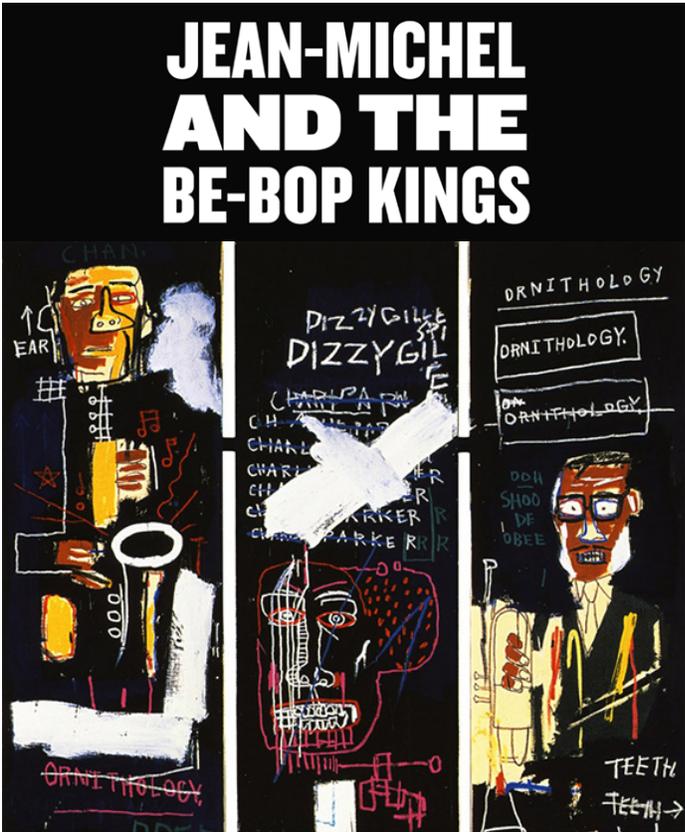
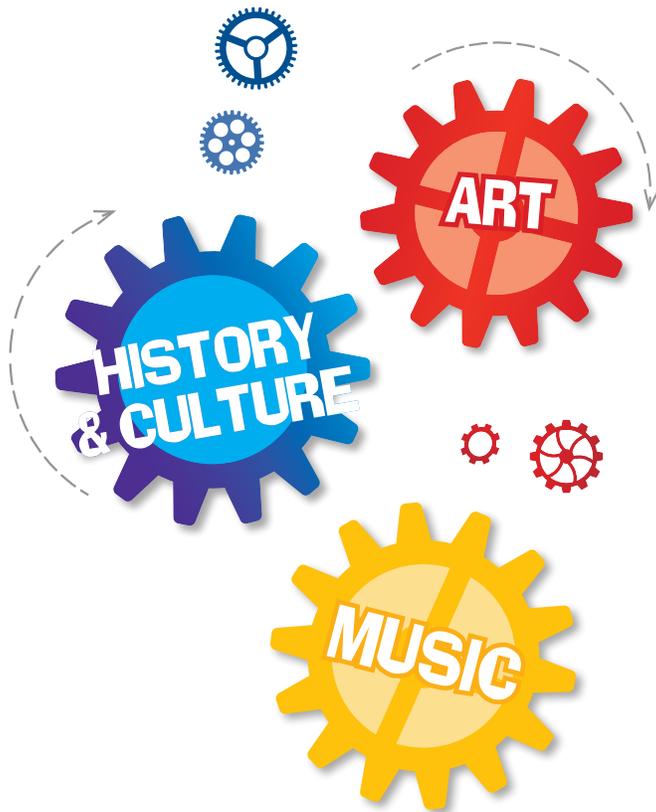




**ARTWORKS FOR SCHOOLTIME**

**2023-24 Learning Module Series 2**

to accompany the Van Wezel **Schooltime** Performance of



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Art and Music for Jean Michel and the Be Bop Kings Module	





# VISUAL ART LESSON : SECONDARY

by Melissa Hoesman

## STANDARDS:

### VA.912.C.1.1 Critical Thinking and Reflection

Integrate curiosity, range of interests, attentiveness, complexity, and artistic intention in the art-making process to demonstrate self-expression.

### VA.912.S.1.3 Skills Techniques and Processes

Interpret and reflect on cultural and historical events to create art.

### VA.912.O.3.1 Organizational Structure

Create works of art that include symbolism, personal experiences, or philosophical view to communicate with an audience.

### VA.912.H.3.1 Historical and Global Connections

Synthesize knowledge and skills learned from non-art content areas to support the processes of creation, interpretation, and analysis.

### VA.912.F.1.1 Innovation, Technology, and the Future

Use divergent thinking, abstract reasoning, and various processes to demonstrate imaginative or innovative solutions for art problems.



## STUDENT LEARNING INTENTIONS AND SUCCESS CRITERIA:

*Today I will learn about the origins of Jazz as the first American musical art form and how Jazz influenced many Neo-Expressionist American artists like Jean-Michel Basquiat to create their own personal symbolism.*

I can listen to jazz and imagine how the upbeat rhythms inspired Jean-Michel Basquiat to expressively paint his own personal symbols..

*I will know I am successful when I draw expressive personal symbols inspired by the improvisational rhythms of jazz music and the Neo-Expressionist imagery painted by Jean-Michel Basquiat.*

My group is successful when we display all of the member's 12" x 12" drawings and collaboratively discuss our experiences creating personal imagery inspired by Jazz and the art of Jean-Michel Basquiat.

## GOALS:

CLT for *Launch*: I can listen to the story of the history of Jazz and learn how this music inspired the artist Jean Michel Basquiat.

CLT for *Explore*: I can create a work of art like Jean Michel Basquiat while listening to jazz music.

CLT for *Explore*: I can draw/paint expressive colors, lines, shapes, and a personal symbol.

CLT for *Summarize*: I can display my work of art with my group and share my experiences by answering guided questions.

## MATERIALS:

- ✿ Introduction to Jazz Music and Neo-Expression Art Movement
- ✿ Jazz music recording (1935-1945 Big Band Era in New York City)
- ✿ Jean-Michel Basquiat (b. 1960 d. 1988) art examples

Jazz music originated with the people of African cultures who were enslaved and brought their rhythms with them to North America. In the early 1800's the African-American communities of New Orleans integrated gospel music with these African rhythms which transformed into what we know today as American Jazz. Many early American jazz musicians were unknown and never credited with their contribution to the new musical art form. The expressive element of improvisation welcomed so many young and old musicians into these developing southern jazz circles who ranged from beginner to advanced skill levels. Classically trained musicians played instruments through formal traditions but Jazz musicians learned to play instruments with feeling and emotion being led by their own way.

During the 1800's many African-Americans moved north and settled in metropolitan cities like New York City. In the early 1900's Harlem was a predominantly African-American community on the northside of New York City where jazz musicians played at famous establishments like the Cotton Club and the Blue Note. The Jazz Age arrived in New York City where Big Bands, Jazz clubs and multitudes of swing dancers frequented these establishments.

With the onset of World War I in 1914, many African-American soldiers went to fight in Europe and they brought with them their instruments and jazz music. Jazz became the music that consoled so many people during a time of heartache and tragic loss during this devastating war. At a time when the war in Europe affected so many people, Jazz offered an upbeat tempo with toe-tapping rhythms which escalated in popularity.

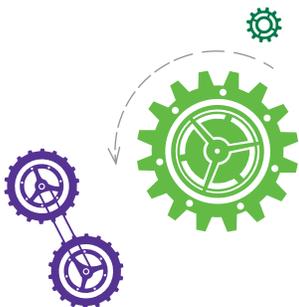


When World War II began in the 1930's many European cities were bombed or completely destroyed by Hitler's German armies. Intellectual and creative peoples throughout Europe fled the war and migrated to a better life in America and specifically New York City. With so much destruction in Europe, Paris was no longer the center of the art world. A large population of diverse and creative artists and musicians arrived and lived in New York City which became the new center of the art world. In the 1940s Abstract Expressionism was the first post-war American art movement that emerged in New York City. Abstract Expressionist artists were inspired by the improvisation of Jazz. These artists worked abstractly and painted with emotion through gestural brush strokes. The artist's physical movements were part of the composition which was evident in the abstract presence of the paint.

Jean-Michel Basquiat was born in 1960 in Brooklyn, New York. His mother was Puerto Rican and his father was Haitian so Jean-Michel spoke Spanish, French and English. His family valued the arts and his mother took him to see Picasso's work at the Metropolitan Museum of Art and together they saw Broadway plays. Jean-Michel's childhood was not easy but with these experiences he became a bright and creative young man who deeply cared about the struggles of African-American people and the concerning social issues within the 20th century.

