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ABSTRACT

This document presents the negative effect on many adolescents of the typical secondary school program and outlines a proposed curriculum for education majors. The problem dealt with is the departmentalized structure of high schools, which results in fragmenting the student's life at school into a series of subject-matter-centered meetings. The curriculum is devised to prepare teachers for interdisciplinary teaching, thus enabling them to spend more time with one unified group of students. Broad training and certification would make teachers qualified to teach in one major area, plus one or more minor areas. The graduates from this teacher education curriculum would be expected to work in high school programs where greater attention would be paid to interdisciplinary coordination and to stimulating cooperative activities among students and teachers. Presumably, such cooperative activities would serve to diminish student isolation and assist in realigning subject area responsibilities among high school faculty. The ultimate goal of the program is to improve the school experience of the high school students by improving the quality of contact with teachers and other students. The curriculum is outlined, using the subjects of art design, history, physical education, english, and education courses as examples of how different disciplines may be coordinated. Proposed high school programs for the student teacher are described. (JD)

TOWARD BETTER HIGH SCHOOLS:
AN INTERDISCIPLINARY PERSPECTIVE

by

The Interdisciplinary Secondary Teacher
Education Planning Committee
The University of Illinois at Chicago Circle

1976

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The Chicago Community Trust

TABLE OF CONTENTS

Background

This document is the product of several meetings of a core of UICC faculty concerned about the effect on many adolescents of the typical secondary school program. The group consensus was that most secondary schools model their programs too much on the departmentalized structure of the university, thereby fragmenting the student's life at school into a series of subject-matter centered meetings. Following the university pattern, students are shuffled into new groupings and relocated with every new class period, greatly limiting persisting teacher/student and student/student contact and promoting a highly compartmentalized view of knowledge. Ultimately, the criticisms of the secondary school program led directly back to the university secondary teacher education program which trained the novice teacher to accept as natural and inevitable this fragmenting process.

Having come to grips with this issue, the faculty group resolved to develop an experimental teacher education program wherein the university student could personally experience faculty of diverse disciplines cooperating in the teaching of an interdisciplinary program and maintaining a long term concern for the student's professional growth. Furthermore, to develop a sense of group identity and strong interpersonal relationships, students would stay with the same group of peers throughout the training period. It was felt that such innovations would develop favorable attitudes toward cooperative interdisciplinary teaching and towards high school programs that foster more intense student/student, teacher/student and teacher/teacher contacts.

To reinforce this new university effort in teacher education and to

temper it with the reality of high school life, the faculty group decided to seek out high school teachers and administrators who would be willing to develop appropriate interdisciplinary programs in their own schools. An interested teacher from each high school faculty would work with the university faculty in planning both the university and high school programs. When implemented, the programs would allow university students to gain field experience by participating in the counterpart high school program.

The rationale and preliminary planning sketched above was presented in proposal form to the Trustees of the Chicago Community Trust who agreed to fund the planning session for the summer of 1976. The program and curriculum guide which follows is the primary written product of that summer's work.

Participants in the Planning and Implementation of
the Interdisciplinary Secondary Teacher Education Program

University Faculty with Primary Responsibility

(university faculty group involved in early discussions and holding primary responsibility for program implementation.)

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PART ONE:

THE PROGRAM

Program Rationale

A number of pieces of data demonstrating serious and growing alienation among high school age youths have appeared in recent years. The data encompass items such as drug use, crime, alcoholism, illegitimacy and growth of anti-social attitudes. It appears that these trends affect students from middle-income as well as lower income families. (For specific data on alienation, see Appendix, "Adolescent Alienation and Social Policy.")

It was contended that a partial cause of such alienation was the low quality of teacher/student and student/student contacts in the large bureaucratic, modern metropolitan high school. Therefore, a partial corrective would be to improve the quality of teacher/student and student/student contacts. The quality might be improved if ways could be found to maintain more persisting relationships among individual pupils and teachers. The idea is, not so much to lower the teacher/pupil ratio, but to keep the same teachers working with the same pupils over longer periods of time and to keep stable groups of pupils in touch with one another. Departmentalization and teacher subject specialization are the major causes for the pattern of frequent teacher/pupil shifts and student class regroupings that are now common in high school. Thus, at the present time, each segement of the school's total knowledge package is delivered by a different teacher, and the total divided into many segements. And students are sometimes regrouped from one teacher to the next to assist such specialized delivery. If the school could organize teacher/pupil responsibilities so individual teachers or a small group of teachers delivered more knowledge segments to a consistent group of pupils, persisting teacher/student and student/student relationships might develop, and alienation might decline.

