

Works of Life: A Dance Autobiography

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OVERVIEW

The Unit

Through the curriculum unit “Works of Life,” my dance students will study a dance professional, an autobiographer, and a visual artist. All of these persons have used life experiences to create works of art. Through guided discussions, written and oral exploration, and movement invention, students will begin to recognize the power of art and life and create their own life-works in class. A final class project and report will exemplify the creation of their individual ideas and how they have used these ideas to create their own movements and dance. The “Works of Life: A Dance Autobiography” lessons lead students through a meaningful cross-disciplinary educational experience which will be a continual source of personal affirmation as they continue their educational and personal journeys. This curriculum unit was inspired and supported by Dr. Paul Guajardo’s class with the Houston Teachers Institute at the University of Houston entitled “Exploring the Literary Landscape: Minority Autobiography.”

A Personal Introduction

As long as I can remember, particularly in high school though, I began to recognize the value of dance in guiding my spirit in the healthiest of ways. It was obvious, as I witnessed the world around me and as I experienced struggles with family and social life, that there were other choices I could have made.

It would be impossible to say whether dance saved my life or that I would have been a lesser person without it, but I am confident that it saved the integrity of my spirit. In times of distress, I still turn to dance. I ask myself where I would be without it. It is this sense of connection and appreciation for what dance can do for an individual, as it continues to do for me, that has inspired me to be an educator.

Two days following my undergraduate graduation in Modern Dance (2000) and Social Work (1999) from Texas Christian University, I began an artist-in-residence program with the National Endowment for the Arts and William James Association of California. My work was to create a dance program for the female inmates at the maximum-security facility, FMC Carswell, in Fort Worth, Texas. Indeed, these women, like the government institutions that advocated and sponsored the grant, recognized the value of the opportunity and found positive new ways to express themselves. Ideally dance will become a positive recreational outlet whether inside or outside the facility. When individuals can find something positive to live for, in some cases, they may be less likely to make unhealthy choices. This belief also applies to my interest in teaching at Marshall Middle School, Academy of Fine Arts.

Through this curriculum unit, my students, who are 6th, 7th and 8th grade magnet dance students, will discover how to make direct and abstract correlations between dance, life, literature and visual arts in order to create original and individual choreographic phrases that reflect their exploration of the question “Who am I?” or “Where do I come from?” The lessons of this unit may be an invaluable opportunity for the personal growth of individuals, leading to a greater

sense of self-worth and confidence as they recognize their own achievements and accomplishments. As the students reflect on their lives, they will work with others undergoing similar processes. This curriculum unit, therefore, also has the potential to cultivate a sense of community and open up young minds to the lives of others, where perhaps there previously existed stereotypes and misunderstandings.

Fine Arts Education

Knowing oneself can be an invaluable support system for any number of life's struggles, especially in middle school. The lessons the students learn through this curriculum unit should last a lifetime. They will learn the value of the experiences on their lives, the interdependence and artistic process, as well as how others see the world, how to think critically about personal artistic choices, how to work in a collaborative group, and how to invest in a project which has meaning and staying power and that can be shared with others. They will learn the value of their lives based on individuality and uniqueness. By reflecting on those experiences, they can also reflect on choices they've made, realizing their personal power.

Showing students how to use their lives in dance is not a new concept. Recently, I took twenty-seven students to Jones Hall in downtown Houston. For four days, my students danced with teaching artists from the Alvin Ailey American Dance Theater. Needless to say, this was a high-publicity event, featured in the news and local papers. The Ailey Company was on an international touring residency, reaching out to middle schools that primarily lack exposure or in-depth experience with dance. The mission, I presume, of the residency is not only to teach the word and work of Alvin Ailey, a national hero for his multi-generational world-renowned works, but also to help the students find the artist and voice within themselves. In other words, "This residency is about students taking life experiences and making them move" (Isaac ii).