Jean-Michel loved music, especially Be-Bop or modern Jazz. Be-bop was a new modern version of Jazz that emerged in the 1940's. Be-Bop had a more complex rhythm and it was louder and had a faster pace for dancing. Many Be-Bop jazz musicians preferred solo shows on stage and their work was invented in the moment and not previously written or read while these musicians performed.

The idea that Jean-Michel Basquiat enjoyed Be-Bop music is not surprising. Like painting, Be-Bop music relied on improvisation and was performed mostly solo. Modern Jazz, like painting, was innovative and led by the artist's personal sensibility and unique vision of their medium. Jean-Michel was considered a Neo-Expressionist, or post-Abstract Expressionism, because he also painted with emotion, symbolic imagery, and gestural brush strokes. His work contained loud and bold paint colors and his imagery expressed his diverse family heritage. Jean Michel created meaningful imagery in his work through his expressive abilities. His art brought diverse peoples together like Jazz music during tough times in American history, and even global history, when music and the arts comforted and enriched many lives and cultures.

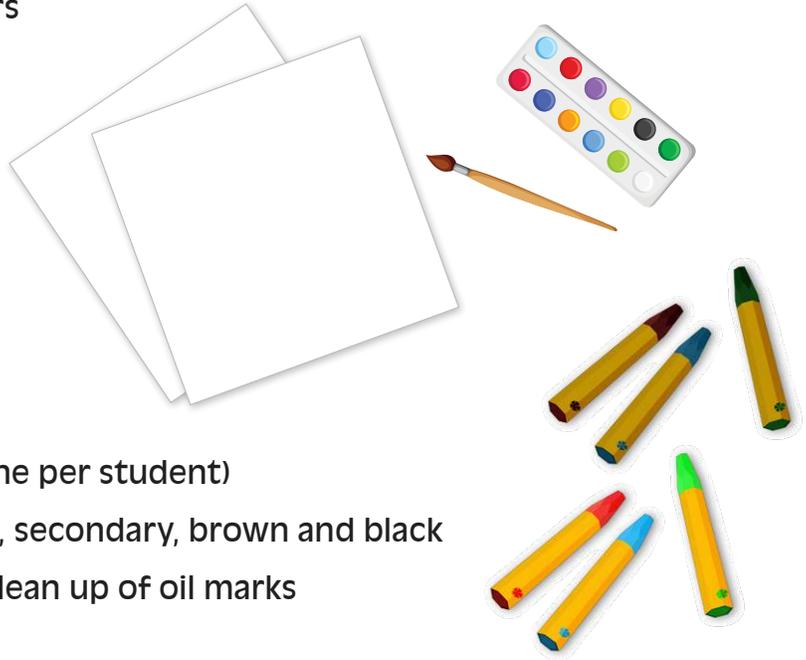


## PROJECT MATERIALS:

*Paint is preferred to mimic Basquiat's artistic gestural work but oil crayons offer the best drier option with bold colors and thick lines similar to paint.*

### Paint Option:

- ✿ 12" x 12" square multimedia paper (one per student)
- ✿ tray of tempera paints, primary colors
- ✿ ½ inch round brushes
- ✿ ½ inch flat brushes, optional
- ✿ water to rinse brushes
- ✿ paper towels
- ✿ Hanging needs: tape or tacks



### Oil Crayon Option:

- ✿ 12" x 12" square multimedia paper (one per student)
- ✿ oil crayons, full set including primary, secondary, brown and black
- ✿ newsprint to cover table tops/easy clean up of oil marks
- ✿ Hanging needs: tape or tacks

**Resources:** Jazz music and Visuals to be presented during historical overview.

## SKILL BUILDING AND PROCEDURE FOR LESSON: LAUNCH

- ✿ To begin, the instructor will present the historical overview above, and “read aloud” in this lesson.
- ✿ While the overview is being read Jazz music will be listened to intermittently and images of Jean-Michel Basquiat’s work will be viewed.
- ✿ Students will ask questions to clarify the “read aloud”.
- ✿ The teacher will ask questions to check for understanding during the “read aloud” and musical and images.

*Do you hear a toe-tapping rhythm in this jazz music?*

*Does this music make you happy?*

*Can you clap to the beat?*



*Does this music make you want to move?*

*What type of lines do you see?*

*Show me what a musical line looks like while moving your arm.*

*Can you imagine moving your body and painting bold colors and lines?*

*(Mimic this for students and describe how a line might look in color and gesture)*

*Can you find personal symbols in Basquiat's work that was inspired by jazz?*

*What might some of these symbols mean to Basquiat?*

Students will be prepared for the art making activity after the historical overview has been completely read, jazz music and Basquiat images have been shared, and all of the student's questions have been answered.

## **MAIN ACTIVITY: EXPLORE**

*Students will be positioned to work on hard surfaces either at tables or working on the floor.*

*Newsprint will be distributed to protect the hard surfaces.*

*Each student will receive a 12" x 12" sheet of multimedia paper*

*Students will be instructed to render three prompts on their paper while listening to jazz music:*

1. Choose a color for an instrument that you hear and draw a line that moves like the sound. (You can choose more than one sound and draw multiple lines.)
2. Do you hear repeated sounds that make patterns? What types of shapes can you create for those sounds? (Use any colors to create your shapes.)
3. Draw a personal symbol describing how you feel right now. (You may draw a face or an object that reflects what you want to express in your work of art.)

## **GUIDING QUESTIONS: SUMMARIZE**

*When the students have completed the three prompts they will gather their works together to be displayed on the floor in a grouping or secured on the wall for a whole class discussion.*

*Students will be guided in a group discussion with the teacher as Facilitator.*

*Students can also ask each other questions modeling a Socratic Seminar.*



*"This project allowed us to each work abstractly while listening to jazz to discover our own imaginative perspective."*

1. What kinds of lines or shapes did you choose to describe the jazz rhythms?  
(Students can point to their works of art or use their arms to demonstrate.)
2. What colors did you feel best described the sharp sound of a musical instrument? A soft and smooth sound? (Ask the students to explain why they chose a red or a green color for a sharp or smooth sound.)
3. Did you hear repeated patterns in the jazz music and did you describe those patterns with shapes? What kind of shapes?

What were the colors and sounds of those shapes?

4. Can you share the meaning of the personal symbol in your work of art?

Is it a person, place or thing? A memory?

Why did you choose a specific color for your symbol?



## **REFLECTION QUESTIONS: CONTINUE TO SUMMARIZE AS A GROUP.**

*Looking at the works created by this group, did the music affect us each in the same way or are there lines, shapes and colors that look very different?*

*In what way do they look different?*

*Find a personal symbol that is interesting and describe it?*

*Do any of these things look different because they appear more imaginative?*

*Improvisation is a creative way that artists and musicians create with their imaginations in the moment. Improvisation is not planned so the sounds and images may seem more imaginative.*