Essentially, the new form of organization suggested above might be described as an interdisciplinary program. Such programs are not completely novel in either high school or colleges. However, the term interdisciplinary program is rather general, and encompasses some forms of programs that do not necessarily meet the pupil needs related to student alienation. For example, an interdisciplinary program might describe a group of teachers who strive to demonstrate to pupils the relationship between their individual fields and the material presented by other teachers. Clearly, such a step might be beneficial to students. But it would not necessarily affect teacher/student and student/student relations. And so the desirable high school program envisaged in the proposal was one in which a broadly informed teacher covered the materials formerly presented by several different teachers or two or more teachers of different subject matter specialization worked together with a persisting group of students. As a result of such breadth, the teacher(s) would have more continous contact with a limited number of students, and the students could stay together.

To carry out such a change, programatic revisions would be needed in both Circle Campus and Chicago area schools cooperating with Circle. At Circle, the aim should be to develop secondary teachers whose broad training and certification would make them qualified to teach in one major area, plus one or more minors. One of these minors might be a more traditional subject, such as art, English, etc. The Circle graduates would be expected to work in high school programs where greater attention would be paid to interdisciplinary coordination, and to stimulating cooperative activity among students(and teachers). Presumably, such cooperative activities would serve to diminish student isolation, and assist the realignment of subject area responsibilities among high school faculty. In high schools

taking Circle students for field experiences, the aim should be to develop interdisciplinary programs that would permit individual teachers to maintain more continous contact with persistent groups of students, and that would maintain continuity of contact among continuous groups of students. Such changes will require the regrouping of faculty responsibilities, the restructuring of student flow in some schools, and the cultivation of cooperative attitudes among faculty and students.

The preceeding discussion appears abstract. However its theoretic elements were given special force by the firsthand observations of some of the participants at the summer planning session. These participants, experienced high school teachers and administrators, generally agreed that the principal emotion impacting high school students was loneliness. Though the students are surrounded in school by hundreds of adults and thousands of other students, the structure of the environment and the attitudes it stimulates, drives others away from them, and them away from others. The utterance of this simple, everyday lay word lent profound support for the general theme of the proposal: to reorganize human contacts in school so that teachers and students come closer to one another. But if Circle Campus is to do its part, it must prepare its future high school teachers to work with groups of teachers, and to organize their own students into vital and supporative groups.

Major Goals of the Program

The ultimate goal of the program is to improve the school experience of the high school students by improving the quality of contact with teachers and other students. The direction of change advocated is toward

more persistent groupings of students and teachers in an interdisciplinary program. In general, the representatives of the four high schools agreed to the following common goals as guiding their evolving programs:

1. High school students should experience cooperatively planned, interdisciplinary courses including a variety of learning experiences but emphasizing group based activities.
2. The accent in group activities should be on individual responsibility to the group, courage and tact in interaction, and general promotion of pro-cooperative attitudes.
3. Thinking and communication skills should be enhanced and reinforced throughout the program.

The student goals for the university program are based on the general rationale stated earlier, the orientations of the four academic disciplines involved, and the above stated general goals for the high school programs.

1. The student will experience cooperatively planned, interdisciplinary courses drawing from the subject area specialties art, English, physical education, and history and the professional education areas of curriculum, the methods of teaching (including the teaching of reading) and educational evaluation.
2. The student will evolve the view that the teaching of any subject-matter incorporates the teaching of the basic communication skills of reading, writing, speaking and listening.
3. The student will learn to apply a variety of perspectives, including the aesthetic, historical, social, communicative, and physical in planning learning experiences for high school students.
4. The student will develop positive attitudes towards working with other teachers and towards promoting cooperation among high school

students.