Students of the recent Houston residency learned segments of *Revelations* after studying the life of Alvin Ailey. Through guided discussions and intellectual thought, many students obviously made connections between the life of Alvin Ailey and his choreography. As dance so profoundly does, I believe many of my students, who performed the dances they learned and created during the residency, were also able to transfer their own deeply personal experiences to their performances. This quality of performing however is difficult to describe in words though I believe it to be felt in the live performance. Teachers commended the students on their level of professionalism and how they were moved by their focus during the dance. My students' performance of *Revelations* was the first of theirs to move me to tears.

Students who participated in the Alvin Ailey residency had to do much of what I hoped this curriculum unit would do: write poetry, create dances, learn dances, observe dances, work together, et cetera. My unit will contain elements and activities that companies, such as Alvin Ailey American Dance Theater, have used while also incorporating ideas and strategies in new ways, including the use of autobiographical writers.

THE METHODS

What Is Modern Dance?

Students will choreograph their dance phrases using methods from the techniques and traditions of modern dance that I learned during my college studies. Modern dance is often narrowly and stereotypically referred to as *abstract dance* or *interpretive dance*. While it can have both of these qualities, the techniques for creating modern dance are specific. A brief historical introduction to Modern dance should be given:

Modern dance is a dance form developed in the early 20th century. Although the term Modern dances has also been applied to a category of 20th Century ballroom dances,

Modern dance as a term usually refers to 20th century concert dance. In the early 1900s a few dancers in Europe started to rebel against the rigid constraints of Classical Ballet. Shedding classical ballet technique, costume and shoes these early modern dance pioneers practiced free dance. In America Loie Fuller, Isadora Duncan, Ruth St. Denis, Alvin Ailey and Martha Graham developed their own styles of free dance and laid the foundations of American modern dance with their choreography and teaching (“Modern Dance,” *Wikipedia*).

It has been over one hundred years since the pioneers paved the way for dance as we know it. Because the concert form of modern dance has come to include other styles, ballet for example, it can also be referred to as contemporary dance. Students of this curriculum unit, without technical dance training, can be said to be utilizing the choreographic techniques of modern dance while not specifically entertaining the techniques of that specific dance style. A modern dance in true technical form can belong to any of the pioneers listed above: Alvin Ailey, Isadora Duncan, or Martha Graham, for example.

Modern dance is often seen as obscure to those who feel they need to understand it. If viewers and students, in this case, can release the notion that dance must tell a story, they can write their own stories while watching it. In the case of the dance created throughout this unit by the students, there will be specific story references as symbolized by the movements they have chosen. However, to the viewer it will not be necessary that a specific story be seen or that the audience understands exactly what is being communicated. It is more important, rather, that the audience can sense the investment of the dancers in their “feeling” or “energy.” Their commitment to each movement and a sense of cohesiveness throughout should be felt though that understanding may be purely intuitive.

A Foundation for Creation

I hope that even teachers without a technical background in dance will also be interested in this curriculum unit. For this reason, I would like to cover a few methods of guiding students through the creative process that I have found effective. This section will explain the creative process that I utilize in my own choreography and also that process which I share with students. These processes are the same.

Modern dance takes on a variety of personas. The beauty of such is that the methods for creation are thorough, and they truly draw out the individual. It will be critical that in the creative process, teachers limit movement examples that they give to the class. This is because new movers or those otherwise timid will want to copy the teacher’s movements. The choreographers, which students of this unit will become, may manipulate any number of factors to develop their movement phrases. Manipulating factors becomes an exciting way to explore, discover, create, or revise movement. Factors that can change may be specific body parts, time, energy, music, and directional paths, for example. Following is an easy idea for introducing the concepts of creating movement to a class. This can work with all ages.

Let us pretend that you, the teacher, ask the class to wave a hand in a gesture of “hello.” To manipulate this movement, everyone can first manipulate body parts. Ask the class, “How would you say hello with your foot... with your head... with your back side?” Of course the meaning behind the movement will become abstract, but it will still have significance for the dancer and will also be fun. Students will be more invested when the teacher and class become excited about their individual creativity. Once students are engaged in this way, they will look forward to each new set of directions and ways to manipulate their own movement and will have forgotten they are “dancing.”

