

Movement Speaks:
Learning of Self, Others and Civic Responsibility

by
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A Bound Document Presented in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Approved April 2017 by the
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ARIZONA STATE UNIVERSITY

May 2017

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ABSTRACT

What is driving my applied project are questions derived from lived and observed experiences as an African American female born and raised in Los Angeles California to a non-native of twelve years in Arizona. I recognize situations I have gone through may not have happened if I was not a person of color and a woman. This is also true for Hispanics, Latinos, Native Americans, Pacific Islanders, Asians and other immigrants. The history of America as taught in public, secondary and post-secondary institutions speaks to this truth and raises the questions that I will explore in this document in relation to the process of creating my performance work *Movement Speaks*.

DEDICATION

To dancers who believe the world could be impacted by their art.

ACKNOWLEDGMENTS

I would like to acknowledge my co-workers at Valley of the Sun United Way who supported my decision to leave the organization and pursue my dream to be in the arts. Thank you for being a part of this process and encouraging me to pursue my dreams.

To my extended family members at Faith Christian Center, your faith in me already being the artist I could not see I was, nudged me to stop at nothing.

To Experience Arts School for giving me the opportunity to travel to Brazil and Argentina on a mission to spread the love of God through dance and theater. That trip was monumental in my choice to return to school.

To Colleen Jennings-Roggensack, seeing you lead in so many arenas in the arts showed me that I can do it too. Thank you for being a great role model. Michael Reed, one of my committee members, boss and mentor. You have had conversations with me that have contributed to my growth and development as a dance artist, administrator and student. Thank you. To Melissa Vuletich, thank you for giving me the freedom I needed to pursue my interest as my work. It has worked out for the better! To the rest of the staff at ASU Gammage, you have been nothing short of supportive. Thank you.

Dean Tepper, thank you for sharing your thoughts, ideas and questions, in class, through presentations and our meetings. Your insight and intellect help fuel my curiosity in different ways.

To Liz Lerman and Jon Spelman, thank you for opening your home to me, listening to me spew about life, asking questions, and being genuinely down to earth people.

To Naomi Jackson, and Melissa Britt for being on my committee even though we were not sure how it was going to work. I believe, now at the end of this process, it worked out well. To the rest of the faculty in HIDA who have contributed to this process, thank you.

My cohort, the Anarchy Cats, a name that never really resonated with me, we made it!

My mom, even though you may not fully understand the path that I am on, you always encouraged me to do it and do it big, I am working on that. Thank you for your support. Dad, I have never seen you happier than the night of my show; there will be more, and I will bring tissue. Thank you for supporting me in my artistic endeavors. To all those who feel like they have been forgotten in this, I acknowledge you and assure you, I was thinking of you in these spheres. Thank you.

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CHAPTER 1

IT IS A PROCESS

Debbie Allen, Lester Horton, Alvin Ailey, Ava Bernstine, Judith Jamison, Twyla Tharp, Bob Fosse, and Swoop were among choreographers I admired while I was growing up. Performances done by Michael Jackson, Janet Jackson, N-SYNC, Chris Brown, Brittnay Spears, MC Hammer, New Edition, Salt N Pepper, Aaliyah, Will Smith, and just about every boy band, girl group and solo artist in Hip-Hop, R&B and pop during the late 80's to mid - late 90's illustrated what successful choreographers achieve. I wanted to be one of those choreographers. In elementary school, I would spend lunch playing double dutch, handball or creating dance performances for the school talent show or an upcoming birthday party. In junior high and high school, I continued down this path by participating in dance, drill, cheer and the girls' step team.

Outside of school, I danced with various companies, including Debbie Allen Dance Academy, feeding into my dream of being a choreographer and professional dance artist. I learned the art of composing cheers, song leading and step routines but choreographing dances was not my specialty. I found it challenging to determine how movements should connect to one another in contemporary and hip-hop forms. All my movement looked the same and I could not figure out how to come up with exciting and mentally stimulating choreography. Since making up dances was not working for me I decided to work on my performance skills as an undergraduate student in dance at Arizona State University (ASU). Within a year of being accepted into this program I was diagnosed with Plica Syndrome, a

painful condition of the knee that occurs when an extension of the protective capsule of the knee (plica) is irritated. I withdrew from the dance program and my second major, Biomedical Engineering, became less interesting. I graduated with a degree in Nonprofit Leadership and Management and went on to work at Valley of the Sun United Way (VSUW).

Being an employee with VSUW gave me the opportunity to partake in Valle del Sol's African American Leadership Institute where I attended a Black Philanthropy in the Arts event. MaryLynn Mack, Deputy Director of the Desert Botanical Gardens, Teniqua Broughton, arts consultant, and Colleen Jennings-Roggensack, Executive Director of ASU Gammage and Vice President of Cultural Affairs at ASU, were the panelists. It was refreshing to see women of color in prominent positions in the arts. I thought if they could do it, I could do it to. A year and a half later, I returned to ASU as a candidate for a Masters of Fine Arts (MFA) in dance. My goal was to obtain a degree, become an executive director of a major presenting organization and use my position to advocate for the arts creates opportunities for people around the world to enjoy. This dream shifted with the increase in gun violence and terrorist attacks in our nation. Recognizing my position as an artist, I could no longer contribute to the silence. The silence I believe the founding fathers of this great nation would agree was taking place in response to these outbursts in educational settings. It was clear to me that life, liberty and the pursuit of happiness and our unalienable rights were being deprived to minorities and immigrants. I made it my civic duty to discover what I could say to others through dance, which led to the creation of *Movement Speaks* the

documentary and the applied project of my MFA. The following chapters will describe more on the process of my research as it relates to the culminating production.

CHAPTER 2

RESEARCH BASED DISCOVERY

The state of Arizona based House Bill (HB) 2281 passed on May 11, 2010 with strong support from Arizona's Department of Education (ADE) Superintendent Tom Horne.

This bill states:

“A. A school District or charter school in this state shall not include in its program of instruction any courses or classes that include any of the following:

1. Promote the overthrow of the United States Government.
2. Promote resentment toward a race or class of people.
3. Are designed primarily for pupils of a particular ethnic group.
4. Advocate ethnic solidarity instead of the treatment of pupils as individuals”

(House Bill. 2281, 2010, p.1) see Appendix A for complete bill)

Horne believed that the Mexican American Studies (MAS) program at Tucson High, as well as any other ethnic study program, was not a program that reflected the values of America. In 2011, after Horne was elected the state's Attorney General, John Huppenthal, ADE's new Superintendent, wrote a letter of violation to Tucson Unified School District (TUSD) for keeping MAS in place after the law was passed. In his letter, he stated the current curriculum taught in the classroom was “unbalanced, politicized, and historically inaccurate”

(Huppenthal, 2011, p.2). Huppenthal instead urged TUSD to focus its attention on bringing minority students up to standard, as they had the worst academic performing students on record in the state of Arizona.