*Student reflections on this topic.*





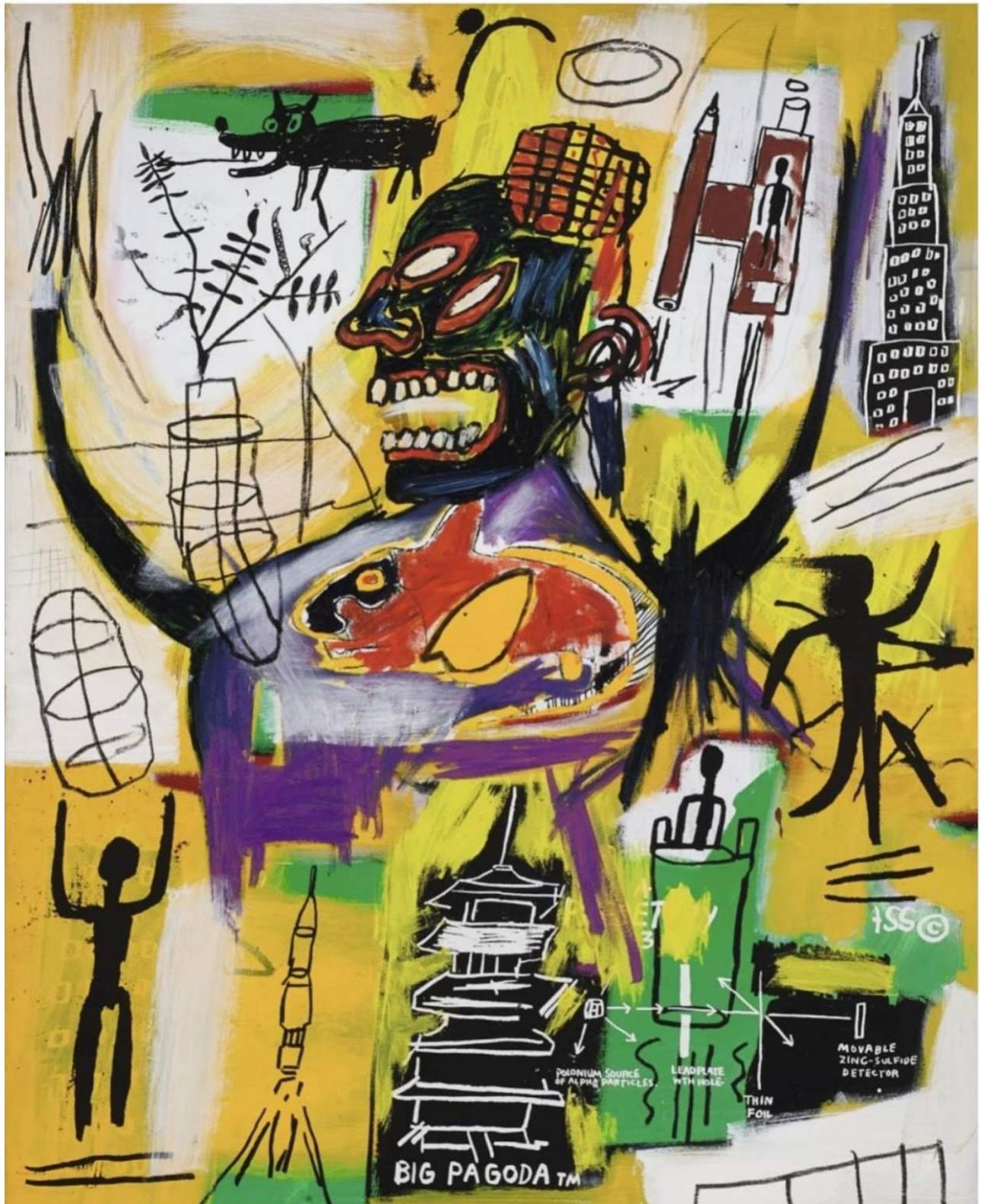
JEAN-MICHEL BASQUIAT

PYRO

1984

acrylic, silkscreen ink, and oil stick on canvas

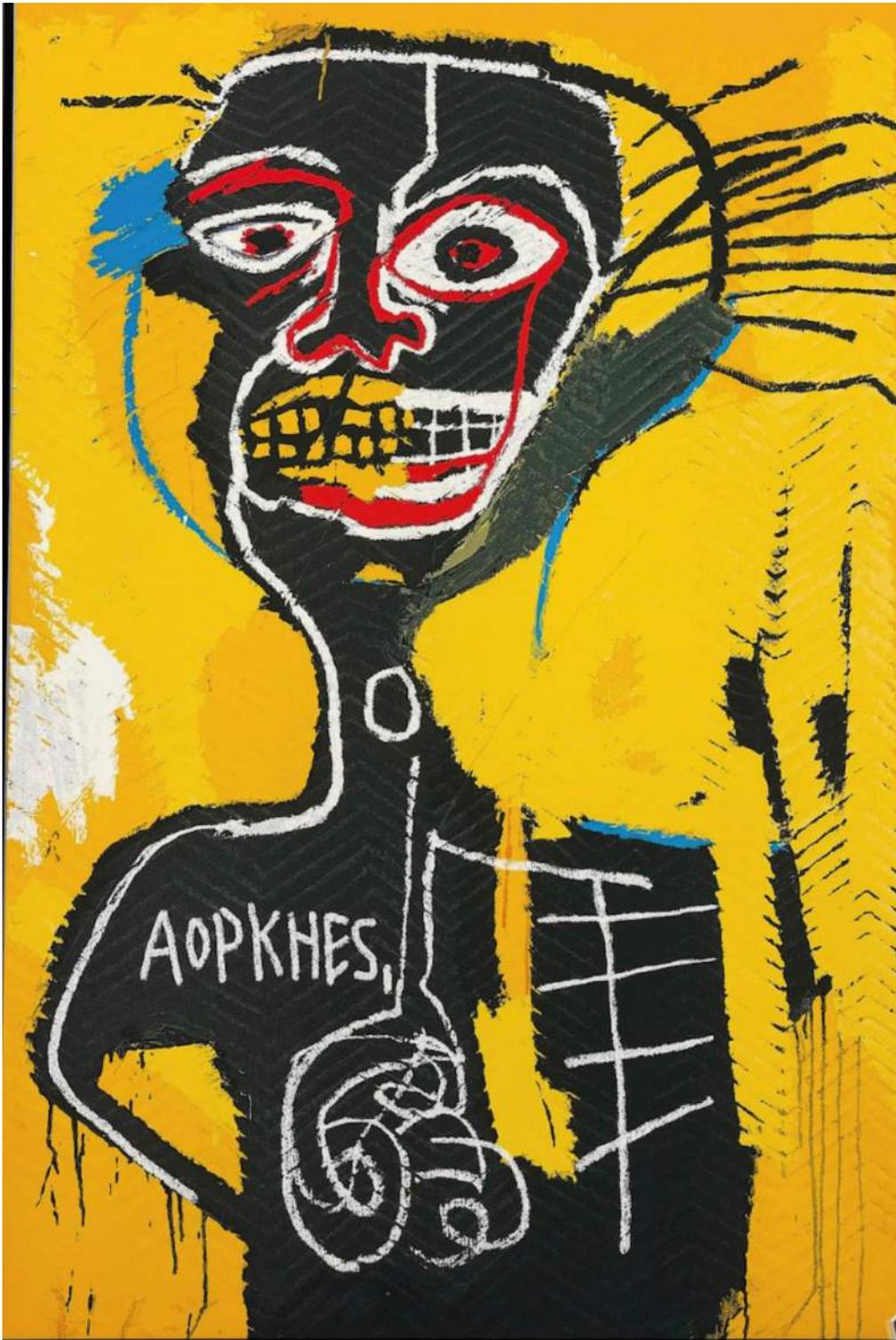
86.2 x 68.1 inches (219 x 173 cm)



*All of these images by Jean Michel Basquiat have bold colorful lines, shapes and personal symbols.*

*The color choices he made directly related to the sounds created through the Be- bop jazz music.*

*The instruments and sounds helped Jean Michel make his color choices and gestural expressive marks.*



# ATTACHEMENT 1

## Relevant Jazz



This video is really great to give students a current perspective of Jazz and how popular it still is.

<https://www.youtube.com/watch?v=yY-XledjDiQ>



This video highlights so many wonderful historical Jazz figures.

<https://www.youtube.com/watch?v=XYGq-AA8Ksk>



This jazz music by Dizzy Gillespie sounds like a Basquiat painting! Play during art making.

<https://www.youtube.com/watch?v=C0wEX1tgyNw>



Extra GREAT Jazz Music to play during art making.

<https://www.youtube.com/watch?v=H7m5joZPP0U&list=PLBE6C5146B9CEC9FA>



# ARTISTIC FUSION: EXPLORING BASQUIAT AND THE BE-BOP KINGS THROUGH VISUAL AND PERFORMING ARTS

By Maria Schaedler-Luera

## GRADES: 4-12 GRADES

Welcome to an engaging lesson where we embark on an artistic journey delving into the captivating world of Jean-Michel Basquiat and the Be-Bop Kings. In this immersive experience, we will explore the profound impact of their life experiences and social conditions on their artistic worldview. Through a fusion of visual arts and performing arts, we will unravel the connection between Basquiat's vibrant paintings and the remarkable show that intertwines music, dance, and storytelling. Through comparative analysis, social context exploration, and the exciting SlideShow Improv activity, students will interpret and express their perspectives, gaining a profound comprehension of the artistry involved in conveying deep meaning through diverse artistic mediums. Join us as we delve into the mesmerizing brushstrokes of Basquiat, celebrating the ability of art to captivate and communicate.



## STANDARDS:

### Language Arts:

**ELA.4.R.1.2** Explain a stated or implied theme and how it develops, using details, in a literary text

**ELA.5.R.1.2** Explain the development of stated or implied theme(s) throughout a literary text.

**ELA.6.R.1.2** Analyze the development of stated or implied theme(s) throughout a literary text.

**ELA.7.R.1.2** Compare two or more themes and their development throughout a literary text.

**ELA.8.R.1.2** Analyze two or more themes and their development throughout a literary text.

**ELA.9.R.1.2** Analyze universal themes and their development throughout a literary text.

**ELA.10.R.1.2** Analyze and compare universal themes and their development throughout a literary text.

**ELA.11.R.1.2** Track and analyze universal themes in literary texts from different times and places.

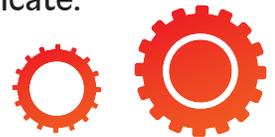
**ELA.12.R.1.2** Analyze two or more themes and evaluate their development throughout a literary text.