Manipulating body parts is only one factor, however. Time can be adjusted from slow to fast. Effort can be adjusted from light to strong. Students can also try on their movements with different pieces of music. Students may perform in a pattern: walking in a line, circle, or square, for example. Additional ways to manipulate may be to add a stillness, perform the movement in reverse sequence, repeat it, change the focus, or perform it while jumping or turning.

Rudolf Van Laban is credited with defining the eight basic efforts (“Laban,” *Wikipedia*). The more conditioned teachers become to presenting this type of activity, they may want to invest in the study of his movement analysis. Any professional training or improvisational movement class will likely explore Laban’s efforts whether or not they are directly referenced. The examples I have given in this section though are a simple and sufficient way to begin such a movement project as this curriculum unit.

Phrases of Movement

A phrase is to a dance as words are to a sentence. A phrase may be any number of counts, but a teacher can safely begin with eight counts as this is the timing of most popular music. Once students have created a few movements, they can be asked to put them together and practice performing all of those movements within eight counts. Within this timing, the phrase should consist of a beginning, middle, and end.

A task or problem may be to create an eight-count phrase using one jump, one turn, and one stillness. Once the expectations and directions are clear, the dancers should be given a set amount of time to create. At the culmination, each student or group should be given an opportunity to show their creations and get feedback from the teacher and classmates. I have found that video taping students provides positive affirmation whether or not there are mirrors in the classroom or dance studio.

It is in my dance teaching practices that I utilize a “circle time” at the beginning of each class. During this time each student must share an idea, question, thought about a given topic, or may share something original. I find this to be an effective means of checking in with the educational climate of the classroom, especially when students are new to dance. Next, in my class, the objective is introduced.

I give examples of the lesson’s tasks, explaining in more detail, and then I lead a movement warm-up. A teacher instructing this lesson need not be a trained dancer to lead a warm-up. The teacher may utilize any number of movement games or stretching activities so long as it is a group event and students are all engaged on the same task simultaneously. After a brief water or stretch break, I give more specific directions and students begin completing their tasks, understanding all of the expectations of this independent time. Whether working in groups or alone, the students have a specified amount of time. I don’t offer much feedback during the timed sessions because I want students to be able to develop their own questions and use their time fully for processing their own ideas. I merely walk around and observe, coaxing anyone off task and answering questions.

At the end of each timed session, (usually between three and six minutes), students share their products with the class. It is essential students begin this sharing at the beginning, and it is a requirement, not a choice. Students must rehearse work they are comfortable sharing as the tendency may be to be shy and unsure. I provide feedback and the students give some as well. They may ask questions. The process continues. My instructions for the next part of the assignment are based on my immediate observations of how well the students followed the previous tasks. Often, in my experience, each dance class begins to develop in slightly different ways. This is where I have the most artistic freedom as my goal is to help them create a product they are proud of and their vision or ideas are realized through the dance. These timed sessions

happen numerous times throughout the class period. Students learn through this practice the appropriate habits and behaviors of acting as both performer and audience.

If it has not already occurred during a class, students may be asked to write in their journals or have an additional circle time to discuss again at the end of class. As at the beginning of class, they may be given a prompt or may be asked to give emotional feedback of their class experience. They may also be asked to take notes on their movement. This journaling can be integral to their understanding of the process of the project. At Texas Christian University dance department, where I studied, students were asked to turn in journals weekly for technique, choreography, and repertory classes. When dance is abstract, processing one's learning and experience may be more valuable in the long run to the growth of the individual. Long after the steps are forgotten, the interpersonal, intrapersonal growth will remain.

There are tried and true methods, which if used befittingly, can seamlessly guide students through this creative process. They may at first consider the task of creating a dance to be daunting. To adults even, who haven't had the luxury of creating a work of art, this may sound like an astonishing feat. Once the students experience the artistic process of creating their mini-dances however, they will be confident and comfortable, and naturally more and more excited and invested in the project.

