**Dance History Exploration**

**MAKE-UP ASSIGNMENT**

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Period: \_\_\_\_\_\_\_\_\_\_\_

Date of Absence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Today’s Date:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

This Assignment has 3 parts, the observation, the investigation and the connections. So first you will watch a clip of a dance artist on YouTube. Then you will read an excerpt of a biography of that dance artist and choreographer. After completing those two steps, you will write about the connection between the biography and the choreography. You may end up watching the video clip more than once to properly answer the guiding questions in the assignment.

PART 1: Watch the following clip:<https://www.youtube.com/watch?v=Is2_Q7_-IHE>

PART 2: Read the following biography, as you go please highlight or underline anything that stands out to you as interesting or different.

**EARLY LIFE-**

Alvin Ailey (January 5, 1931 – December 1, 1989) was an African-American [choreographer](https://en.wikipedia.org/wiki/Choreographer) and [activist](https://en.wikipedia.org/wiki/Activist)who founded the [Alvin Ailey American Dance Theater](https://en.wikipedia.org/wiki/Alvin_Ailey_American_Dance_Theater) in [New York City](https://en.wikipedia.org/wiki/New_York_City). He is credited with popularizing [modern dance](https://en.wikipedia.org/wiki/Modern_dance) and revolutionizing African-American participation in [20th-century concert dance](https://en.wikipedia.org/wiki/20th-century_concert_dance). His company gained the nickname "Cultural Ambassador to the World" because of its extensive international touring. Ailey's choreographic masterpiece [*Revelations*](https://en.wikipedia.org/wiki/Revelations_(Alvin_Ailey)) is believed to be the best known and most often seen modern dance performance. In 1977, Ailey was awarded the [Spingarn Medal](https://en.wikipedia.org/wiki/Spingarn_Medal) from the [NAACP](https://en.wikipedia.org/wiki/NAACP).[[1]](https://en.wikipedia.org/wiki/Alvin_Ailey#cite_note-1) He received the [Kennedy Center Honors](https://en.wikipedia.org/wiki/Kennedy_Center_Honors) in 1988. In 2014, President [Barack Obama](https://en.wikipedia.org/wiki/Barack_Obama)selected Ailey to be a posthumous recipient of the [Presidential Medal of Freedom](https://en.wikipedia.org/wiki/Presidential_Medal_of_Freedom).[[2]](https://en.wikipedia.org/wiki/Alvin_Ailey#cite_note-2)

Ailey was born to his 17-year-old mother, Lula Elizabeth Ailey, in [Rogers, Texas](https://en.wikipedia.org/wiki/Rogers,_Texas). His father, also named Alvin,[[3]](https://en.wikipedia.org/wiki/Alvin_Ailey" \l "cite_note-3) abandoned the family when Alvin was only six months old. Like many African Americans living in Texas during the [Great Depression](https://en.wikipedia.org/wiki/Great_Depression), Ailey and his mother moved often and had a hard time finding work.

Ailey grew up during a time of [racial segregation](https://en.wikipedia.org/wiki/Racial_segregation), violence and lynchings against African Americans. Early experiences in the Southern Baptist church and [juke joints](https://en.wikipedia.org/wiki/Juke_joint) instilled in him a fierce sense of black pride that would later figure prominently in Ailey's signature works.[[4]](https://en.wikipedia.org/wiki/Alvin_Ailey#cite_note-4)[[5]](https://en.wikipedia.org/wiki/Alvin_Ailey#cite_note-Turnbaugh-2002-5)

In the fall of 1942, Ailey's mother, in common with many African Americans during this period, migrated to [Los Angeles](https://en.wikipedia.org/wiki/Los_Angeles), California, where she heard of lucrative work supporting the [war](https://en.wikipedia.org/wiki/World_War_II) effort. Ailey, aged 11, joined his mother later by train, having stayed behind in Texas to finish out the school year. Ailey's first junior high school in [California](https://en.wikipedia.org/wiki/California) was located in a primarily white school district. As one of the few black students, Ailey felt out of place because of his fear of whites, so the Aileys moved to a predominantly black school district. He matriculated at George Washington Carver Junior High School, and later attended the [Thomas Jefferson High School](https://en.wikipedia.org/wiki/Jefferson_High_School_(Los_Angeles,_California)). He sang spirituals in the [glee club](https://en.wikipedia.org/wiki/Glee_club), wrote poetry, and demonstrated a talent for languages. He regularly attended shows at [Lincoln Theater](https://en.wikipedia.org/wiki/Lincoln_Theater_(Los_Angeles,_California)) and the [Orpheum Theater](https://en.wikipedia.org/wiki/Orpheum_Theatre_(Los_Angeles,_California)). Ailey did not become serious about dance until in 1949 his school friend [Carmen De Lavallade](https://en.wikipedia.org/wiki/Carmen_De_Lavallade) introduced him to the [Hollywood](https://en.wikipedia.org/wiki/Hollywood) studio of [Lester Horton](https://en.wikipedia.org/wiki/Lester_Horton). Horton would prove to be Ailey's major influence, becoming a mentor and giving him both a technique and a foundation with which to grow artistically.[[6]](https://en.wikipedia.org/wiki/Alvin_Ailey#cite_note-dunning-6)[[*page needed*](https://en.wikipedia.org/wiki/Wikipedia:Citing_sources)]