5. The student will develop interpersonal and active participation skills and will be oriented toward such skill development in teaching high school students.
6. The student will observe and participate in various interdisciplinary programs in area high schools and will plan and teach lessons in cooperation with peers of different subject area specialization.
7. The student will understand the procedures and difficulties in the planning and implementing of cooperative, interdisciplinary programs.

Program Structure

Early in the summer planning session, certain policies concerning program structure were adopted and implemented in the program design. The program structure which evolved from this process is illustrated on page 15. The following comments are intended to clarify the illustration.

1. Nine courses were formed into a three quarter sequence of three courses each quarter. The blocked hours of 9:00 to 12:00 A.M., Monday through Thursday, were chosen to permit an optimal fit with cooperating high school schedules. The three quarter blocking will begin in the Spring Quarter of the Junior Year, terminating in full time student teaching at the end of the Senior Year. These quarters were adopted since most students do not identify themselves as secondary education majors until well into their sophomore year. They will allow two four quarters

for the student to arrange his schedule to harmonize with the blocked time commitment.

2. Most of the courses which form the time blocks are presently required in the four teaching majors represented in the program (History, Physical Education, English, and Art) or are required Professional Education courses. A student in one of the four teaching majors will meet regular degree program requirements in 12 to 16 of the 40 quarter hours in the interdisciplinary program. The remaining courses will use degree program electives.

Courses taken outside of the student's major will apply toward a second or third certification area which students will be encouraged to pursue. However, completion of a second certification area will normally mean credit accumulation beyond the bachelor degree.

3. Each quarter will have a practicum in a cooperating high school. Students will be assigned to the same school throughout the program and will work under the guidance of a coordinator in that school.

The first quarter practicum will emphasize orientation to the administration of the school and the routine of the classroom teacher. Primary student activities will include observing instruction, teaching reading in small groups, and learning the routine support tasks of the regular teacher.

The second quarter practicum will emphasize observation, planning instruction, and actual teaching in history and/or English related interdisciplinary programs. The third quarter will involve the student in observing, planning and teaching in interdisciplinary programs relating to Art and/or Physical Education.

4. The student-teaching quarter will be spent in one of the cooperating high schools. The student's day will be divided between teaching

in his/her major field and an interdisciplinary program in the same school. The time commitment required of the student will be the same as student-teaching in the regular teacher education program.

5. A close relationship between the practicum and the university components will be insured by having the university faculty members who are responsible for the quarter's course work also handling the supervision and evaluation of practicum activities. These functions will be shared with the high school based coordinator.

6. Advising students and reporting student progress will involve both individual faculty and group faculty decisions. A cumulative file of each student's work will be kept to provide a basis for advising and long term evaluation. All program faculty (university and high school) will meet at least once per quarter to discuss program development and individual student progress. Faculty members unable to attend will be asked to present their comments in writing.

Upon completion of the program a special grade will be assigned to each student in addition to the grades for the nine component courses and student teaching. The grade will appear as a four quarter hour independent study and will reflect the collective faculty's evaluation of the student's performance in the four quarter program.

Three Quarter Structure
and
Student Teaching

First Quarter

Three Hour Block
History 151
Art Design 299
Education 264
Total: 12 Credits

9:00 – 12:00	Weeks 1 - 7	Weeks 8 - 10
	University	High School
	History and Art of the city with field experiences. Teaching of Reading using city oriented materials.	Orientation Observation Teaching of Reading

Second Quarter

Three Hour Block
English 381
Physical Education 252
Education 230
Total: 12 Credits

9:00 – 12:00	Weeks 1 - 7	Weeks 8 - 10
	University	High School
	Historical Development of Physical Ed. Communications: History and Teaching Methods. Teaching Strategies and Skills.	Observation Teaching Testing Hist. & Eng.

Third Quarter

Three Hour Block
Art Design 281
Physical Education 278
Education 250
Independent Study
Total: 16 Credits

9:00 – 12:00	Weeks 1 - 7	Weeks 8 - 10
	University	High School
	Methods of Teaching Art and Physical Ed. Introduction to Curriculum Planning & Educational Evaluation.	Observation Teaching Testing Art and P.E.