Per Augustine Romero, the MAS program director, Huppenthal, Horne, and HB 2281 sought to abolish the only program in the state that led to increased graduation rates, AIMS test scores, and increased college acceptance rates for minority students (Romero, 2010). The MAS program curriculum was developed through the Social Justice Education Project, which created courses to teach students about Mexican Heritage using Arizona State Standards, Critical Race Theory (CRT), Critical Pedagogy, and authentic caring (Romero, 2010, p. 4). Seventeen students took the first course; most of who were high school dropouts with GPA's as low as a1.0. After completing the program, all graduated high school, and their test scores improved significantly. Romero gives credit of this outcome to the application of the methods listed above, especially Paulo Freire's Critical Pedagogy which "was centered on the lived experiences of the students, and promoted the literacy of those experiences" (Romero, 2010, p. 5). Thus, the students were self-empowered and, for the "first time in their life they were important; for the first time in their life, who they were; and where they came from was important" (Romero, 2010, p. 7).

Despite the student responses and proven educational impact the program had for minority students in TUSD, controversy arose around the application of CRT and Freire's Critical Pedagogy. Horne states "it teaches kids that the U.S is oppressive, and making them angry. Theories like Marxism and the *Pedagogy of the Oppressed* are not good materials to use" (CNN Interview). The theory and pedagogy mentioned addresses the social constructs of race, law, classism, power systems and promoted the elimination of them. Per the National Education Association (NEA), these views transcend "the boundaries of accepted theory or

logic and can pierce directly into the unconscious constructs that are dear to many stakeholders” (Sleeter, 2011, p. 6). Horne, Huppenthal and those in favor of HB 2281 were key stakeholders in the legal process of banning ethnic studies in Arizona. Their constructs were the ones threatened as the appearance of the program seemed more like an attack on white privileged individuals in America rather than a highly enriched educational experience (Sleeter, 2011, p.6).

Allan G. Johnson in *Visions and Strategies for Change* suggests regarding schools accepting ethnic studies programs as part of their curriculum that “schools and districts must recognize and accept that there is no single-mindedness when issues of race, ethnicity and/or culture are presented” (Sleeter, 2011, p. 7). Using Freire’s critical pedagogy there is no way around in-depth conversations dealing with race, law and power structures that exist in our society. Those conversations and experiences are at the root of Critical Pedagogy, they are used to help people see that oppression does exist and the way to combat it is through awareness not insubordination. Freire states:

This, then, is the great humanistic and historical task of the oppressed: to liberate themselves and their oppressors as well. The oppressors, who oppress, exploit and rape by virtue of their power, cannot find in this power strength to liberate either the oppressed or themselves. Only that power that springs from the weakness of the oppressed will be sufficiently strong to free both...in order for this struggle to have meaning, the oppressed must not, in seeking to regain

their humanity (which is a way to recreate it) become in turn oppressors of the oppressors, but rather restores of the humanity of both. (Romero, 2010, p. 5)

Questions of Inquiry

With this newfound knowledge, I began to wonder what a community-wide artistic project might do to address the impact of HB 2281 in the state of Arizona? I wondered how a performance project could inform people on the racial implications that contributed to the bill passing? What might an artistic project show in reflecting on the absence of ethnic studies curriculum in public schools? And how could an artistic project reveal why the ban on ethnic studies is so important? I shared these questions and a short documentary I made with a professor I met from University California at Irvine while attending the Urban Bush Woman (UBW) Summer Leadership Institute. She replied with the following: “what are you looking to accomplish with your project, what’s driving your research, what do you want to become better at and what would you like to learn more about?” My response: “I am looking for a way to use dance to illustrate the reason why HB 2281 was passed and how all nationalities are affected by it. The belief that dance can be an instrument to bring change and awareness to complex issues is what is driving my research. When I am done, I want to contribute to the field of Arts and Culture, work towards bringing social justice through the arts and build new economic models for the future of arts.” This professor took my response and video content and proposed the following as questions: 1. How can dance represented as visual media impact social justice? 2. How does semiotics of film enable the translation of dance into a

tool for social justice? 3. What features of HB 2281 can inspire the design of movement that will inspire other perspectives on the loss of diversity within education as a fundamental concern? And how do the skills of dance making/training relate to tools of community engagement and civic action, in what ways are they similar or divergent, how do I isolate those skills and bring dancers to an awareness of their transmutability? I chose question number three to guide my process with slight alterations occurring through the process. One took place after speaking with another professor at ASU who stated there was an implicit undertone received in the format of the question. He began to wonder if I already had the answer and asked me to clarify what I meant by “inspiring other perspectives” and discovering how “dance making/training relate to tools of community engagement”. After some thought I came up with the following revised guiding question: How does HB 2281 become grounds for understanding educational equality in K - 12 schools in Arizona? And how can the answer and posed questions be illustrated through performance?

Discovering More

The participants of the project and I repeatedly watched videos to shape conversation, stir up questions and gather material for the language of the piece. This included: the PBS documentary *Chicano! – Taking back the schools*, *Oakland Community Learning Center* [founded by the Black Panther Party] 1977, *Ethnic Studies Banned in Arizona Schools* from KVOA, a Tucson news station, *Ethnic Studies Brings Opposing Views* created by Channel 9, *Ben Shapiro – the only Reason to Ethnic Studies is “to meet girls”* done by Fox News, *Fight*

Back the Battle to save Ethnic Studies, Tucson Youth Rise Up – Voices from the AZ Struggle Stop HB 2281 and SB 1070, Youth take over TUSD Board Meeting – raw footage, Arizona Eight – PBS Horizon, CNN ethnic studies debate with Margret Dungan and Augustine Romero, TEDx Angerst College – Why Ethnic Studies Matters by Ron Espirtu, Tucson Ban on Ethnic Studies – The Mending News in Tucson AZ, CNN wire staff and Race, Power & American Sports featuring Dave Zirin. Articles that informed the process include: House Bill HB 2281, Augustine Romero’s Defining Ethnic Studies in Arizona, “The Academic and Social Value of Ethnic Studies: a Research Review,” by the National Education Association and “Missing the (Student Achievement) Forest for all the (Political) Trees: Empiricism and Mexican American Studies Controversy,” from Tucson’s American Educational Research Journal. We also read violations, letters and publications created by the Department of Education and The National Education Association’s A Guide to Build Public School Support for Ethnic Studies Programs; Chicano Activist Publications in Kansas City Area by Leonard David Ortiz; The Academic and Social Value of Ethnic Studies: A Research Review by the National Education Association and The Struggle in Black and Brown African American and Mexican American Relations during the Civil Rights Era.

Looking to discover how this knowledge could be translated on stage to impact the community led me to review works of artists such as Rhodessa Jones, Anna Halprin and Liz Lerman. Jones’ is the Co-Artistic Director of the company Cultural Odyssey and leads the Medea Project: Theater for Incarcerated Women. This theater came into existence while she was conducting classes at the San Francisco County Jail. Through her interactions with the

women in the program she became aware of the issues that the women were facing and how those issues contributed to recidivism rates in that prison. To discover if an art based approach could help reduce the number of women returning to jail she created *Big Butt Girls*, *Hard Headed Women*. Through this engagement, the lives of inmates began to change and new forms of artistic expression began to emerge. The project, now on its 23rd year, trains correctional officers and artist to incorporate the artistic process in to prisons across the nation.