Horton's school taught a wide range of dance styles and techniques, including [classical ballet](https://en.wikipedia.org/wiki/Classical_ballet), jazz, and [Native American](https://en.wikipedia.org/wiki/Native_Americans_in_the_United_States) dance. Alvin quickly fell in love with dance. [Horton's](https://en.wikipedia.org/wiki/Lester_Horton) school was also the first multi-racial dance school in the United States.[[6]](https://en.wikipedia.org/wiki/Alvin_Ailey#cite_note-dunning-6)[[*page needed*](https://en.wikipedia.org/wiki/Wikipedia:Citing_sources)] Ailey was, at first, ambivalent about becoming a professional dancer. He had studied Romance languages at various universities in California,[[7]](https://en.wikipedia.org/wiki/Alvin_Ailey#cite_note-7) but was restless, academically, and took courses as well in the writings of [James Baldwin](https://en.wikipedia.org/wiki/James_Baldwin_(writer)), [Langston Hughes](https://en.wikipedia.org/wiki/Langston_Hughes), and [Carson McCullers](https://en.wikipedia.org/wiki/Carson_McCullers)[[*citation needed*](https://en.wikipedia.org/wiki/Wikipedia:Citation_needed)]. He moved to San Francisco to continue his studies in 1951. There, he met Marguerite Johnson, who later changed her name to [Maya Angelou](https://en.wikipedia.org/wiki/Maya_Angelou).[[8]](https://en.wikipedia.org/wiki/Alvin_Ailey#cite_note-Shepeard-8) They occasionally performed a nightclub act called "Al and Rita". Ailey earned a living waiting tables and dancing at the New Orleans Champagne Supper Club. Eventually, he returned to study dance with Horton in southern California.[[6]](https://en.wikipedia.org/wiki/Alvin_Ailey#cite_note-dunning-6)[[*page needed*](https://en.wikipedia.org/wiki/Wikipedia:Citing_sources)]

**DANCING CAREER-**

Ailey formed his own group, [Alvin Ailey American Dance Theater](https://en.wikipedia.org/wiki/Alvin_Ailey_American_Dance_Theater), in 1958. The group presented its inaugural concert on March 30, 1958. Notable early work included *Blues Suite*, a piece deriving from blues songs. Ailey's choreography was a dynamic and vibrant mix growing out of his previous training in ballet, modern dance, jazz, and [African dance](https://en.wikipedia.org/wiki/African_dance) techniques. Ailey insisted upon a complete theatrical experience, including costumes, lighting, and make-up. A work of intense emotional appeal expressing the pain and anger of African Americans, *Blues Suite* was an instant success and defined Ailey's style.

For his signature work, [*Revelations*](https://en.wikipedia.org/wiki/Revelations_(Alvin_Ailey)), Ailey drew upon his "blood memories" of Texas, the [blues](https://en.wikipedia.org/wiki/Blues), [spirituals](https://en.wikipedia.org/wiki/Spiritual_(music)), and [gospel](https://en.wikipedia.org/wiki/Gospel_music). These forces resulted in the creation of his most popular and critically acclaimed work. Ailey originally intended the dance to be the second part of a larger, evening-length survey of African-American music which he began with *Blues Suite*.

Although Ailey created 79 works for his dancers, he maintained that his company was not merely a showcase for his own work. Today, the company continues Ailey's vision by performing important works from the past and commissioning new additions to the repertoire. In all, more than 200 works by over 70 choreographers have been performed by the company.

**DANCING PHILOSOPHY AND TECHNIQUE-**

Ailey made use of any combination of dance techniques that best suited the theatrical moment.[[9]](https://en.wikipedia.org/wiki/Alvin_Ailey#cite_note-DeFrantz-2004-9) Valuing eclecticism, he created more a dance style than a technique. He said that what he wanted from a dancer was a long, unbroken leg line and deftly articulated legs and feet ("a ballet bottom") combined with a dramatically expressive upper torso ("a modern top").[[10]](https://en.wikipedia.org/wiki/Alvin_Ailey#cite_note-Dunning-1998-10) "What I like is the line and technical range that classical ballet gives to the body. But I still want to project to the audience the expressiveness that only modern dance offers, especially for the inner kinds of things."[[9]](https://en.wikipedia.org/wiki/Alvin_Ailey#cite_note-DeFrantz-2004-9)

Ailey's dancers came to his company with training from a variety of other schools, from [ballet](https://en.wikipedia.org/wiki/Ballet) to modern and [jazz](https://en.wikipedia.org/wiki/Jazz) and later [hip-hop](https://en.wikipedia.org/wiki/Hip-hop). He was unique in that he did not train his dancers in a specific technique before they performed his choreography. He approached his dancers more in the manner of a jazz conductor, requiring them to infuse his choreography with a personal style that best suited their individual talents. This openness to input from dancers heralded a paradigm shift that brought concert dance into harmony with other forms of African-American expression, including [big band](https://en.wikipedia.org/wiki/Big_band)jazz.[[9]](https://en.wikipedia.org/wiki/Alvin_Ailey#cite_note-DeFrantz-2004-9)

In 1992 Alvin Ailey was inducted into the [National Museum of Dance's Mr. & Mrs. Cornelius Vanderbilt Whitney Hall of Fame](https://en.wikipedia.org/wiki/National_Museum_of_Dance_and_Hall_of_Fame) in Saratoga Springs, NY.

PART 3: Write a response that connects the movement you watched to the biography. Here are some guiding questions: 1. What energy qualities does the dance demonstrate? 2. How does the dancer move across the stage? 3. How does the choreography look different from what you are used to seeing? 4. What stood out to you in the movement? And how does that connect with the biography? 5. What types of choreographic devices were used in the movement? 6. Why do YOU think the choreographer chose that type of device? 7. How does the background of the choreographer help you to understand the choices made by the choreographer? 8. What did you learn about the choreographer? 9. Did learning about the background of the choreographer change your original opinion of the movement? 10. Did you even like the movement? 11. Or was it not your style? 12. How might you adjust the choreography to make it more “YOU?” 13. What choreographic tools would you use in adjusting this choreography? 14. What was surprising or discouraging about the original choreography and how would you change it?

Please write your ONE page response:

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_