### Theater:

**TH.5.H.2.1:** Recognize theater works as a reflection of societal beliefs and values.

**TH.68.C.1.4:** Create and present a design, production concept, or performance and defend artistic choices.

**TH.68.S.3.1:** Develop characterizations, using basic acting skills, appropriate for selected dramatizations.



# STUDENT LEARNING INTENTIONS AND SUCCESS CRITERIA:

*Today I will.....*

- ✿ Understand the artistic worldview of Jean-Michel Basquiat and the Be-Bop Kings through their life experiences and social conditions.
- ✿ Analyze and interpret the connection between Basquiat's vibrant paintings and the music, dance, and storytelling of the Be-Bop Kings.
- ✿ Express personal perspectives and interpretations of the artistic fusion through diverse artistic mediums.
- ✿ Gain a profound comprehension of conveying deep meaning through visual and performing arts.
- ✿ Recognize and appreciate the ability of art to captivate and communicate.



*I will know I am successful when...*

- ✿ I can clearly explain the artistic worldview of Jean-Michel Basquiat and the Be-Bop Kings, connecting it to their life experiences and social conditions.
- ✿ I can identify and analyze specific examples of how Basquiat's vibrant paintings and the Be-Bop Kings' performance art reflect and intertwine with their life experiences and social conditions.
- ✿ I can create my own artistic expressions using various mediums (painting, music, dance, storytelling) to effectively convey my personal perspectives and interpretations of the artistic fusion.
- ✿ I can communicate my understanding of the deeper meaning conveyed through the artistic fusion by making clear and coherent connections between the visual and performing arts.
- ✿ I can genuinely appreciate and engage with the power of art to captivate and communicate, actively responding to the artworks and performances presented throughout the lesson.

## GOALS:

*Students will:*

- ✿ Explore and understand the artistic influences and experiences that shape an artist's worldview.
- ✿ Analyze and appreciate the interplay between different artistic mediums, such as visual arts and performing arts, in conveying meaning and emotions.
- ✿ Engage in critical thinking and comparative analysis to establish connections between Jean-Michel Basquiat's paintings and the music, dance, and storytelling of the Be-Bop Kings.
- ✿ Express personal perspectives and interpretations of the artistic fusion through creative and original artwork or performances.
- ✿ Develop effective communication skills to articulate thoughts and ideas, effectively conveying the profound impact of art on society and personal expression.

---

## **MATERIALS:**



- ✿ Images (provided at the end of this document)
- ✿ Context text (provided below)
- ✿ List of Themes for slideshow and quotes (provided in the main activity)

### **CONTEXT TEXT**

#### **Jean-Michel Basquiat and the Be-Bop Kings**

##### **Jean-Michel Basquiat:**

Jean-Michel Basquiat was an American artist who rose to prominence in the 1980s art scene. Born in 1960 in Brooklyn, New York, Basquiat began his artistic journey as a graffiti artist under the pseudonym SAMO. His unique style and powerful visual language quickly caught the attention of the art world.

Basquiat's artwork is characterized by vibrant colors, bold brushwork, and a combination of text and symbols. Drawing inspiration from his multicultural upbringing and the vibrant street culture of New York City, Basquiat explored themes of race, identity, and social commentary in his paintings. His works often incorporated references to African American history, popular culture, and personal experiences, creating a rich tapestry of visual storytelling.

Basquiat's meteoric rise to fame brought him collaborations with renowned artists such as Andy Warhol and led to international acclaim. However, his life was tragically cut short when he passed away at the age of 27. Despite his brief career, Basquiat's artistic legacy continues to resonate, inspiring artists and provoking discussions about art, identity, and society.

##### **The Be-Bop Kings:**

The Be-Bop Kings were a collective of musicians, dancers, and storytellers who thrived in the vibrant jazz scene of the mid-20th century. Emerging during the era of the Harlem Renaissance, the Be-Bop Kings were at the forefront of the be-bop revolution, a radical and innovative form of jazz that broke away from traditional conventions.

Be-bop music was characterized by complex harmonies, intricate melodies, and improvisation. It represented a departure from the mainstream swing music of the time and became a platform for individual expression and musical experimentation. The Be-Bop Kings, through their performances, embodied the spirit of this musical revolution.

The Be-Bop Kings drew inspiration from the social and cultural conditions of their time, infusing their music, dance, and storytelling with the rhythm of the city streets, the struggles and triumphs of African Americans, and the vibrant energy of the jazz clubs. Their performances were marked by virtuosic musicianship, intricate dance moves, and storytelling that captured the essence of African American experiences.

Together, Basquiat and the Be-Bop Kings represent a fusion of artistic expressions that transcended traditional boundaries. Both were influenced by their life experiences, social conditions, and the vibrant cultural landscapes they inhabited. Their work speaks to the power of art to convey deep meaning, provoke thought, and challenge societal norms.

## GUIDING QUESTION(S):

1. How did the life experiences and social conditions of Jean-Michel Basquiat and the Be-Bop Kings influence their artistic perspectives?
2. In what ways do the vibrant paintings of Basquiat and the music, dance, and storytelling of the Be-Bop Kings intersect and reflect each other?
3. How can we interpret and express our own perspectives through diverse artistic mediums, inspired by the artistic fusion of Basquiat and the Be-Bop Kings?
4. What is the significance of conveying deep meaning through visual and performing arts, and how does it contribute to the overall appreciation and understanding of their work?
5. How does art captivate and communicate, and what are the unique qualities that make it a powerful medium for self-expression and storytelling?

## TIMING

- Skill Building Activity “Decoding Basquiat: Analyzing Visual Elements and Interpreting Art as Visual Texts” - 15-20 minutes.
- Main Activity: “Exploring Basquiat and the Be-Bop Kings through Slide Show Improv”- 30-40 minutes.

### Note about Younger Students Adaptations

For younger students in grades 4-6, it may be helpful to simplify the language and provide additional scaffolding during the skill-building activity. The discussion questions can be modified to be more accessible to their developmental level. Additionally, the main activity can be adapted by providing more guidance and structure, such as providing specific prompts or examples for improvisation.

### Note about Older Students Adaptations

For older students in grades 7-12, it may be beneficial to encourage more independent and in-depth analysis during the skill-building activity. The discussion questions can be expanded to promote critical thinking and higher-level analysis. The main activity can be adapted to allow for more open-ended improvisation and exploration, encouraging students to delve deeper into the artistic fusion of Basquiat and the Be-Bop Kings.

## SKILL BUILDING AND PROCEDURE FOR LESSON:

**TITLE:** Decoding Basquiat: Analyzing Visual Elements and Interpreting Art as Visual Texts.



**OBJECTIVES:** The objectives of this skill building activity are to develop students’ visual thinking skills by closely observing Basquiat’s paintings, encourage critical thinking and interpretation of art as visual texts, foster students’ ability to compare and contrast visual elements in different artworks, and cultivate an appreciation for the power of visual language in conveying meaning and emotions.

**MATERIALS:** Images of Basquiat’s paintings (printed or displayed digitally) provided at the end of this document.



## INSTRUCTIONS:

- ✿ Explain that students will analyze Basquiat's paintings as visual texts, exploring the visual elements and interpreting their meanings.
- ✿ Emphasize that art can be seen as a form of visual communication, similar to written or spoken language.
- ✿ Instruct students to silently observe the paintings individually, paying attention to the visual elements such as colors, lines, shapes, and symbols.
- ✿ Encourage students to take notes or make sketches of their observations, noting any emotions or ideas evoked by the paintings.
- ✿ Divide students into small groups for a group discussion.
- ✿ Facilitate the discussion by asking guided questions for compare and contrast. Some examples include:
  - ✿ How do the use of colors in different paintings evoke different moods or atmospheres?
  - ✿ What visual elements or symbols can you identify that are common or unique to each painting?
  - ✿ In what ways do the lines and shapes in the paintings contribute to the overall composition or message?
  - ✿ How does the arrangement or organization of visual elements differ between the paintings?
  - ✿ How do the paintings reflect Basquiat's artistic style and unique visual language?
- ✿ Encourage students to share their observations, interpretations, and emotional responses, while referring to specific visual elements in the paintings (what are they thinking, feeling or wondering).
- ✿ Summarize the activity by highlighting the idea that art can be analyzed and understood as a visual text, and that interpreting visual elements is an important part of art appreciation.



## MAIN ACTIVITY:

**TITLE:** Exploring Basquiat and the Be-Bop Kings through Slide Show Improv

**OBJECTIVE:** In this engaging activity, students will develop their creative thinking, critical thinking, and improvisation skills while exploring the artistic fusion of Jean-Michel Basquiat and the Be-Bop Kings.

### MATERIALS:

- ✿ Theme list for Slideshows
- ✿ Artworks
- ✿ List of quotes



## DESCRIPTION:

Welcome to the main activity of our lesson, where we dive deeper into the artistic fusion of Jean-Michel Basquiat and the Be-Bop Kings through the exciting game of Slide Show Improv. By combining improvisation, creativity, and critical thinking, we will explore the profound connections between Basquiat's vibrant paintings and the music, dance, and storytelling of the Be-Bop Kings.