Halprin's work *Ceremony of Us* is a piece created in response to the Watts Riots that took place in Los Angeles, California, in 1965. She used the racial tensions amongst blacks and whites to create a performance exploring the lack of equality between each group by creating challenging improvisations that motivated dancers to look beyond the images and memories they had of one another to see each other for who they really were, and the piece grew out of those sessions. During the performance patrons used washcloths to clean their hands as an act symbolizing the purging of the racial divides between whites and blacks. Viewers commented on how great the performance was and valued the message, but they could not see how dance in and of itself could be used to address the social tensions that they were experiencing in their everyday lives.

While reading *Hiking the Horizontal* by Liz Lerman I came across a project Dance Exchange (DX) done with the Music Hall in Portsmouth, New Hampshire. "The Music Hall wondered what a community-wide artistic project might do to address the

potential impact of shutting down the shipyard” (Lerman, 49). The development of the project took two years resulting in a weeklong festival demonstrating how art can shed light on dark areas of a community’s history.

I wanted a similar process to occur with my applied project as I believe the power in Jones, Halprin and Lerman’s projects lie in the process of how information was gathered, questions that were proposed and the journey people took to face personal and communal realities through artistic practices. I wanted to use similar tools and methodologies to create work and connect with the community so I attended DX and UBW Summer Leadership Institute suggested by Liz Lerman, now a mentor of mine.

My Experience as Documentation

Dance Exchange was founded by Liz Lerman in 1976. The organization exists to discover who gets to dance, where the dance is happening, what it is about and why it matter. Each workshop at the institute centers around the discovery of those questions with guest artists and members of the company sharing tools used to make art. Urban Bush Woman was founded by Jawole Willa Jo Zollar in 1984. She had an interest in un-earthing the histories of disenfranchised people and bringing them to the stage. The theme of the institute was “You, Me, We – Understanding Internalized Racial Oppression and How it Manifest in Our Artistic Community.” The People’s Institute for Survival and Beyond lead workshops around the topic of racism. Their workshops were catered to stir discussion and personal discovery

which resulted in laying the foundation for a powerful culminating performance. Both experiences were monumental in showing me how to structure rehearsals, generate movement, connect through dialogue, and harness experiences.

At DX I learned all the tools they had in their tool box, met with visiting artists, and served as a video documentarian for their 40th year Gala celebration. While in the institute I did not feel pressure to perform but I did receive and accept the invitation to be myself. The program opened in Tacoma Washington the day after the Alton Shearling shooting in the wake of police violence, protest and riots in the surrounding area. Not once did we discuss what was happening in the nation and community but we did talk in great depth about issues affecting all communities. I expressed to Liz not having a forum for that discussion was odd but there was no room for us to explore how those tools could be used in the pre organized workshops.

At UBW the same invitation was there but it was different. Each session was opened with a song of African Tradition that I had never heard before. We all gathered together as a family to sing, dance and discuss issues affecting our communities. At the end of the institute an hour and fifteen-minute performance was set for 90 people. It came together in two days; I was highly impressed. The process in constructing the show was unique. The part that meant the most to me was the way Victor and Jawole assessed the talents that were in the room. They asked for everything they could think of and gave people space to bring what they had

to the table. In this process, I became very appreciative of my valuable and useful background, training and experiences.

One day a group of us went to get food after the institute and I was asked about my project and process. I responded in a way I thought would honor the experiences and of the women around that were twice my age and well accomplished. I said something to the likings of “well I am not as experienced as you are but...” At the end of my spew they ripped me up “don’t you ever devalue your experiences because of your age, what you have experienced, gone through and learned is valuable, it is something I will never have and don’t let anybody else tell you differently.” I thought about that for a moment and reflected on my life and realized I have been holding back a lot out of respect of others when it is a disservice to them and myself. When I returned to AZ I thought about how my experiences at UBW and DX could be used to impact the lives of others. The next chapter will detail how the documentation was used in the development of *Movement Speaks*.

CHAPTER 3

APPLICATION

The following tools were used to devise movement and facilitate discussion in hopes of creating a performance where the process informed the movement outcomes.

Walk and Talk: DX describes this tool to be one where participants line up on one side of the room and walk to the other side with a completion of this walk equaling one pass. Multiple passes might be made from one side of the room to another. During each pass, the participants are given a subject to talk about or a question to answer. The passes get shorter allowing focus to be devoted to key words, phrases and statements. Based on the subject being talked about I would turn a pass from one side of the room into a walk-through space. After a few minutes, the dancers would have a moment to take note of anything they said that sparked their interest, surprised them or that they repeated. They would discuss those topics in additional passes through the space. The following prompt would have them hone down the words, phrases or themes they spoke about and find ways to express them through movement. Once material was developed, we explored how it fit together with words, without words, merging other forms of movement and finding similar or opposing views of topics with other participants. This process normally ended with a discussion and questions for further exploration.

Story Circles: UBW used story circles to discuss in smaller groups the information reviewed in each workshop. I used them to build points of connectivity between the subject

matter and the persons involved in making the piece. The activity would take place after we engaged in dialogue, watched a documentary/YouTube clip or read an article. In groups of two to three, participants would have about three minutes to share thoughts, experiences or a story in response or in connection to the content without interruption. All had the opportunity to comment after everyone in the circle had gone for a minute only. The next prompt, depending on the topic, set parameters to further discussion or generate movement to tell aspects of the story. The first time we used this tool was after we discussed the bill. I noticed in the discussion that most people began their stories with the words “I remember when.” I wondered what would happen in the story circle if they had to start their story by saying “I remember when.” This play of words eventually gave birth to a section that closed out the piece in a very powerful and meaningful way.

Thinking grid: At DX we used this tool in a session with a guest physicist, who led us on an adventure into the solar wind and star formation. With the grid, we could find the art in science. On the x-axis of the grid we captured scientific themes shared in his lecture, and on the y-axis of the grid we shared non-scientific ideas. The points of connectivity were discovered between two concepts, unrelated, by filling in the boxes on the grid. Once the grid was completed, which may mean that a lot of boxes are empty, reoccurring themes are collected, discussed and generated into movement. This tool helped build the content for the race and sports section of *Movement Speaks*, with race and sports on one axis of the grid and education on the other.

Movement Gesture/metaphor: Derived from the DX toolbox, this tool uses listening and observing the movement of others in space and through video. Groups or individuals are asked to make a movement or gesture to represent, imitate or bring to life information shared. Continual prompts/questions are provided to get the mover to vary the movement and the process continues until one, or a chain of movements, are created.

Improvisation: I simply begin to move, using my understanding of purpose, experiences of self and others. This process is normally done in the presence of others. Dance generated is subject to change at any moment based on how the bodies of the individuals adapt. I teach the material before the phrase is completed and ride the wave of connecting movement until it is time to move on to something else.

Reflection: Reflection takes place through written, verbal and illustrative dialogue. Time is set aside for participants to reflect on the process by stating what was learned, questions that arose and personal discovery. This took place throughout the process and information was gathered by myself, or they could take it home. Gathered materials were reviewed and used to vary, create or perfect movement.