UNIT BACKGROUND

Objectives

It is not pertinent to cite the specific objectives attached to this curriculum unit, but in doing so I am addressing standards found in other states as well as nationally. Though the audience for this unit may be more open-minded and well versed in the benefits of fine arts education, such standards may give weight and value for other readers. It is significant to note that this unit comprehensively embodies all of the Texas Essential Knowledge and Skills for Secondary Dance, Level 1. These objectives, which are likely comparable to those of other states, include:

Perception

The student develops an awareness of the body's movement, using sensory information while dancing.

Creative Expression/Performance

The student develops knowledge and skills of dance elements and of choreographic processes and forms in a variety of dance styles.

Historical/Cultural Heritage

The student demonstrates an understanding of cultural, historical, and artistic diversity.

Response/Evaluation

The student makes informed judgments about dance's form, meaning, and role in society (Texas).

It should also be noted that this curriculum unit also applies to the National Standards for Arts Education, who specifically identifies objectives for the grade levels 5 through 8. In particular, Standard 3 is highly encompassed by these lessons: Understanding dance as a way to create and communicate meaning (The Kennedy Center).

Curriculum Unit Overview

This semester-long unit will guide students in the creation of a dance, whose theme is the life of the individual students who are creating them, their own. Activities will intersperse writing,

reading, listening, and thinking with creating movement phrases, revising, performing, and teaching. A series of guided activities, using the featured artists, will foster the students' exploration for symbolic events and memories they perceive to be reflective of their lives. Guided activities may include creating time lines and a family tree, journal writing prompted by readings of noted autobiographers, interviewing family or community members, recalling memories and feelings, and creating poetry. Each student will piece together these ideas, memories, events, feelings, and experiences with movements, culminating in a final phrase or sequence—a dance. As a class, the students will engage in a discussion of common themes they notice in their works. Teachers will facilitate this discussion, when needed, using the insights and observations they have witnessed in the students' projects. A theme will be decided upon as well as music. (Spoken word may be used in lieu of music or there may be no music or words used at all). A class dance will be put together. This class dance will incorporate all the students' individual choreographic works sometimes overlapping, sometimes as solos. The teacher may use some of the common movement themes, or create movements in unison for the entire class. A classroom performance and an essay or oral presentation describing each person's creative process and symbolic references will be turned in. A performance will consist of a beginning, middle, and end to the dancers work.

Measuring Success

The dancer will be marked or graded on a rubric of factors that may include focus, interaction with the audience, and whether or not all directions were followed. Another factor will be costuming as students must have chosen clothing appropriate to the school setting as well as appropriate to the intent of their choreographic work. If the dance is done with several people or as a class, the instructor may have much collaborating to do with the students. A classroom discussion about costuming, facilitated by the teacher, should be had prior to any major performance. A third factor in the performance rubric may include artistry. This category may be somewhat subjective, yet also supported by the artist's development of his or her journal along the process of the project. The journal has helped the dancer develop ideas based on the themes given by the teacher through the texts and studying of other artists. It will be apparent to the audience whether the dancer/artist was able to integrate original movement ideas with the theme versus copying that of others. A fourth category that I usually include in grading performances is professionalism. If expectations are set forth, any student can succeed at this project. Professionalism includes dress, attitude, timeliness and how a performer enters and exits the stage. These things, of course, will have been taught and practiced repetitively to prepare the students.

Students may choose between a report or an oral presentation to be submitted at the time of the performance. A formalized report may discuss the ideas written in the journal throughout the process. The student should be able to describe how the movements were created, step-by-step, until the final dance. This report will require much thought and recall on the part of the student. A series of questions should be answered in the paper. For example, questions may include: Explain at least three themes from your life expressed in the dance. What was the first movement you created and how did you come up with it? Explain a challenge or difficulty you had in the project and how you overcame it?

The oral presentation will include the same information as a report but the students will answer the questions out loud to the class, immediately following the performance. The oral presentation does not have to be typed, although answers must have been well thought out and answers written out. The speaker may have notes for the presentation but may not read verbatim. Whether students choose the report or oral presentation, they should be able to answer questions about the process to the audience following the performance. This question and answer session

should also be rehearsed in smaller peer groups preceding the final performance for the entire class for the final grade.

