dance help me understand people from other cultures?
- What else did I learn from the dancers and/or the ballet master?
- Have students describe a memorable moment from the performance in various ways – verbally, in writing, by drawing, or through movement



DISCUSSION:

- What makes a ballet classical or modern?
- What moves were smooth and graceful, or strong and powerful?
- How did the dancers use their arms, legs, bodies and heads?
- Did the ballet seem to convey stories, moods or emotions?
- How did the dancing vary depending on the music used?



POST-SHOW ACTIVITIES

#1 Movement Exercise

Have the students experiment with movement by asking them to move their bodies like the phrases below.

- a. Walk as if you are under water, or going uphill against a strong wind
- b. Pretend you are as light as a fly
- c. Pretend you weigh as much as King Kong
- d. Pretend you are an egg frying, a snowman melting, or a flower growing in the sun
- e. Pick an animal and move around as if you are that animal, without making noise. Can others guess what you are?

#2 Write a Review

Goal: To write a review of the performance.

Explanation: In this activity, students will reflect on the performance by writing their own review.

Activity:

1. Ask students to imagine that they are a critic for the school newspaper. They are going to write a review of *Dance Theatre of Harlem* to inform others about what they experienced.
2. In the review, they should describe with details:
 - a. What they saw
 - b. What they heard
 - c. How the performance made them feel
 - d. What the performance reminded them of
 - e. What their favorite part was and why
3. Remind students that they must paint a picture of the experience with their words so that others who did not see the performance can imagine it as vividly as possible.



Dance Theatre of Harlem artists routinely bring an expressive versatility to their performances, one rooted in classical vocabulary and marked by a surety of attack and speed.

POST-SHOW ACTIVITIES

#3 Write a Letter

Goal: To reflect on the performance experience and to practice writing skills.

When: After the performance.

Explanation: After the show, students will write letters to *Dance Theatre of Harlem* performers or to ArtsBridge donors whose support keeps field trip tickets accessibly priced for school groups.

Activity:

1. After attending the performance, discuss the experience with your students. Use the following discussing questions to guide the conversation:

- a. What was the show about?
- b. What parts of the show were most exciting?
- c. Which character did you enjoy the most? Why?
- d. What did the characters learn?

2. Next, invite students to write a letter to the performers or to ArtsBridge donors about their theater experience.

a. Letter Example #1

Dear *Dance Theatre of Harlem* Performers,
My favorite part of the show was....
While watching your show I felt... because...
I have drawn a picture of the scene when....
If I could be in your show, I would play the part of ... because...

b. Letter Example #2

Dear ArtsBridge donors,
Thank you for helping my class go to the Cobb Energy Centre to see *Dance Theatre of Harlem*! My favorite part of the show was.... While I was watching the show I felt... because... I have drawn a picture of the scene when... This experience was special because...

3. After writing the letter, students can illustrate a scene from the performance.

4. Last, mail the letters to us and we'll make sure they get to the right people.

ArtsBridge Foundation
Attn: Education Department
2800 Cobb Galleria Parkway
Atlanta, GA 30339

Follow-Up Discussion Questions:

- 1. What did you choose to share in your letter? Why?**
- 2. How does receiving a letter make you feel?**
- 3. How do you think the recipient of your letter will feel when he or she receives your letter? Why?**
- 4. Why do you think the performers choose to make being a performer their career?**
- 5. Why do you think people give money to help students like you attend ArtsBridge performances at the Cobb Energy Performing Arts Centre?**

RESOURCES



www.dancetheatreofharlem.org/

www.pacslo.org/images/uploads/Dance_Theatre_of_Harlem_Study_Guide.pdf

www.tillescenter.org/pdf/education/201213/studyguide_dth.pdf

www.musiccenter.org/documents/education/artsource/publications/Arthur-Mitchell-Unit/html/files/assets/common/downloads/publication.pdf