Harnessing Performance Skills (community engagement and organizing tool): Often, in our society a community is accessed by someone with a mindset of believing they have what the other needs to be better off. That heteronormative mindset is built off of a westernized system that demonstrates superiority across social and racial lines. The best

method of community engagement is to go into the community, hear their needs by listening to the stories, build relationships, assess the assets and then work with them to build a solution. UBW used this tool in organizing the content and the type of dances used in the culminating performance.

Who I decided to work with

You, Me, We was the first show I was a part of that mixed various styles of movement, music, drama and media with a preference for people to be true to themselves. Inspired by this idea, I was determined to have a cast of performers that could sing, play music, act and dance ballet, jazz, hip-hop, and any other style or non-style specific to themselves. I shared my interest in using various styles of movement to create a performance about social advocacy at the open dance auditions at ASU. Twelve students of diverse backgrounds signed up, I chose ten, and six stuck it out until the very end. Most of the students were freshman and sophomores from the School of Film, Dance and Theater pursuing a degree in dance. One student was a senior from the School of Public Programs pursuing a degree in Social Justice with a minor in dance. All had a desire to learn and perform and that was all I needed to create a statement that depicts how movement speaks.

Documentation

To document the process with each dancer I recorded rehearsals, journaled and gathered written as well as visual documentation. The videos reinforced learning and assisted me in de-constructing phrases. My journals helped me reflect on the process of engaging with self, participants, material and perspective audience. The process of journaling also allowed me to capture unplanned prompts, questions and ideas. A few of the dancers used writing to articulate thoughts, formulate questions and embody the movement.

Determining Content

Midway through the development of *Movement Speaks*, I decided to have the documentary I created in my Documentary Video Art course open the show. The instructor highly encouraged me to choose one side of the law to focus on to make a sound video. In choosing the con to HB 2281 I decided to drive down to Tucson with two other dancers and cameras to interview Augustine Romero and owner of Sofas Dance Company, Yvonne Montoya. We visited Tucson High School, the courthouse where the students chained themselves to one another in protest and ventured around the arts district. That footage, a chain dance and video clips are in the completed version of the documentary. I showed the video to the technical directors at our first plot meeting. They agreed it provided context needed for the show. They suggested I think about the connection of the video to the movement on stage from the audience's perspective. Since the video included dance that was not replicated in space and was only one sided, they shared how an audience member could have a difficult time following the progression of the piece. I knew a change in the video

could drastically alter the tone of the performance and remove me as narrator. The show was about a month away at that point, and deciding to make that change had the potential of ruining the show and since failure was an option I decided to go with a new video.

I re-watched The PBS documentary *Chicano!* to pull footage of Mexican American students advocating for educational rights and freedoms in the late 1940's-60's. The students that were interviewed shared stories from their past, and when each person spoke they started with the words "I remember." I thought to myself, "what if their stories became the stories shared in "I Remember"? What if the dancers reflected on their connection to the lived experience of others versus the experience of self? Would they want to do something like that? Would they understand the deeper meaning behind doing it? Would the audience be able to connect to it? And, how can we pull it off?

These questions laid the foundation of exploration for the rest of the rehearsals. We worked with the video, without the video, in context, and out of context to discover personal, historical and present day meaning. During that process of discovery, I would set aside time to review other sections of the show. Resistance, School Yard, I Remember, Fed Up and Race and Sports were known sections; Classroom and the Chains existed in theory. Three weeks out from the show I remained calm, relatively speaking, while my dancers became increasingly frustrated not having a set order to rehearse. I took my time formulating a score for the Classroom scene while the dancers improvised what to do with the chains. A week and a half out to the show the order was set: Video, Introduction, I Remember, Resistance,

School Yard, Classroom, I Remember pt. 2, and The Pledge. More of the development of content will be outlined in the choreographic content section of this chapter.

Choreographed Content

Race and Sports, Classroom, Schoolyard and I remember included some movement choreographed by me. With each section the movement generated was in response to what I heard the dancers speak, except for the Schoolyard scene. That section included aspect of Juba dance that none of my dancers were familiar with. Juba dance/dancing is of Afro-American decent, people would gather in a circle and dance using stomping, clapping and patting of the legs, arms and chest. This form of movement was an alternative to playing the drums, which slaves were not allowed to do as their masters were afraid of a revolt. Their bodies became an instrument and we perpetuate those movements today in various forms of dance. The inclusion of this dance in the schoolyard scene honored where the dance came from and represented its purpose while speaking to the continuous adjustments people, especially those of color must make in the educational system that is not in support of them understanding who they are, where they come from and the languages they speak. Following the Juba dance was a moment of call and response, which led into a cipher. This represented various form of community and connected to the process of unifying people. In the cipher, each dancer was suggested to be themselves and have a good time, and if being awkward rhythmically and physically was being oneself I suggested that they be awkward with all their heart.

The Classroom scene came about while researching additional videos to be put in the new video intro. One of the documentaries I watched talked about the book ban and the experience of sitting in the classroom watching as the books were being taken out. The books that were banned were: *Occupied America* by Rudolfo Acuna, *Pedagogy of the Oppressed* by Paulo Freire, *500 Years of Chicano History in Pictures* by Elizabeth Martinez, *Rethinking Columbus: The Next 500 years* by Bill Bigelow, *Critical Race Theory* by Richard Delgado, *Message to Aztlan: Selected Writings of Rodolfo "Corky" Gonzalez* and *Chicano! The History of the Mexican American Civil Rights Movement* by Arturo Rosales. These books, all but one written by people of color, were used to develop the program as well as teach it. Romero reported getting push back because the material was college level, the bill states the real concern. This was not the first-time books were banned from school or American citizens. I remember learning about the controversy on authors such as Ralph Ellison author of *Invisible Man*, Toni Morrison's *Beloved*, Harper Lee, *To Kill a Mockingbird*, *The Bluest Eye* by Toni Morrison, *Uncle Tom's Cabin* by Harriet Beecher Stowe, Gorge Orwell's *Animal Farm*, *The Autobiography of Malcom X* by Malcom X and Alex Haley and many, many others. Each book in some way revealed and challenged the political, social, economic and racial constructs in America. I sought to discover what could be translated in space with books, chairs and possibly chains. We tried several different methods to create movement but only a few of them were yielding the results I was hoping for. Defeated, I remembered working with scores in creative practices class and decided to make one. It worked!

There were some big questions around the Race and Sports section especially since the video did not talk about sports and the section that linked it to the schoolyard, my narration, was taken out. I decided to keep the section as it represented a complex system of talent, ideals, craftsmanship and capitalism that is overshadowed by the game itself. If I were to do a Google search on what is American culture, sports would be in the top five. America is known for sports, it is also known for its education system and for some reason still represents freedom for all, even though many of us are held captive by internal and external conflicts that are connected to the social, economic and political climate of the nation. There was also a different movement taking place during the civil rights – movement by athletes who purposefully chose not to stand besides Martin Luther King Jr. They recognized their position was not on the front lines. They understood their place and value to the sport and what could be achieved if they remained out of sight.