As we learned earlier, Jean-Michel Basquiat was a renowned artist whose works were heavily influenced by his multicultural upbringing and the vibrant street culture of New York City. Through his paintings, he incorporated symbols, words, and references to African American history, popular culture, and social issues, creating a visual language that spoke directly to the viewer.

Similarly, the Be-Bop Kings were a group of musicians, dancers, and storytellers who thrived in the mid-20th-century jazz scene. Drawing inspiration from their social and cultural context, they infused their performances with the rhythm of the city streets, the struggles and triumphs of African Americans, and the vibrant energy of the jazz clubs. Their music, dance, and storytelling formed a fusion of artistic expressions that convey emotions, narratives, and social commentary.

Now, in the Slide Show Improv game, we will bring together the elements of Basquiat's artwork and the Be-Bop Kings' performances.

### What is the Slide Show Improv Game?

The Slide Show Improv Game is an interactive and creative activity that engages students in thinking on their feet, fostering creativity, critical thinking, and collaborative skills. In this game, students work together to create an improvised slide presentation on a given topic. The game challenges students to adapt quickly and creatively as they present a series of slides and describe the content to the audience.

The game begins by selecting two students to act as the speakers and 5-6 students to become the statues. The speakers take on the role of presenters, pretending to showcase a slideshow on a specific topic. The rest of the group, the statues, poses as people, objects, or animals in the photographs.

As the game unfolds, the teacher facilitates the discussion and counts down the students for each frozen picture. For example, the teacher might say, "Let's see the next picture in 3, 2, 1, Freeze!" The statues then strike a pose and hold it, using their bodies and facial expressions creatively.

The speakers' challenge is to justify the poses and interactions among the statues as they describe the content of each photograph to the audience. They must find connections between the visual elements and the topic, incorporating storytelling and imaginative thinking to engage the audience.



Each group typically shares 3-4 photographs, allowing students to practice their improvisational skills and creative storytelling abilities. The audience, including the rest of the class, actively responds to each presentation, providing feedback and sharing their own reflections on the connections made in each slide show.

The Slide Show Improv Game can be adapted to different themes and topics, making it a versatile and engaging activity. It encourages students to think critically, collaborate, and express their ideas using a combination of visual and verbal communication. By participating in this game, students develop their improvisation skills, enhance their ability to think creatively under pressure, and gain confidence in public speaking and presentation skills.



## INSTRUCTIONS:

- ✿ Divide students into groups, with two students designated as the speakers and 5-6 students as the statues.
- ✿ Give groups the Artworks below and the list of quotes:

### Artworks:

- ✿ Artwork: "Horn Players" - Analyze the painting by Basquiat that depicts three horn players and explore how it reflects the spirit of Be-Bop music.
- ✿ Artwork: "Dustheads" - Examine Basquiat's painting "Dustheads" and discuss how its vibrant colors and frenetic brushwork capture the energy and improvisation of Be-Bop music.

### Quotes:

- ✿ "Be-bop is the future, and it always was." - Charlie Parker
- ✿ "Be-bop was freedom, liberation from the norm. It was music that demanded you to think, to push boundaries, and to express yourself without limitations." - Dizzy Gillespie
- ✿ "Be-bop is the language of freedom. It's where musicians can truly express themselves and communicate on a higher level." - Miles Davis
- ✿ "Don't play what's there, play what's not there." - Miles Davis
- ✿ "Jazz is not just music, it's a way of life, it's a way of being, a way of thinking." - Dizzy Gillespie
- ✿ "They teach you there's a boundary line to music. But man, there's no boundary line to art." - Charlie Parker
- ✿ The speakers will pretend to present a slideshow on a given topic\*, describing a series of photographs. The rest of the group, the statues, will pose as people, objects, or animals in the photographs.

- ✿ The teacher will facilitate the discussion and count down the students for each frozen picture, guiding the transitions between slides. For example, "Let's see the next picture in 3, 2, 1, Freeze!"
- ✿ The students posing as statues should use their body and facial expressions creatively to convey different emotions or actions related to the topic.
- ✿ The speakers, as they describe each photograph, have to justify the poses and interactions among the statues, relating them to the artistic fusion of Basquiat and the Be-Bop Kings.
- ✿ Each group should share 3-4 photographs, ensuring their improvised narration reflects the connections between visual and performing arts.

Through this improvisation activity, students will have the opportunity to interpret and express their own perspectives on the artistic fusion of Basquiat and the Be-Bop Kings. As the speakers describe the photographs, help guide students to think about the emotions, narratives, and social commentary that can be conveyed through their connections.

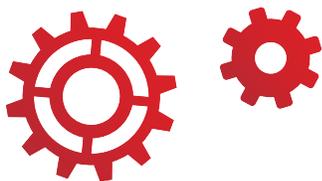
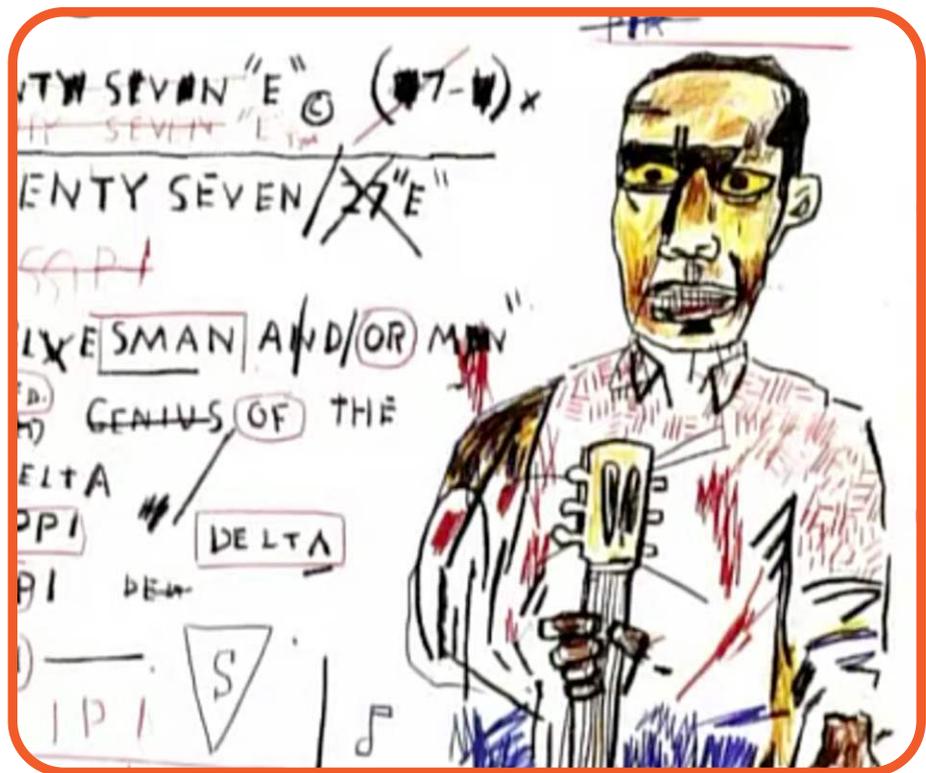
\*You can use the list of themes below as examples for the topics:

### **THEME LIST FOR SLIDESHOWS**

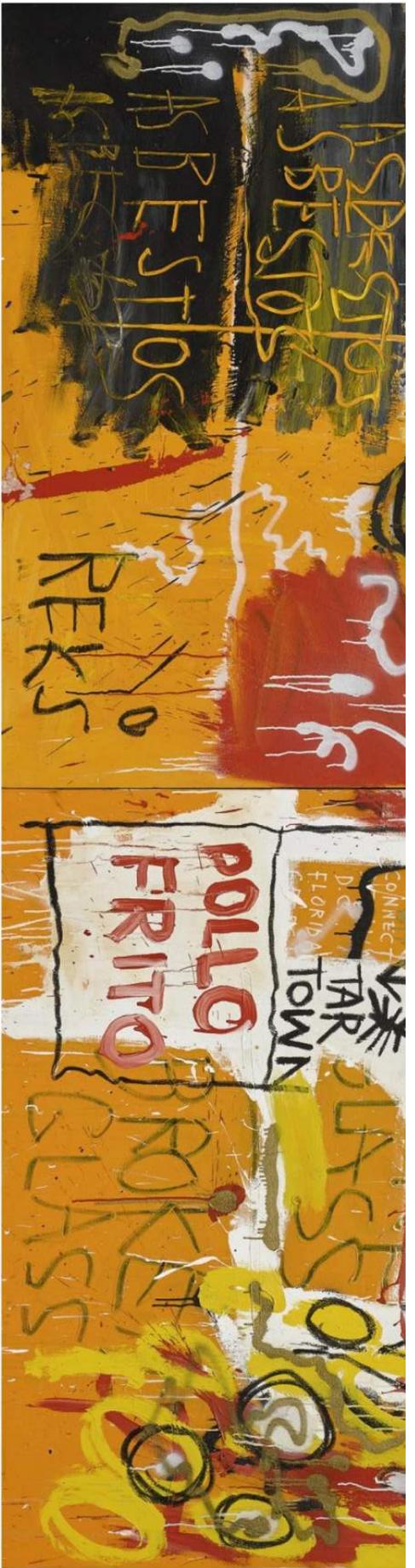
- ✿ **"The Energy of Be-Bop"**: Showcase the vibrant and energetic nature of Be-Bop music through slides that capture the dynamic brushwork, vibrant colors, and expressive gestures in Basquiat's "Dustheads" painting.
- ✿ **"Expressing Freedom through Art"**: Explore how Be-Bop and Basquiat's artwork were both forms of liberation and self-expression, highlighting slides that illustrate the improvisation, boundary-pushing, and freedom of creative expression celebrated in both art forms.
- ✿ **"Visualizing Jazz: Basquiat's Horn Players"**: Analyze Basquiat's "Horn Players" painting and its depiction of three musicians, and create slides that explore how the artwork reflects the spirit, energy, and collaborative nature of Be-Bop music.
- ✿ **"The Language of Jazz"**: Use slides to visually represent the quotes by Miles Davis and Dizzy Gillespie, exploring the idea of jazz as a language of freedom, self-expression, and a unique way of thinking.
- ✿ **"Breaking Boundaries: Be-Bop and Abstract Art"**: Draw connections between Basquiat's abstract artistic style and the innovative and boundary-breaking nature of Be-Bop music, showcasing slides that demonstrate the unconventional and improvisational elements present in both art forms.
- ✿ **"Jazz as a Cultural Movement"**: Highlight the cultural impact of Be-Bop and Basquiat's artwork, discussing how they both challenged societal norms, represented the spirit of their time, and became catalysts for change and artistic revolution.
- ✿ **"The Art of Collaboration"**: Explore the collaborative nature of Be-Bop and Basquiat's artwork, showcasing slides that illustrate the interconnectedness and mutual influence between jazz musicians and visual artists during the time period.

## REFLECTION QUESTIONS (EXIT TICKET):

1. How did the life experiences and social conditions of Jean-Michel Basquiat and the Be-Bop Kings influence their artistic perspectives?
2. In what ways do the vibrant paintings of Basquiat and the music, dance, and storytelling of the Be-Bop Kings intersect and reflect each other?
3. How can we interpret and express our own perspectives through diverse artistic mediums, inspired by the artistic fusion of Basquiat and the Be-Bop Kings?
4. What is the significance of conveying deep meaning through visual and performing arts, and how does it contribute to the overall appreciation and understanding of their work?
5. How does art captivate and communicate, and what are the unique qualities that make it a powerful medium for self-expression and storytelling?







Jean-Michel Basquiat  
 Untitled (Pollo Frito)



Jean-Michel Basquiat  
 Undiscovered Genius of the Mississippi Delta



# ART DANCE CONNECTION

by Monessa Salley



## GRADES: 4-12 STANDARDS:

### ELA:

**ELA.5.V.1.1** Use grade-level academic vocabulary appropriately in speaking and writing.

**ELA.612.V.1.1** Integrate academic vocabulary appropriate to grade level in speaking and writing.

### DANCE:

**DA.5.C.1.3** Demonstrate the use of time, space, effort, and energy to express feelings and ideas through movement.

**DA.5.S.1.1** Apply choreographic principles to create dance steps or sequences.

**DA.5.H.3.1** Create a dance, inspired by another art form, which shows one or more connections between the two disciplines.

**DA.68.C.3.1** Analyze an artist's work, using selected criteria, and describe its effectiveness in communicating meaning and specific intent.

**DA.68.S.1.2** Experiment with improvisational exercises to develop creative risk-taking capacities.

**DA.68.H.3.2** Compare elements and principles of composition with elements and principles of other art forms.

**DA.68.H.3.4** Create or perform a dance piece using ideas and principles common to dance and another art form.

**DA.912.S.1.2** Generate choreographic ideas through improvisation and physical brainstorming.

**DA.912.H.3.1** Compare the creative processes used by a choreographer with those used by other creative individuals, noting the connections in the way they conceive, create, and/or present their work.



## INTRODUCTION:

*Jean-Michel and the Be-Bop Kings*, aim to introduce audiences to the legacies of groundbreaking musicians through the captivating work of Jean-Michel Basquiat and explores what they share in common. Jean-Michel Basquiat (b. 1960-d. 1988) ranks among the most compelling painters of the 20th Century. He possessed a deep love and passion for jazz, particularly the be-bop style, and found great inspiration in the creative achievements of the genre's great masters, often paying homage by depicting them in his paintings as noblemen, kings, and heroes.



One skill that is important in all art forms is — improvisation! In general, improvisation is spontaneous, unplanned, or otherwise free-ranging creativity. Improvisational art is born from sudden decisions and creative sparks that together result in the creation of something new. Basquiat's art, jazz music, and dance share this commonality. This lesson seeks to explore the art dance connection and investigate how artists, dancers, and jazz musicians use improvisation and artistic elements as essential creative tools — from process, to product, to performance. The focus of this lesson's activities is on the creative process.

## LEARNING INTENTIONS:

*Today I will...* explore the connection among various art forms.

*Today I will...* apply Choreographic Processes to Find Movement: Explore, Experiment, Abstract, and Improve

## SUCCESS CRITERIA:

*I will know I am successful when...* I can use the Elements of Dance — Body, Action, Space, Time, and Energy — to improvise original movements.

## GOALS:

Students will:

- ✿ Explore the connection among the arts.
- ✿ Utilize choreographic processes to find movement —Explore, Experiment, Improve, and Abstract
- ✿ Observe the art of Jean-Michael Basquiat and Jazz (BeBop) music.
- ✿ Develop spatial awareness, kinesthetic awareness, and improvisational skills.

## VOCABULARY:

- ✿ Movement Prompt - a given idea in which to explore movement
- ✿ Observation - the act of using one's senses to gather information
- ✿ Choreographic Processes to Find Movement - Explore, Experiment, Abstract, Improve
- ✿ Elements of Dance - Body, Action, Space, Time, Energy

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## MATERIALS:

- ✿ Dance Elements video link
- ✿ Open space for skill building and main activity
- ✿ Jazz (BeBop) music playlist and speaker to play music
  - ✿ "Joy Springs" by Clifford Brown & Max Roach, "So What" by Miles Davis, "Ornithology" and "Scrapple From the Apple" by Charlie Parker, "Boogie Stop Shuffle" by Charles Mingus, "Trinkle, Tinkle" by Thelonious Monk & John Coltrane, "Con Alma" by Dizzy Gillespie, "Tank!" By Seatbelts

- ⚙ Instructional guides (see attachments)
- ⚙ Basquiat Paintings Inspired by Jazz: “King Zulu,” “Horn Players,” “Bird on the Money,” “Max Roach”

## GUIDING QUESTIONS:

### What is improvisation?

- ⚙ In a general sense, improvisation is spontaneous, unplanned, or otherwise free-ranging creativity. Improvisation can occur in our everyday lives and across the arts.

### Why is improvisation important in all art forms?

- ⚙ Improvisation is important in all art forms because it allows for creativity and personal expression. In improvisation, we generate unique ideas in the moment without judging them. In a creative sense, there is no right or wrong. Improvisational art is born from sudden decisions and creative sparks that together result in the creation of something new.
- ⚙ An inspired painter might add an impulsive dash of color to the canvas, while a pianist may begin playing random notes and melodies based on how they are feeling in that moment, and with no preparation, a group of actors could perform an improvised skit based on a given topic.

### What are some other examples of how artists may improvise?

- ⚙ How is the creative process in dance similar to other art forms?
- ⚙ The creative process is very similar in all art forms. However, various art forms use different tools to improvise and create with. A painter uses a brush and a canvas. A sculptor uses clay and a chisel. A violinist uses a violin and a bow. All artists have different tools, techniques, and skills to create their art form. Dance is no different. A dancer uses their body, actions, space, time, and energy to create their art. In this lesson we will learn about the 5 elements of dance and how they combine to form a beautiful artistic expression!

**Share this video to understand more about the Elements of Dance.**



<https://www.youtube.com/watch?v=UGuD9Geeb2k>

## SKILL BUILDING:

There is a popular quote by Basquiat that says... "Art is how we decorate space, music is how we decorate time." Have a class discussion about this quote. What might this mean? How can dance decorate space and time?

Dance can be inspired by anything, including art and music, and also has the power to decorate space and time. Dance and art share elements that are very similar. Art elements such as line, shape, form, space, and texture can also be found in dance elements. In the following skill building activities, we will use space as our blank canvas and paint it with our bodies.