Student Teaching Quarter

Full Day

Weeks 1 - 10
TEACHING EXPERIENCE IN MAJOR FIELD AND INTERDISCIPLINARY PROGRAM

Content Overview

The First Quarter: Focus on the City

The first quarter of the interdisciplinary program in teacher education focuses on the city. It is the environment in which we live and work as students and teachers. In large measure it is a container built by other people which we use and adapt for our own purposes. The history course focuses on the changes in the city's structure and function over time. The art course looks at the city as an expression of human creativity and encourgages students to develop their own creative abilities. The course in the teaching of reading provides a technical and professional background for utilizing city experiences as instructional resources.

Each week begins with a core experience, usually a first hand observation of the city combining the perspectives of various disciplines. Faculty members will cooperate in the core experience, but one individual will have primary responsibility for each week's activity.

The last three weeks will be spent in a cooperating high school working with students to improve their reading interests and skills. Again, faculty will cooperate in this phase of the program, but the professor of education will have the primary responsibility.

The Second Quarter: Historical and Contemporary Trends

During the first three weeks, students will be introduced to the educational philosophies of primitive societies, their modes of communication, artistic expressions and types of physical activity. The orientation of five major philosophies will be examined with respect to the nature of

man, truth and reality as tney impact on educational thought. Next, students will actively debate contributions to education of various European countries especially as they affect physical education. The effects of the technological growth of the past century on social, political, military, and educational endeavors will be discussed with special attention to physical education.

Simultaneously with the above, forms of communication, especially early forms of writing, will be studied. A history related research paper will form the focus for reflections on the writing process and the methods of teaching writing and research skills. The perspectives of art education and physical education will relate directly to a set of activities on changing the expression of an idea from one medium to another, e.g. verbal to non-verbal, picture to words, etc. This exercise will form a bridge to the more detailed consideration of art and physical education methods in the third quarter of the program.

In the fourth week, recent trends in curriculum will be traced in four major models of curricula. Special attention will be given to interdisciplinary programs related to physical education and English.

The fifth through seventh week will give primary attention to preparing the student for actual teaching. Activities will begin with a group based environmental problem solving exercise as a model instructional strategy to emphasize the need for an interdisciplinary view in today's society. Next, the procedures in planning to teach, choosing an instructional strategy, and measuring student achievement will be carefully developed in small interdisciplinary groups. Shortly before the practicum,

students will view locally produced video-tapes of actual teaching to sharpen observation skills and will develop and apply formal approaches to classroom observation.

Finally, in the last three weeks, the students will all return to the same schools visited in the first quarter. Under the supervision of the university instructors and high school teachers, students will observe, plan, teach, and evaluate in an interdisciplinary program related to history and/or English.

The Third Quarter: Aesthetics, Movement, and Evaluation

During the first seven weeks of the quarter, prior to the three week high school practicum, students will be acquainted with the methods for teaching art and physical education. The two fields will be integrated around the common elements of equilibrium, force, motion, space and time. Concurrently, students will learn curriculum planning and educational evaluation.

The first week will focus on the basic concepts of learning with an introduction to motor learning theory and the conceptual approach. In the second week, the emphasis will change to the organizational pattern and basic movement activities which are used for the various teaching stations in art and physical education. The third week will include a theoretical explanation and practical application of disciplinary and motivational techniques. During the fourth week, the students will be exposed to effective communicative techniques and audio-visual equipment. Aside from learning the operational aspects of audio-visual equipment, the students will study stroboscopic and cinematographical analysis. The fifth through the seventh weeks will emphasize group process, objective and subjective

measures of evaluation and teaching performances based on tasks derived from balance, locomotion and manipulation of external objects. Task demands will center on individualized, small group and large group programs of instruction.

A major assignment running through the first seven weeks is to write an interdisciplinary curriculum integrating at least two of the four disciplines studied in the three quarter sequence. Various published interdisciplinary programs will be analyzed and different designs studied to aid in the curriculum writing effort. During weeks five through seven, the formal language of educational evaluation will be introduced and selected standardized tests reviewed.

During the three week practicum, the students will return to the same schools they visited during the first and second quarter. Under the supervision of university instructors and high school teachers, students will observe, plan, teach, and evaluate in an interdisciplinary program related to art and physical education.