The choreographed movement in I Remember was improvised. There were several audience members who told me that this section was their favorite. They explained how they could tell the difference in the stories and knew that self was being portrayed giving them a chance to hear everyone's story, which added to the complexity of the movement and over all piece. Two weeks prior to the show this section was not in the show because I could not see how it connected to the video. I missed a rehearsal, attending an Art Convening in San Jose, CA, and came back to it being tacked on the end of the Classroom scene to transition to the chains. I was impressed by the decision the dancers made and did not work to change it. A few rehearsals before the show we worked on disrupting it. I asked them to do what that

meant to them and one dancer began to speak the lines associated with her movement and the atmosphere in the room shifted. I knew I had to add everyone else's story but the piece was almost at thirty minutes long and I did not want to make it an evening length show, so I had them all go at the same time. The sequencing changed a bit once we sat it in the space at ASU Kerr and it all worked out for the better.

**The full overview of the show and each section is comprised of multiple levels of meaning that is not outlined in this document.*

CHAPTER 4

THE PRODUCTION

The original intent was to make a production that answered the following questions: how does HB 2281 become grounds for understanding educational equality in K - 12 schools in Arizona? And, how can the answer and posed questions be illustrated through performance? It did not take long to discover what educational equality in Arizona meant using HB 2281 and the history of the American educational system as a premise. The process of illustrating the answer and posing questions showed in the execution of the performance is noted below in the following sections.

Movement Speaks My Applied Project

I did not have an end vision in mind for what the show would look like but I did hope people would leave having learned something new and that they would not only tell me the show was good they would give me reasons why, and that was achieved. One person asked how hard was I on the dancers at rehearsal for them to perform the way they did. People were really impressed that I choreographed the performance. I had to respond and let them know I was more of a director. Many individuals showed interest in understanding the meaning of each gesture used to introduce the characters and how or why they showed up in different parts of the performance. People asked where and how I found the music, why did I choose to use it where I used it, could I have done the show without it and others admitted they did not like the sounds at all. The diversity of the cast was an area of interest as it was one of the

first things people said they noticed. There was a great interest in knowing how long and often we practiced coming up with the material the way we did. They appreciated the video beforehand as it provided context and stated it was a bit comical. The depth to each section of the piece was questioned by those looking to engage in philosophical debates on race, gender and the education system. I received text messages and emails weeks after the show from people still thinking about the symbolism represented in the piece. Mission accomplished!

Rehearsals Shaped Performance

Each rehearsal was set to explore, review and engage in dialogue. Due to this set up I believe relationships were strengthened amongst the dancers, with me, and a greater sense of self arose. Many of them thanked me for helping them see more of who they are, why it matters and the responsibility that they have to society. One dancer shared with me how she was very depressed during the creation process and that my rehearsal was the only thing she looked forward to during the week as it helped her process what it was she was going through. I was glad to hear that as there were many rehearsals I did not want to attend because of what I was going through personally.

When we first started rehearsing we met at 7:00 AM on Saturdays. The following semester rehearsals were on Thursday nights and Sunday afternoons. This change greatly affected the energy in the room, it did not take much to get out creative brains working. It was also a little over a month out from the show and the participants were eager to

understand the structure as there was not one set at that time. The new video was almost complete and with what I had I knew I could no longer be the narrator. The video provided enough details for the movement to speak in multiple perspectives, reaching every audience member. This change also took me out of the School Yard scene and filled transition gaps and laid a great foundation for a powerful ending.

History Shapes Performance

Understanding of place and of self in place was highly important to the development of *Movement Speaks*. When I was working on the documentary I read that the Mexican American Studies program was built on “battles fought nearly thirty years earlier when community organizers such as Rual Grijalva, Guadalupe Castillo, Salomon Baldenegro, and Eduardo Olivas led a series of school walkouts in 1969... in 1996 a group called Communities and Neighborhoods for Mexican American Studies, led by the likes of Lorraine Lee, Gusavo Chavez, Martin Sean Arce, Rosalie Lopez” and many others “were united with some of the student organizers from the 1969 walkouts” (Romero, p.3). These groups together fought for the dream that existed when discrimination was first recognized as a problem in Arizona which was shortly after the United States gained ownership of the land and developed schools for the assimilation of its people, not immigrants. Jeanne M. Powers goes through the history of Mexican Americans and School Segregation from 1900 to 1951. In her article, she shares that the treaty of Guadalupe Hildago states “Mexican citizens living

in the transferred areas (areas where U.S bought land or retrieved it from the U.S. – Mexican War) were to retain their property rights and receive American citizenship” (p.4).

This issue became controversial because there were six hundred native born Americans and 6,500 Mexicans. Their classification, Mexican Americans, for census purposes became white. When schools were set up in the territory where the majority was minority political leaders thought that it would be better for America if they were English speaking only. Anglo Saxon students were set apart from Mexican American students with proof that their ability to comprehend literature was up to standard through testing, while Mexican Americans were falling being. At this time, the area soon to be state of Arizona was not the only place where assistance was not given to English as second language students. Native Americans, African Americans, Irish, Dutch, German, Asian, Japanese, Italian and other immigrants were not provided the tools to adapt to the American way and it was all with purpose.

In David Tyack book *Seeking Common Ground* he describes the cultural and structural viewpoints of our nation’s leaders and educational reformers in the early 1800’s. The fear of losing control of the republic was a concern, immigrants must conform for the ways of Americans (white Anglo-Saxons) and the only way to do that was to deconstruct them through educating them on what they were supposed to look like, and how they were supposed to think. Classes to learn about a person’s culture were forbidden and language courses other than English were not allowed. There were a few leaders that opposed these

views, as there are today. From the 1800's to the begin of the 21st century a solution has not been prescribed and until it is the movement(s) will continue to speak.

My Voice in the Show

A member from my cohort told me, my show was very much me. That my voice and conceptual understanding as well as belief about education were seen in every aspect of it. I disagreed. I worked hard to ensure that my beliefs were not shaping the views of my dancers. I wanted them to have a revelation of the issue on their own. I worked hard to take out my own personal biases and to gain the perspective of the other as I believe my voice should not be used to speak for my dancers. As the facilitator of the process my role was to organize, clarify, add to and led a person to dig deeper into the emotions being felt to articulate through movement by asking questions, creating scenarios and giving examples. The connection of those movements in relation to sequencing and sectioning was collaborative for the most part.

How I Utilized the Space

The space at ASU Kerr was perfect for engaging with the audience. There were quite a few moments where I directed the dancers to interact with them, something I said I would never do because shows I have attended with audience engagement were not engaging they took away from the overall message than they added to it. The points where interaction took

place seemed to be natural so I was okay with it. In the introduction, the dancer asked if she could go into the audience and shake hands in response to a prompt that I gave. I wanted the audience members to feel connected to the story. I hoped that they would see themselves in it, learn from it, connect to memories they have of school and become a part of the conversation. Choosing to have the performance at ASU Kerr, required us to think a great deal about how to get that across since we were performing in a thrust. The intimate space also did not provide opportunity for anyone to be hidden, every action became extremely important. I had to take in to consideration that there would be blind spots, and limited visibility due to the beams of wood holding up the building and railing on two sides of the building to protect people from falling into the performance space. One of the two sides where seating was added had risers and the other did not; both gave people sitting in the second and third row limited visibility. By the end of the show most of the people who could not see were standing up. My hope was with most of the show being in silence the audience would be engaged in a different way -- helping the person who cannot see, hear, feel and get a good sense of what is going on without feeling too disconnected.