Depending on the comfort level of the class with performing for audiences and peers, the dance may be performed for other classes or school productions, as my students have in the past. It is anticipated that, if the project is a success, students will support the idea of sharing, as they will feel proud of what they've created as well as the work and artistic process they underwent in order to create it.

WHAT: THE ARTISTS

Alvin Ailey

Alvin Ailey, Jr. (January 5, 1931 – December 1, 1989) was an African American modern dancer and choreographer who founded the Alvin Ailey American Dance Theater. Ailey was born to his 17-year-old mother, Lula Cooper, in Rogers, Texas. Alvin developed an early interest in art. In 1943 Alvin and his mother moved to Los Angeles. It was here that Alvin's eyes were opened to the world of contemporary art.... Ailey started his own dance company in 1958 featuring primarily African American dancers. He integrated his dance company in 1963. He also directed; one notable production was Langston Hughes's *Jericho-Jim Crow* (1964). The Alvin Ailey American Dance Theater popularized modern dance throughout the world with his international tours sponsored by the U.S. State Department. Because of these tours it is theorized that Ailey's choreographical masterpiece *Revelations* is the most well-known and frequently seen modern dance performance (“Ailey,” *Wikipedia*).

Alvin Ailey used his “blood memories” of growing up in Texas in his works. A blood memory would be one “so intense and personal they were in his blood.” Ailey’s blood memories are perhaps most clearly exemplified in his signature dance piece, the world-renowned, *Revelations*. In this dance, choreographed in 1960, audiences can see the symbolic gestures Ailey may have seen as a boy at the True Vine Baptist Church. Ailey also used “poetry, music, novels, his feelings, his family, friends, and stories of what was happening in the world around him” to inspire his magnificent and timeless choreography (Isaac 18).

After studying the life of Ailey and seeing video clips of the actual dances from the company, students can easily pinpoint specific references to Ailey’s life, which make his work uniquely personal, while universal. Students can use the example of Mr. Ailey to inspire their own desire to find significance in their individuality and experiences.

Elva Treviño Hart

In *Barefoot Heart: Stories of a Migrant Child*, Elva Treviño Hart discusses everything from segregation, her family’s impoverishment, living in homes previously inhabited by animals, to her amazement at the lifestyles of others. She recounts the psychological implications of feeling unwanted. Hart is the last of seven children. Here are some passages that may be shared with students to prompt discussions or journal writing. These passages may be used in a number of ways determined by the issues the teacher and students feel are raised. The discussion will vary with each teacher and each student set:

My sisters tell me that Ama used to sing. But she had stopped by the time I was born. I only heard her sing once, at Tia Chela’s house in San Antonio. My mother let me sit on her lap even when I was quite big. She didn’t really gather me to her, just indulged me. ...As she sang, I felt her love and her warmth and her matter-of-fact caring about me. That’s the way my mother’s love for me was, matter-of-fact. But it was O.K. It was always there. A secure place that I could depend on. She wouldn’t volunteer it, but I

could always get it, if I went to her.I enjoyed the closeness, the warmth of her, and the singing, even though she was far away, not really there with me. It was so rare that I got her all to myself (Hart 78-9).

The following passage may relate to culture. Students may be able to reflect on experiences they had growing up. In this passage the author talks about her sister Delmira:

She loved her little athletic body. She moved it constantly, running, jumping, and climbing while she sucked two fingers on her right hand and pushed up her dress with her left to fondle her belly button. She felt connected this way...My father thought this an embarrassing habit and yelled at her constantly to stop. She began to hide her habit, but wouldn't stop. The summer before she was to start school, my father had had enough. He tied her hands behind her back with a short length of rope, against my mother's pleadings and tears. Delmira accepted it quietly, but inside she vowed not to let him win (66-67).