Explain to students that the focus of this lesson is to explore improvisation as an essential tool in the creative process. Reiterate the definition of improvisation. To improvise,

- ✿ Move spontaneously to be in touch with our motional body.
- ✿ Trust your body and let it find its own ways of expressing and idea.
- ✿ Trust what feels right in the moment with no judgement.
- ✿ See what possibilities exist in unplanned movement; let it happen

Introduce the following **Choreographic Processes to Find Movement: 1) Explore, 2) Experiment, 3) Abstract, and 4) Improvise** through the following skill building activities. Remind students that Basquiat was heavily influenced and inspired by jazz music. Utilize the list of suggested Jazz music that inspired Basquiat and play it softly in the background while exploring. The music may or may not inform students' choices and that is okay! Before moving, remind students of safety and respecting boundaries Also remind students that movement does not require talking and there is not right or wrong way to improvise.

**1. Explore** - To invent unique ways to move.

In this activity, students will be challenged to move in new ways as they explore the Elements of Dance. Begin by sharing the Dance Elements with them —**Attachments 1.1 and 1.2**. Review it together. Then see **Attachment 1.3** for teacher scripted movement prompts. Feel free to add your own original prompts and/or invite ideas from the students, asking them how they may explore these ideas. Inform students that the Dance Elements are the foundation for the remaining activities.

**Attachment 1.1** — Dance Elements (Explained)

**Attachment 1.2** — Dance Elements (List)

*\*Attachments 1.1 and 1.2 are resources that can be printed out for your students or projected in your classroom for everyone to see.*

**Attachment 1.3** — Explore the Dance Elements

\* Use this as a script to guide students in the movement exploration. As you move through the list, allow time for exploration. Explore with students and point out interesting, creative choices. Have students who are unsure to try on those examples.

## **2. Experiment** - To test ways to turn an idea into actions.

In this activity, ask students to observe a variety of paintings created by Basquiat; share many examples. Explain to students that, observation is using ones senses to gather information. Ask students to think-pair-share their ideas. Then open the discussion to the class allowing students to share what they observe. Students may see all kinds of things such as color, text, faces, animals, objects, abstract images, etc. Begin to bring students' focus and awareness to the art elements, line, shape, space, and texture, which are also found in dance elements.

Select one of the suggested paintings (see Materials) to focus on and guide students through the observation and movement exploration using **Attachment 2**.

## **3. Abstract** - To turn a literal idea into non-literal, or abstract, moves.

Explain to students that Basquiat often incorporated elements of abstraction and figuration into his paintings. Abstraction refers to a style of art that emphasizes form, color, and texture over literal representations of elements, while figuration refers to the depiction of recognizable objects or figures in a work of art. You can refer back to Basquiat's paintings from the last activity to bring focus to these elements. Dancers also use abstraction to find new ways to move and express an idea.

In this activity, use **Attachment 3** to guide students in a movement exploration turning everyday literal gestures into abstract movements.

## **MAIN ACTIVITY:**

### **FLOCKING**

Explain to students that Basquiat's approach to art was marked by a sense of spontaneity and improvisation. He often worked quickly, using whatever materials were at hand, and he was not afraid to make mistakes or take risks in his work. This improvisational approach allows him to create works that were raw, energetic, and deeply personal. Overall, Basquiat's approach to art was characterized by a willingness to experiment and a belief in the power of art push boundaries and express the human experience. Basquiat was a passionate reader and consumer of art, drawing inspiration from a wide range of sources, including African art, Greek mythology, popular culture, social inequality, and jazz. Basquiat made frequent references in his work to the musicians he most admired and was especially devoted to bebop jazz. Basquiat's love for bebop fueled his art.

Call students attention to the jazz music that was played in the background during the skill building activities. Explain to students that improvisation is also one of the defining features of jazz, from solo (one person) improvisation to collective (group) improvisation. Some of the guiding principles of improvisation include making up music with whatever resources are available, playing around with the rhythm, embellishing the melody of a piece, and infusing what you play with your feeling and unique personality. Improvisation builds relationships among the members of the band, helping them to talk to one another, and express their personalities, creating music in the moment.

Tell students they will now work together to improvise in small groups, utilizing everything they have learned in the skill building activities.

#### **4. Improvise** - To create spontaneously in the moment.

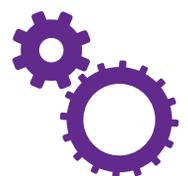
**Flocking** is a type of improvisation in which students move in groups, with no set pattern, following a leader, and all doing the same movements simultaneously. This activity will further the concept of “painting the space” with artistic elements that were explored in the skill building.

### **TIPS:**

- ❁ Review **Attachment 1.2: Dance Elements (List)** and inform students that they will continue to explore the elements as they improvise in this activity.
- ❁ Demonstrate with one group as a class example. Then, once they understand the exploration, allow other groups to improvise simultaneously.
- ❁ Try it in silence, with out music first, then add jazz music. Tell students to allow the music to inform their movement choices in the moment.

### **INSTRUCTIONS FOR FLOCKING:**

1. Place students in group of 4 and ask them to stand in a diamond formation, facing the same direction. (Although it is ideal to have groups of 4, if you have uneven numbers, you can do groups of 3 and have them stand in a triangle formation. The goal is to have a student be a clear lead point, or head, in the formation.) Students should be close in proximity, but have enough room to move in their personal space.
2. Declare the person standing in the front of the formation as the initial leader.
3. Instruct the leader to start moving slowly, while everyone else follows the leader, shadowing their movements as accurate as possible.
4. Encourage the group to
  1. Recall the Elements of Dance. Ask leaders to present new movement ideas.
  2. Change directions. When this happens, whoever is currently in the front of the group becomes the new leader. Tip: Tell students that if they can no longer see their group members, they are more than likely the new leader.
  3. Explore space by traveling (different directions and pathways) and using high and low levels.
  4. Explore time by starting off slow and eventually progress to moving faster.
5. The exercise continues until all students have had the chance to lead the flock.



## EXTENSIONS:

- ⚙️ Depending on space available, have multiple groups or all groups exploring at the same time. Basquiat's work has been described as mosaic or collage-like. Having multiple groups flocking in the space mimics this. How can students share the space? Can one group pass through another group without losing their connection to their flock? How can groups create texture in the space? Vary timing and rhythm?
- ⚙️ Play different selections of jazz music from the provided playlist and see how it affects their movement choices?
- ⚙️ Create a focus area for the leader's movements. This may include focusing on a particular dance element to enhance skills and understanding, etc.

## REFLECTION:

Return to the guiding questions.



# ATTACHMENT 1.1

## The Elements of Dance (Explained)

### **Body — Who Dances? The Dancer!**

Dance is an art form of and by the human body. A dancer's tool is their body. A dancer uses all of the parts of their body- arms, hand, legs, feet, torso, head, and even their breath. Dancers manipulate their bodies to create lines, forms, and shapes.

### **Action — The Dancer Does What? Moves!**

Any movement of the body is an action. These can include leaping, walking, partner lifts, hand gestures, and facial expressions. Dance is made up of streams of movement and pauses, so action refers not only to steps and sequences but also to the pauses and moments of stillness. Actions can be done in two ways.

- ✿ The body in one place- Stretching, bending and twisting can be done with the body in one place.
- ✿ The body in movement- Running, rolling, and twirling are done as the body is moving.

Dancers movements can be choreographed- planned and taught by a teacher. Or they can be improvised- made up "on the spot."

### **Space — Where Does the Dancer Move? Through Space!**

Dancers interact with and occupy space in a variety of ways. They can use a small amount of space. Or they can occupy a large area of space with their bodies and movement. Dancers can engage with space in different levels- they can be high, medium, or low. Dancers can move forward and backward, side to side, or diagonally through space. The lines that dancers use can be straight or curved; they can also be small lines or large extended lines.

### **Time — How Does the Body Move in Relation to Time?**

Dance can have structured rhythms and pulse that are important to time or be free from any specific rhythm. Dance is naturally rhythmic in that it can alternate between movement and rest. Dance movements may show different timing relationships:

- ✿ fast or slow speed
- ✿ rhythm (with or without music)
- ✿ dance can be brief or long
- ✿ dance has a beginning, middle, and an end

### **Energy — How? The Dancer Moves Through Space and Time with Energy!**

Energy is about how the movement happens. Energy helps describe the quality of the dancer's movement. The dancer can be moving forcefully or gracefully. Energy also helps us identify the emotions or the intention of the dance. A dancer can use light and delicate movements to convey a message or they may use hard, fast, jerky movements to convey a different message. Energy may change in an instant, and several types of energy may be used at once.