Movement is Sound

The choice to have much of the show done without sound was one I questioned a lot. When I am creating videos I normally create the timeline of shots I want first, audio second and then sound. Dance is the same way; silence is a place of creation for me, the addition of music throws me off quite a bit. The times we had music on in rehearsal was to warm up,

train and because I thought it would make the dancers feel comfortable. It was not until I told a cohort member of mine the struggles I was having with music, he simply told me “then don’t have music.” Brilliant! There were a few sections that I did see sound and for those he helped me determine what they were or could be. The choice to not have music was something different for my dancers. They asked repeatedly what music we were dancing too and I had to stomach through their expressions of confusion when I told them I did not know or shared what ideal sound would be like. With the absence of sound, breath became important. I explained numerous times to the dancers how to breathe, why it needed to be done and gave pointers on ways to do it together. Three weeks before the show the unity in the breath was not there and I ended up setting when to breath and how.

Projection of voice and movement was another area where the dancers had an opportunity to grow. One mover had a very loud and distinct voice that carried and sometimes dominated the others. I did not ask them to tone down, but I did ask that others work to “do what makes you feel uncomfortable because the audience needs to hear you”. A few voice classes may have helped pull out what I know each one of them possessed for speaking. On the night of the show, however, all projections and breath met my expectations.

The tech crew showed a great deal of concern about the show not having music and suggested more than once having a track play underneath, even if it was subtle. I heard their suggestion and understood where they were coming from but I also knew music would

change the flow of the piece just like the restructure of the video. The only way around that was to have a sound designer create music to fit the show. I attempted to be the sound designer and realized it was not my area of specialty and left it at that. In the end the message that movement speaks, was seen and heard clearly by audience members and since that was the goal, it demonstrated that I did not, indeed, need music.

Movement has Style

Prior to knowing what my piece was going to look like I decided I was going to make the outfits. Midway through its creation, with the discussion continuously being about education, I saw the dancers in school uniforms. I shared my vision with the dance costume designer and to her uniforms represented private boarding school or a religious school. I was under the assumption that everyone wore school uniforms and discovered that was not true but there were similarities in what school kids wore and that is what I went off to choose the type of clothing the dancers would wear. The dancers wore bright colors because I heard they look well on stage and in pictures. In honor of Mexican Americans and America the color scheme was red, white, blue, green and red was chosen. Kahki was a base that went well with all colors. One dancer wore all black. That specific dancer came in on two parts, in one she was wrapped in a chain of books and the other chains. This role of the invisible man was seen in all their bondage and because he saw he was also set free. The color black represented freedom as it encompasses all colors.

The Design of Movement

The set design was simple although I wanted something more complex. I wanted the inside to look like a school. I worked with staff at ASU to create the books on chains and we talked about creating larger ones as if it were a theater set. When I got into the space at ASU Kerr, I realized it would not have worked and I am glad plans for it fell through. The same faculty member connected me with the theater department to get chairs for the classroom scene. I did not want just any chairs; I wanted the big wooden chairs I used to sit in a part of the show. When I arrived at the theater warehouse, I realized the scope of what I could have created with the masses of sets stashed away. I thought about bringing in extra books and a book shelf replacing the mantels of books but I settled for less reminding myself and being reminded by others that sometimes less is more and simple is a good way to go. The set was minimal, sound was minimal and some would argue that the dancing was minimal. The message and process was deep, complex, emotional, true, rigid, disrespectful, uplifting, challenging and inspirational and that is what really mattered to me.

Question Answered

During this process, I enrolled in the American Education System course with the Mary Lou Fulton College of Education at ASU. In the course, I have learned that the bill is indeed grounds for understanding educational equality in K – 12 schools. Those who supported HB 2281 share the same views of Horace Mann, Thomas Jefferson and other

political leaders of the eighteenth century who shaped the education schooling system in America today. In the process of creating *Movement Speaks* we talked and questioned the structure of our education system and wondered if those in power understood the outcomes of the systems they created. The answer to that questions I now know is yes, however we did not seek out the answer to that question but explored thoughts that matriculated from the question through movement. Doing that took the focus off the question and directed it towards self. I had the option of ensuring that we stayed on the question or continued down the new path being created. I chose the latter because I believed it would provide the dancers a place to gain greater understanding of self, others, and their responsibility to social disparities in their communities. The performance would have a different outcome if I continued to use the original research question as a guiding light.

Reflecting on this progression I began to see that my method of choreography builds off a process created for participants to develop an understanding of self, others, society, history, movement and content. This approach is also applicable to the way in which I facilitate conversation in large groups, engage in processes with others including myself and it is how I teach my classes. To define this choreographic method in chapter five I will refer to it as the Moore Movement Method and conclude with my thoughts on where I believe it will go.

CHAPTER 5

NEXT STEPS

For about a week after the show I was in a daze, all my hard work had finally paid off. I did it, I completed my first production and it was a huge success. The house was packed, the story line was clear, people shared what they enjoyed about the show and why. I received emails, phone calls and texts just about every day with thank you's congratulations and continuous inquiries on my process based approach. During that same week, I had a big presentation scheduled with the Future of Arts and Culture program I was nominated for by the Dean of ASU's Herberger Institute of Design and the Arts. Our task in this program was to picture what arts and culture would look like in year 2067. My vision presentation was the Experience Museum. Each exhibit in this museum was dedicated to the participants gaining knowledge about self, others and how they could work together using technological advances to their benefit. I was the host, a huggable hologram, yes, I and Pat Ppataranutaporn created a prototype of a hologram for people to hug in real time. The reviews of this presentation were great, the viewers picked up on the importance of accessing and sharing memories, knowing self and discovering points of connection with others very well. They also picked up on the concept of art as a healing and its vitality in a world controlled by robots. Many of them encouraged me to not let go of the concepts used to create the museum and questioned if I had already started using them.

It was not until two months later that I realized the connection between the process of creating my show, the Experience Museum and the corresponding presentation that each

involved a process of participants gaining understanding of self, others, and society. I asked myself this question “If you were to define what you created, your process, what would it be and why”. The answer came swiftly, Moore Movement Method or Moore Movement Approach, an approach to choreography and problem solving that harnesses the tools created by Dance Exchange, Urban Bush Woman and my lived and learned experiences. The technique of improvisation and facilitation are highly critical to its function as well as the skill linked to intra and inter personal intelligences as defined by Howard Gardner’s Multiple Intelligence theory. The purpose of the approach is to build awareness of self, others and society through critical dialogue, movement and presentation. The outcome, participants (dancers or not), will have is a greater understanding of self, self in relation to others, others, and how, through our differences and similarities, cohesiveness might be built. Not bad I thought, I am on to something, keep digging.