A final passage is about dreams:

The gringo who owned the farm and the mayordomo came to see Apa the day after we got there to talk about the kids' schooling. All the school-age children at the migrant camp had to attend school until the end of the school year or the gringo would get in trouble. This was a new development my father hadn't expected. But actually, he was glad. His dream was for all of use to finish high school and to have better lives than he had. So he told my mother to get everyone ready for school (13).

A discussion can follow about how the artist used her life to create an award-winning book. Students can discuss events from their lives that they think give it meaning and significance. They may consider why some events are culturally, socially, or personally significant.

Jean-Michel Basquiat

Jean-Michel Basquiat (December 22, 1960 - August 12, 1988) was an American artist born in Brooklyn, New York. He gained fame, first as a graffiti artist in New York City, and then as a highly successful Neo-expressionist artist in the international art scene of the 1980s. Many recognize Basquiat as a leading figure in contemporary art, and his paintings remain in high demand worldwide, continuing to fetch high prices on the art market ("Basquiat," *Wikipedia*).

My students are usually first intrigued by the visual artistry of Basquiat in an unpleasant way. They say his work appears child-like and immature. They don't begin to appreciate the beauty of his art or even understand it until they learn about his life. I use Basquiat's life and work in the teaching about artists of other disciplines to illustrate the idea that life is not always beautiful. To share this idea with my students, I read to them a poem by Maya Angelou with pictures by Basquiat entitled *Life Doesn't Frighten Me*. Students learn that sometimes the hard side of life may be what some feel most passionate about. By studying Basquiat, they may feel more open to sharing new ideas in their dancing.

IN CONCLUSION

To make this curriculum unit more applicable or approachable for teachers, it is of course possible to utilize artists other than are listed here. The teacher needs only to make the connection from the art to the student. Perhaps those artists, dancers, writers, et cetera that a teacher feels most passionate about will be the easiest to connect to that particular teacher's own students.

This unit was created in hopes of helping students find themselves through dance. Dr. Paul Guajardo's class "Exploring the Literary Landscape: Minority Autobiography" was used to inspire the idea that like authors, dancers can express meaningful events from their lives. It is my hope that in doing this unit, students will find strength in sharing their experiences and perhaps a

new self-confidence. This unit gives the students an in-depth opportunity to answer the question “Who Am I?” a powerful tool in developing healthy well-rounded individuals and citizens of the world.

LESSON PLANS

Unit One: Alvin Ailey

Students will be introduced to the idea of creating an autobiographical dance, by first learning about dancer, choreographer Alvin Ailey. Students will examine his life and significance of his work using information from the Alvin Ailey curriculum guide. The instructor will guide students in connecting his life to his work through guided questions. Themes will be noted on a word wall. A word wall can be created using a large surface area on which students can write, for example, a poster board or poster paper adhered to a wall surface. The themes can be directly written onto the word wall and can serve as a starting point for reflection as the process of creating the dance continues.

A common theme from the word wall will be chosen collaboratively. Students will then be asked to write a journal entry, responding to the said theme, as it applies their lives. From this story/journal entry, students will compile three of the action words/verbs used. Each of the words will be assigned a movement by the dancers. In this way, the movements have begun their abstraction from the story yet will hold personal significance. The movements they chose will fit together to make a “phrase.” The phrases will be performed for each other in small groups and then to the class.

It should be mentioned that in any dance class, the instructor continually monitors the creative climate and sets high expectations that everyone will perform. The students should have fun in doing so. A grade can be given according to whatever specific objective the teacher feels his or her students will achieve. This can be dependent on the grade level and level of class.

Unit Two: Elva Treviño Hart

Students will hear passages from Elva Treviño Hart’s book *Barefoot Heart* and will engage in discussion and journal writing about issues that are presented in these readings. The teacher will guide students in a discussion about the significance that events can have in creating art. Students may be asked to decipher significant from insignificant events and identify the qualifying factors such as language, emotion, et cetera. The phrases from Unit One: Alvin Ailey can be performed again and students can decide whether they would like to revise any of their movements or performance qualities to be more “significant.”