Evaluation

Evaluation in a program of this complexity must take place at several levels. Examination of the goals set forth above immediately suggests broad questions which should receive the attention of the program evaluator and be regularly discussed by the program faculty and students. For example, have the students developed a view of high school teaching that incorporates the teaching of basic communication skills in all subject areas? Are the students able to apply a variety of per-

spectives in planning learning experiences? Are students of different subject-matter orientations able to plan and teach cooperatively and effectively? Is there evidence of growth in interpersonal skills amongst students? Have the students acquired the basic concepts and skills set forth in each course outline so that their teaching is well founded in subject-matter competence? This last question can be made more specific by examining the content and objectives detailed in Part Two: The Curriculum.

The major criteria on which student performance will be assessed by both faculty and students are:

1. The quality of each individual's contribution to group efforts and discussions.

2. The quality of the product of small group efforts in planning, performing, and reporting on university course or high school related projects.

At another level, the program evaluator will ask similar questions about the university faculty performance, e.g., are faculty members able to plan and teach cooperatively and effectively? Are they providing sound models of the kind of teaching advocated in the program rationale and goals?

In additon to informal evaluations as the program develops, students will be asked to formally evaluate the program at the end of each quarter and cumulatively at the conclusion of student teaching.

PART TWO:

THE CURRICULUM

A group of students taught by a cooperating, interdisciplinary faculty was the theme woven through all planning committee discussions of program rationale, goals and structure. Part One: The Program summarizes the outcomes of those discussions.

This part describes the curriculum in the sense that it states more specific goals and objectives and describes related activities which will form the content base of each course in the program structure. The details of the allocation of time and sequencing of activities not dealt with here will be decided in the group planning sessions immediately preceeding each academic quarter and will be modified with experiences during each quarter.

The First Quarter: Focus on the City
History 151, Art Design 299, Education 264
Tentative Time Blocking
and
Instructional Responsibility
Each Week, Weeks 1 - 7

	Mon	Tue	Wed	Thur
9:00	Core	Art	Education (Reading)	Art
10:00				
11:00		History	History	
12:00				

Responsibility for Core Day Planning

Week:	1	2	3	4	5	6	7
Instructor:	All	Hist.	Hist.	Hist.	Hist.	Art.	Educ.

Responsibility for Supervision in the High Schools
Each Week, Weeks 8 - 10

	Mon	Tue	Wed	Thur
9:00	Education, Art, History	Education	Art	History
12:00				

History 151

A Historical Introduction to Urban America

OBJECTIVES	ACTIVITIES
1) Experience some of the variety, creativity, and energy of an urban center.	1) A series of walking tours.
2) Observe some of the problems, challenges, and opportunities facing the contemporary city.	2) A series of walks and tours.
3) Describe the role of the city in American History.	3) Analysis of several paintings; interviews with citizens; a scrapbook of newsclippings; assigned readings.
4) Compare the social dynamics, physical structure and characteristic institutions of the American city at different stages of its development.	4) Read a basic textbook like Zane Miller, The Urbanization of Modern America and additional assigned readings covering both primary and secondary sources.
5) Identify the major elements of the American cityscape 1600-1976.	5) Read Tunnard & Reed, American Skyline and additional reading selections.
6) Discuss the impact of change in an urban setting and on individual lives.	6) View the film, "Goodbye Socrates".
7) Analyze a particular building or an urban place from several perspectives.	7) Prepare a magazine article or a newspaper feature on an urban place.
8) Consult a professional urbanologist about the contemporary situation and future prospects for a particular aspect of urban life.	8) A series of interviews and reports developed by the students.
9) Consider the various aspects of planning in a contemporary urban setting.	9) An assignment to develop a model plan for some type of urban development.
10) Develop the ability to "read" the cityscape.	10) A primary focus of the walking tours and a slide lecture.
11) To consider the interesting aspects of a particular urban place.	11) Write an illustrated magazine article on a particular urban place.
12) To appreciate the city as an expression of civilization.	12) A series of particular activities to see the cityscape as an artistic expression: rubbings, sketches, photos, models.
13) To compare urban environments.	13) The series of tours.