The next question I asked myself was “what does Moore Movement Approach mean for you and *Movement Speaks*?” I believe I can take Moore Movement Approach and *Movement Speaks* anywhere in the world. Dancers, community organizations, businesses and educational institutions can benefit from the process to solve problems, create performances, and generate conversations and designs. I believe the show as it is can be redeveloped with other movers to inform new audiences on the clauses that exist in our education policies. It also has the potential to become a full-length documentary or even a series of shows, artistically curated, to speak about the past, present and future of the education system. If I were to do it again I would add elements of visual arts and augmented reality to tell the story

of our nation's schooling system and the social impact it has had on everyday people. In this way of storytelling, brainstorming processes for resolve will also be included. No matter where I go and what I do the Moore Movement Method will be a part of participants learning, after all, that is how *Movement Speaks*; understanding self, others, and one's civic responsibility.

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APPENDIX A
38HOUSE BILL 2281

**State of Arizona
House of Representatives
Forty-ninth Legislature
Second Regular Session
2010**

HOUSE BILL 2281

AN ACT

**AMENDING TITLE 15, CHAPTER 1, ARTICLE 1, ARIZONA REVISED
STATUTES, BY ADDING SECTIONS 15-111 AND 15-112; AMENDING SECTION
15-843, ARIZONA REVISED STATUTES; RELATING TO SCHOOL
CURRICULUM.**

(TEXT OF BILL BEGINS ON NEXT PAGE)

H.B. 2281

1 Be it enacted by the Legislature of the State of Arizona:

2 Section 1. Title 15, chapter 1, article 1, Arizona Revised Statutes,
3 is amended by adding sections 15-111 and 15-112, to read:

4 **15-111. Declaration of policy**

5 THE LEGISLATURE FINDS AND DECLARES THAT PUBLIC
6 SCHOOL PUPILS SHOULD BE
7 TAUGHT TO TREAT AND VALUE EACH OTHER AS INDIVIDUALS AND
8 NOT BE TAUGHT TO
9 RESENT OR HATE OTHER RACES OR CLASSES OF PEOPLE.

8 **15-112. Prohibited courses and classes; enforcement**

9 A. A SCHOOL DISTRICT OR CHARTER SCHOOL IN THIS STATE
10 SHALL NOT INCLUDE
11 IN ITS PROGRAM OF INSTRUCTION ANY COURSES OR CLASSES THAT
12 INCLUDE ANY OF THE
13 FOLLOWING:

12 1. PROMOTE THE OVERTHROW OF THE UNITED STATES
13 GOVERNMENT.

13 2. PROMOTE RESENTMENT TOWARD A RACE OR CLASS OF
14 PEOPLE.

14 3. ARE DESIGNED PRIMARILY FOR PUPILS OF A PARTICULAR
15 ETHNIC GROUP.

15 4. ADVOCATE ETHNIC SOLIDARITY INSTEAD OF THE
16 TREATMENT OF PUPILS AS

16 INDIVIDUALS.

17 B. IF THE STATE BOARD OF EDUCATION OR THE SUPERINTENDENT
18 OF PUBLIC INSTRUCTION DETERMINES THAT A SCHOOL DISTRICT OR
19 CHARTER SCHOOL IS IN

19 VIOLATION OF SUBSECTION A, THE STATE BOARD OF EDUCATION OR
20 THE SUPERINTENDENT

20 OF PUBLIC INSTRUCTION SHALL NOTIFY THE SCHOOL DISTRICT OR
21 CHARTER SCHOOL THAT

21 IT IS IN VIOLATION OF SUBSECTION A. IF THE STATE BOARD OF
22 EDUCATION OR THE

22 SUPERINTENDENT OF PUBLIC INSTRUCTION DETERMINES THAT THE
23 SCHOOL DISTRICT OR

23 CHARTER SCHOOL HAS FAILED TO COMPLY WITH SUBSECTION A
24 WITHIN SIXTY DAYS AFTER

24 A NOTICE HAS BEEN ISSUED PURSUANT TO THIS SUBSECTION, THE

STATE BOARD OF
25 EDUCATION OR THE SUPERINTENDENT OF PUBLIC INSTRUCTION
MAY DIRECT THE
26 DEPARTMENT OF EDUCATION TO WITHHOLD UP TO TEN PER
CENT OF THE MONTHLY
27 APPORTIONMENT OF STATE AID THAT WOULD OTHERWISE BE DUE
THE SCHOOL DISTRICT OR
28 CHARTER SCHOOL. THE DEPARTMENT OF EDUCATION SHALL ADJUST
THE SCHOOL DISTRICT
29 OR CHARTER SCHOOL'S APPORTIONMENT ACCORDINGLY. WHEN
THE STATE BOARD OF
30 EDUCATION OR THE SUPERINTENDENT OF PUBLIC INSTRUCTION
DETERMINES THAT THE
31 SCHOOL DISTRICT OR CHARTER SCHOOL IS IN COMPLIANCE WITH
SUBSECTION A, THE
32 DEPARTMENT OF EDUCATION SHALL RESTORE THE FULL AMOUNT
OF STATE AID PAYMENTS
33 TO THE SCHOOL DISTRICT OR CHARTER SCHOOL.
34 C. THE DEPARTMENT OF EDUCATION SHALL PAY FOR ALL
EXPENSES OF A HEARING
35 CONDUCTED PURSUANT TO THIS SECTION.
36 D. ACTIONS TAKEN UNDER THIS SECTION ARE SUBJECT TO
APPEAL PURSUANT TO
37 TITLE 41, CHAPTER 6, ARTICLE 10.
38 E. THIS SECTION SHALL NOT BE CONSTRUED TO RESTRICT OR
PROHIBIT:
39 1. COURSES OR CLASSES FOR NATIVE AMERICAN PUPILS THAT
ARE REQUIRED TO
40 COMPLY WITH FEDERAL LAW.
41 2. THE GROUPING OF PUPILS ACCORDING TO ACADEMIC
PERFORMANCE, INCLUDING
42 CAPABILITY IN THE ENGLISH LANGUAGE, THAT MAY RESULT IN A
DISPARATE IMPACT BY
43 ETHNICITY.