Unit Three: Jean-Michel Basquiat

The teacher will read from *Life Doesn’t Frighten Me*. At the end of the book are short biographies about the poet Maya Angelou and artist Jean-Michel Basquiat. In the biographies, students will learn of different struggles that they overcame in their lives. Students should be asked to reflect on any challenges they have face. They may do so silently or with the group or in a journal entry. After listening to the poem and seeing the paintings, students will discuss what they think the artist and author felt. Students should have ideas about how they want their audience to feel when they express their ideas through dance.

My students usually have the opportunity to complete an additional two day lesson in a computer lab on Basquiat. This website is interactive and allows the students further knowledge on this artist. If, for example, they see his artistry as naïve and childish, they will recognize his ability to convey his emotion versus what is necessarily beautiful and pleasant to the eye by interacting with the on-line resource. The web site is www.basquiatonline.org. I created a series of questions and worksheets for students to complete during this assignment on the computer.

ANNOTATED BIBLIOGRAPHY

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A poem and paintings that I use to introduce students to the idea that fine art does not necessarily reflect only the beauty of life, but sometimes the hard fast realities that we face.
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A touching autobiographical story about a child growing up in a migrant family. I use passages from this story to lead into a discussion about the students' cultural, familial, or social experiences.
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- The Kennedy Center. *Standards*. Arts Edge. The Kennedy Center. 6 July 2006. <<http://artsedge.kennedy-center.org/teach/standards.cfm?subjectId=DAN&gradeBandId=&x=12&y=11&sortColumn=>>>. This is an amazing resource for the fine arts but also for teachers of any subject area wishing to incorporate fine arts. It is exceptionally easy to navigate and provides tools and links. It is frequently updated with new lesson plans and programs.
- "Laban Movement Analysis." *Wikipedia, The Free Encyclopedia*. 26 Jun 2006, 01:21 UTC. Wikimedia Foundation, Inc. 4 Jul 2006. <http://en.wikipedia.org/w/index.php?title=Laban_Movement_Analysis&oldid=60580326>. This is a brief reference about the efforts. There are links to other helpful web pages and Wikipedia pages from this site.
- "Modern Dance." *Wikipedia, The Free Encyclopedia*. 27 Jun 2006, 21:45 UTC. Wikimedia Foundation, Inc. 28 Jun 2006 <http://en.wikipedia.org/w/index.php?title=Modern_dance&oldid=60910777>. This is information about Modern dance. There are links to other helpful web pages and Wikipedia pages from this site.
- Street to Studio: The Art of Jean-Michel Basquiat*. JP Morgan Chase. 4 July 2006. <<http://www.basquiatonline.org>>. This is an interactive website that can be enjoyed by students and teachers alike. It is available in English and Spanish.
- Texas Education Agency. *Chapter 117. Texas Essential Knowledge and Skills for Fine Arts*. Texas Education Agency. 6 July 2006. <<http://www.tea.state.tx.us/rules/tac/ch117.html#s11756>>
This site lists the fine arts standards for education in Texas.

Supplemental Resources

- Alvin Ailey Dance Foundation, Inc. *Alvin Ailey American Dance Theater*. 2005. The Joan Weill Center for Dance. 28 June 2006. <<http://www.alvinailey.org>>. This is the official website of Ailey's company. It is current with events and outreach. Video information can be found here as well.
- Hoffman, Sarah. "Treviño Hart Speaks on Migrant Lifestyle." *The Concordian*. 21 Jan. 2005. The Concordian. 27 June 2006. <<http://www.cord.edu/dept/concord/issues/2005-01-21/news/speaker.html>>. This article may provide further information about Elva Treviño Hart, the author of *Barefoot Heart*.

Films

- Basquiat*. Dir. Julian Schnabel. Buena Vista Home Entertainment, 2002.
This is a movie about the life of Basquiat. It should not be shown in its entirety to students because parts are inappropriate for the school environment.

Downtown 81 (New York Beat). Dir. Edo Bertoglio. Reconstruction released by Zeitgeist Films, 2000.
Basquiat plays himself in this movie. Parts of this movie may be used to show the environment in which he worked and some things that may have inspired him.