# ATTACHMENT 1.2

## The Elements of Dance (List)

<b>BODY</b>	<b>ACTION</b>	<b>SPACE</b>	<b>TIME</b>	<b>ENERGY</b>
<b>Parts Head</b> Shoulders Arms Elbows Hands Torso Hip Legs Knees Feet Whole Body  <b>Shapes</b> Curved/Round Straight/Linear Angular Twisted	Pause/ Moment of Stillness  Gestures  <b>Non-locomotor/ In place</b> Reach Bend Twist Expand Contract Push/Pull Rise/Fall Jump Spin Explode/Burst Flick Swing Kick Wiggle Shake  <b>Locomotor/ Traveling</b> Walk Run Skip Crawl Roll Slide Gallop Hop Leap Turning Grapevine	Positive Space Negative Space  <b>Level</b> Low/Medium/High  <b>Direction</b> Forward Backward Sideways Diagonal Up/Down  <b>Place</b> Personal Space General Space  <b>Orientation...</b> Various Facings  <b>Pathway</b> Straight Curved Zig-Zag Random  <b>Size</b> Big/Small  <b>Relationship to Others</b> Near/Far In front of Beside Behind Over/ Under Alone Connected Groupings Formations Scattered	<b>Speed</b> Fast/slow Sudden/Sustained Start/Stop  <b>Rhythm</b> Steady Tempo Accented Syncopated With Music No Music Random	Smooth/Sharp Strong/Weak Heavy/Light Freeze/Melt Bound/Free Vibratory Jerky Percussive Stillness  <b>Emotional Energy</b> Happy Sad Excited Anxious Afraid Shy/Timid Angry Frustrated

# ATTACHMENT 1.3

## Explore the Dance Elements

"The human body is a major feature in Basquiat's art! Let's explore all the possibilities of movement in our **Body!**"

"As I call out body parts, explore different ways of moving that part. Pretend that you have paint on your body parts...and you are painting the space around you with your movements."

"Head — Shoulders — Arms — Elbows — Hands — Torso — Hip — Legs — Feet —Whole Body"

"Any movement of the body is an **Action**. Just as a painter strokes a canvas, or a drummer strikes a drum, let's explore a few Actions! In your personal space try the following actions in different ways. You can explore shapes and/or movements." *(When you prompt students, try to include everyday scenarios where students may perform the action i.e. reaching for a book high on a shelf, etc. You can also ask students to share situations where they might perform these actions. You may improvise all of these actions or select a few.)*

"Reach — Bend — Twist — Expand — Contract — Push/Pull — Rise/Fall — Jump — Spin — Explode/Burst — Flick — Swing — Kick — Wiggle — Shake"

"Just as musicians fill the space with music, let's explore **Actions in Space**."

"Walk in different directions... forward — backward — sideways — tiny steps — big giant steps."

"Walking normal, try different pathways in space... curvy — straight —zig zag or random"

"FREEZE in an interesting shape!" *(Ask students to observe the different shapes around the room.)*

"Now melt down to a low level... pause, then gradually rise to a high level."

"Try skipping, running, hopping, and leaping through the space as if there is an imaginary obstacle course!"

"Gallop toward another classmate and explore movement near them, like you are having a conversation with your bodies."

"Now find a way to connect with this classmate(s) by connecting a body part to them. You can use the same body part, i.e. back to back, or different body parts, i.e. elbow to knee. Continue to explore and find at least 3 different ways to connect."

"Now spin or twirl away from your classmates and find personal space, then kick and extend your legs in all directions, front, side, back, around.

"Now slide your bodies to the center of the space and form a cluster."

"On the count of 3, we will all explode or burst away from the center like fireworks in the sky!"

"Time is a universal concept! Let's explore **Time!** Move in slow motion. Now, move fast, as if you are late and in a hurry."

"Just as a painter or sculptor creates texture in art, we can create texture in our movement. Let's explore texture with **Energy!**"

"Move as light as a feather or a cloud floating in space. Now, move very heavily as if you are made of stone."

"Now move with percussive energy, creating rhythm in the body. It is okay to make sounds using your body. Try stamping, clapping, and slapping. Make it even... make it random.

"Now try to show the following emotional energies in your body... sad — angry — excited! What is our body language like when we feel these emotions? What are some gestures you might do to express the feeling?"

# ATTACHMENT 2

## Experiment

Observe Basquiat's art. Then observe the following elements of art, also reflected in dance. Encourage students to continue exploring the Elements of Dance, through guided improvisation, as they experiment with how these elements relate and translate to dance.

Tell students to treat the space as a blank canvas and use the Dance Elements to "paint the space" with with bodies in motion, mimicking the elements of art in Basquiat's work.

**Line** — A mark that joins two points. Whether straight, curved, wavy, or zig-zagged, a line suggests a path to travel, keeping the viewer's eye moving through the artwork. Experiment with how this can be translated to bodies in space by guiding students in a movement exploration. Have students "paint the space" with their bodies expressing their observation of the paintings.

**Shape** — Shapes can be two-dimensional or flat. Experiment with how students can create individual shapes or group shapes with their bodies in space that reflect their observations of the painting.

**Space** —Refers to elements of art that are defined by depth. Do objects appear closer or far away? It can also be categorized into positive space (the main subject(s) of the painting) or negative space (the area surrounding the main subject(s)). Experiment with this concept by pairing student in groups of two. Have one student occupy positive space by making a still shape. Then, have their partner explore the negative space surrounding them through connecting shapes and movement. Encourage students to explore all the spaces surrounding their partner that are available to access safely. Allow students to switch positions.

**Texture** — Visualize the way things might feel or look as if they might be touched. Brushstrokes play a prominent role in how texture is perceived in a work of art. Note that since students are not in the same space with his art, this may be more challenging to observe with digital images. Assist students with how they can conceptualize texture in the art, such as spilled paint on the canvas, smooth or rough markings, etc. Experiment with how texture can be translated in the body. Dancers can create textures in their bodily movements as an artist does on the canvas. In dance, texture is generally created by applying the dance element: energy. Be creative with this one!

# ATTACHMENT 3

## Experiment

### Part I:

Ask student if they know what a gesture is?

Explain to students that a gesture is a movement that can be performed with part of the body, especially a hand or the head, or the whole body to express an idea or meaning; an action performed to convey one's feelings or intentions.

Improvise to see how many different ways students can do the following gestures.

- ✿ Wave hello or goodbye
- ✿ Offer help
- ✿ Give directions
- ✿ Convey a warning
- ✿ Handshake

Ask students to think of gestures they use and see everyday. As a class, come up with additional gestures and explore them together.

### Part II:

Explain to students that in this improvisation, as an example, we will use the literal gesture of a wave (hello or goodbye) to abstract. The following are some ways to guide students in making literal movements into abstract movements.

- ✿ Change the rhythm. (i.e. make the rhythm of the wave uneven; instead of only waving side to side, try going to one side several times then the other, etc.)
- ✿ Change or vary the speed. (i.e. wave very slowly and then really fast)
- ✿ Change or vary the size of the movement. (i.e. make the wave so small that you can barely see it or so large that you have to move your whole body)
- ✿ Change the space of the movement. (i.e. try waving from a high level to a low level, try waving behind your back)
- ✿ Add locomotion or stillness. (i.e. does a wave have a different impact if you do it while running backwards, crawling, or in a twisted shape? try freezing the wave as if you are a statue)
- ✿ Add another unrelated movement (i.e. try waving and adding a jump or a spin)
- ✿ Repeat the movement over and over. (i.e. repeat the wave until it loses its significance as a gesture and becomes simply a movement)
- ✿ Perform the same movement with a different body part. (i.e. do the wave movement with your elbow, foot, head, etc.)
- ✿ Let the movement grow and change (i.e. repeat the wave allowing it to change and follow it wherever it might lead)

# ADDITIONAL RESOURCES

## Art and Music for Jean Michel and the Be Bop Kings Module



Jean Michel Basquiat intro video TED-Ed:

[https://www.youtube.com/watch?v=JX02QQXfb\\_o](https://www.youtube.com/watch?v=JX02QQXfb_o)



Jean Michel Basquiat: A collection of 135 works:

<https://www.youtube.com/watch?v=WHIR0IY-0qk>



Basquiat Documentary (28 minutes):

<https://www.youtube.com/watch?v=c0V70FImYKs>



Basquiat: NYC's Most Riveting 80's Painter (27 minutes):

[https://www.youtube.com/watch?v=2EdGJ\\_8GDmU](https://www.youtube.com/watch?v=2EdGJ_8GDmU)



### **Be Bop Music**

Clifford Brown- 1953- Sextet in Paris

<https://www.youtube.com/watch?v=skIXiDV8IIs&list=PLCUTQotVclpyo3CVcberSF0Dp-9A8p24g>



Be Bop compilation

<https://www.youtube.com/watch?v=csGcd5uCNOI>



Thelonious Monk- Live in Paris 1964

<https://www.youtube.com/watch?v=4sswp02n0Yg>