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1 **3. COURSES OR CLASSES THAT INCLUDE THE HISTORY OF ANY
ETHNIC GROUP AND**

2 **THAT ARE OPEN TO ALL STUDENTS, UNLESS THE COURSE OR
CLASS VIOLATES**

3 **SUBSECTION A.**

4 **4. COURSES OR CLASSES THAT INCLUDE THE DISCUSSION OF
CONTROVERSIAL**

5 **ASPECTS OF HISTORY.**

6 **F. NOTHING IN THIS SECTION SHALL BE CONSTRUED TO
RESTRICT OR PROHIBIT**

7 **THE INSTRUCTION OF THE HOLOCAUST, ANY OTHER INSTANCE OF
GENOCIDE, OR THE**

8 **HISTORICAL OPPRESSION OF A PARTICULAR GROUP OF PEOPLE BASED
ON ETHNICITY,**

9 **RACE, OR CLASS.**

10 **Sec. 2. Section 15-843, Arizona Revised Statutes, is amended to read:**

11 **15-843. Pupil disciplinary proceedings**

12 **A. An action concerning discipline, suspension or expulsion of a pupil
13 is not subject to title 38, chapter 3, article 3.1, except that the governing
14 board of a school district shall post regular notice and shall take minutes
15 of any hearing held by the governing board concerning the discipline,
16 suspension or expulsion of a pupil.**

17 **B. The governing board of any school district, in consultation with
18 the teachers and parents of the school district, shall prescribe rules for
19 the discipline, suspension and expulsion of pupils. The rules shall be
20 consistent with the constitutional rights of pupils and shall include at
21 least the following:**

22 **1. Penalties for excessive pupil absenteeism pursuant to section
23 15-803, including failure in a subject, failure to pass a grade, suspension
24 or expulsion.**

25 **2. Procedures for the use of corporal punishment if allowed by the
26 governing board.**

27 **3. Procedures for the reasonable use of physical force by certificated
28 or classified personnel in self-defense, defense of others and defense of
29 property.**

30 **4. Procedures for dealing with pupils who have committed or who are
31 believed to have committed a crime.**

32 **5. A notice and hearing procedure for cases concerning the suspension
33 of a pupil for more than ten days.**

34 6. Procedures and conditions for readmission of a pupil who has been
35 expelled or suspended for more than ten days.

36 7. Procedures for appeal to the governing board of the suspension of a
37 pupil for more than ten days, if the decision to suspend the pupil was not
38 made by the governing board.

39 8. Procedures for appeal of the recommendation of the hearing officer
40 or officers designated by the board as provided in subsection F of this
41 section at the time the board considers the recommendation.

42 C. Penalties adopted pursuant to subsection B, paragraph 1 of this
43 section for excessive absenteeism shall not be applied to pupils who have
44 completed the course requirements and whose absence from school is due solely

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1 to illness, disease or accident as certified by a person who is licensed
2 pursuant to title 32, chapter 7, 13, 15 or 17.

3 D. The governing board shall:

4 1. Support and assist teachers in the implementation and enforcement
5 of the rules prescribed pursuant to subsection B of this section.

6 2. Develop procedures allowing teachers and principals to recommend
7 the suspension or expulsion of pupils.

8 3. Develop procedures allowing teachers and principals to temporarily
9 remove disruptive pupils from a class.

10 4. Delegate to the principal the authority to remove a disruptive
11 pupil from the classroom.

12 E. If a pupil withdraws from school after receiving notice of possible
13 action concerning discipline, expulsion or suspension, the governing board
14 may continue with the action after the withdrawal and may record the results
15 of such action in the pupil's permanent file.

16 F. In all action concerning the expulsion of a pupil, the governing
17 board of a school district shall:

18 1. Be notified of the intended action.

19 2. Either:

20 (a) Decide, in executive session, whether to hold a hearing or to
21 designate one or more hearing officers to hold a hearing to hear the
22 evidence, prepare a record and bring a recommendation to the board for action
23 and whether the hearing shall be held in executive session.

24 (b) Provide by policy or vote at its annual organizational meeting
25 that all hearings concerning the expulsion of a pupil conducted pursuant to
26 this section will be conducted before a hearing officer selected from a list
27 of hearing officers approved by the governing board.

28 3. Give written notice, at least five working days before the hearing
29 by the governing board or the hearing officer or officers designated by the
30 governing board, to all pupils subject to expulsion and their parents or
31 guardians of the date, time and place of the hearing. If the governing board
32 decides that the hearing is to be held in executive session, the written
33 notice shall include a statement of the right of the parents or guardians or
34 an emancipated pupil who is subject to expulsion to object to the governing
35 board's decision to have the hearing held in executive session. Objections
36 shall be made in writing to the governing board.

37 G. If a parent or guardian or an emancipated pupil who is subject to
38 expulsion disagrees that the hearing should be held in executive session, it
39 shall be held in an open meeting unless:

40 1. If only one pupil is subject to expulsion and disagreement exists
41 between that pupil's parents or guardians, the governing board, after
42 consultations with the pupil's parents or guardians or the emancipated pupil,
43 shall decide in executive session whether the hearing will be in executive
44 session.

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1 2. If more than one pupil is subject to expulsion and disagreement
2 exists between the parents or guardians of different pupils, separate
3 hearings shall be held subject to this section.

4 H. This section does not prevent the pupil who is subject to expulsion
5 or suspension, and the pupil's parents or guardians and legal counsel, from
6 attending any executive session pertaining to the proposed disciplinary
7 action, from having access to the minutes and testimony of the executive
8 session or from recording the session at the parent's or guardian's expense.

9 I. In schools employing a superintendent or a principal, the authority
10 to suspend a pupil from school is vested in the superintendent, principal or
11 other school officials granted this power by the governing board of the
12 school district.

13 J. In schools that do not have a superintendent or principal, a

14 teacher may suspend a pupil from school.

15 K. In all cases of suspension, it shall be for good cause and shall be
16 reported within five days to the governing board by the superintendent or the
17 person imposing the suspension.

18 L. RULES PERTAINING TO THE DISCIPLINE, SUSPENSION AND
EXPULSION OF

19 PUPILS SHALL NOT BE BASED ON RACE, COLOR, RELIGION, SEX,
NATIONAL ORIGIN OR

20 ANCESTRY. IF THE DEPARTMENT OF EDUCATION, THE AUDITOR
GENERAL OR THE

21 ATTORNEY GENERAL DETERMINES THAT A SCHOOL DISTRICT IS
SUBSTANTIALLY AND

22 DELIBERATELY NOT IN COMPLIANCE WITH THIS SUBSECTION AND
IF THE SCHOOL

23 DISTRICT HAS FAILED TO CORRECT THE DEFICIENCY WITHIN
NINETY DAYS AFTER

24 RECEIVING NOTICE FROM THE DEPARTMENT OF EDUCATION, THE
SUPERINTENDENT OF

25 PUBLIC INSTRUCTION MAY WITHHOLD THE MONIES THE SCHOOL
DISTRICT WOULD

26 OTHERWISE BE ENTITLED TO RECEIVE FROM THE DATE OF THE
DETERMINATION OF

27 NONCOMPLIANCE UNTIL THE DEPARTMENT OF EDUCATION
DETERMINES THAT THE SCHOOL

28 DISTRICT IS IN COMPLIANCE WITH THIS SUBSECTION.

29 ~~L.~~M. The principal of each school shall ensure that a copy of all
30 rules pertaining to discipline, suspension and expulsion of pupils is
31 distributed to the parents of each pupil at the time the pupil is enrolled in
32 school.

33 ~~M.~~N. The principal of each school shall ensure that all rules
34 pertaining to the discipline, suspension and expulsion of pupils are
35 communicated to students at the beginning of each school year, and to
36 transfer students at the time of their enrollment in the school.

37 Sec. 3. Effective date

38 This act is effective from and after December