Schedule of Activities*

First Week	
Monday	Core: An Introduction to the Interdisciplinary Program
Tuesday	A slide program "Reading the Cityscape"
Wednesday	A Discussion of the Walking and Streetcar Cities based on Zane Miller, The Urbanization of Modern America, parts one and two
Second Week	
Monday	Core: A Walk from Hull House to Sears Tower
Tuesday	Lecture: "The Rise of the Skyscraper"
Wednesday	The Automobile City-- A Discussion based on the remainder of Zane Miller, The Urbanization of Modern America
Third Week	
Monday	Core: Chicago Architecture: (A walking tour)
Tuesday	The Impact of Change: film, "Goodbye Socrates."
Wednesday	A History of The American Cityscape-- a discussion based on Tunnard and Reed, American Skyline, Chapters 1-5
Fourth Week	
Monday	Core: The City from Above: An L Ride to Oak Park
Tuesday	Images of the American City: An Analysis of Selected American Paintings
Wednesday	The American Skyline in the Twentieth Century-- a discussion based on Tunnard and Reed, American Skyline
Fifth Week	
Monday**	Core: From Hinterland to Suburb: A Walking Tour of Itasca
Tuesday	Urban Planning in Chicago: a lecture on the Burnham Plan
Wednesday	Reports: "My house and Its Neighborhood"
Sixth Week	
Monday	Core: Art as Social Commentary
Tuesday	Resources for the Study of the American City: A Workshop
Wednesday	Reports on Projects: Plans for an Urban Environment
Seventh Week	
Monday	Core: Professor of Education (Reading)
Tuesday	Final Examination for History 151
Wednesday	Reports Concluded and Evaluation

* See appendix for specific plans for each activity.

** Sunday picnic preferred.

History 151

Bibliography

I. Viewing Chicago

Bach, Ira J., Chicago on Foot: An Architecture Walking Tour (Chicago: Follett, 1969), xv, 331 pp. A collection of 36 walking tours of Chicago architecture, mainly to the central city. Each tour receives a separate map, introduction, interesting descriptions of the buildings to observe, and useful information about walking time, how to get there, and where to park. This is the single most useful guide tp viewing the city on foot, which is probably the best way to do it.

Condit, Carl W., Chicago School of Architecture (Chicago: University of Chicago Press, 1964), xvii, 238 pp. The standard work on the subject. A necessary reference for anyone interested in Chicago commercial buildings.

Condit, Carl W., Chicago 1910-29: Building, Planning, and Urban Technology (Chicago: University of Chicago Press, 1974), xiv, 354 pp. Focuses on the Burnham Plan and the exceptional period of growth and innovation that followed it.

Condit, Carl W., Chicago 1930-70: Building, Planning, and Urban Technology (Chicago: University of Chicago Press, 1974) xvi, 351 pp. Continues the story of the previous volumes, but chronicles the deterioration of the city in decades of depression, war, and neglect. The achievement of the Second Chicago School of Architecture is placed against a somber background.

Mayer, Harold M., and Richard C. Wade, Chicago: Growth of a Metropolis (Chicago: University of Chicago Press, 1969), ix, 510 pp. A large

volume featuring humdreds of photographs and an informative text.

Randall, Frank A., History of the Development of Building Construction in Chicago (Urbana: University of Illinois Press, 1949), xvi, 388 pp. A massive collection of information and statistics. A first-rate reference work which will repay constant reference. It also conveniently reprints the Rand McNally and Company Guidbook to Chicago of 1898, with its "bird's eye" engravings and descriptions of buildings.

Siegel, Arthur, ed., Chicago's Famous Buildings, second edition (Chicago: University of Chicago Press, 1969), xiv, 272 pp. An inexpensive, but very useful, pocket guide to 112 notable structures in Chicago.

II. Studying the Local Community.

High School Geography Project, The Local Community: A Handbook for Teachers (New York: Macmillan, 1971). An extremely helpgul handbook for social studies teachers. Unfortunately, one of the lesser known products of the High School Geography Project. Anyone who wants to study the local community must get this handbook.

III. Experiencing the American City.

Christopher Tunnard and Henry Hope Reed, American Skyline: The Growth and Form of Our Cities and Towns (New York: Mentor Books, 1956). A brief but extremely useful discussion of the changing American skyline. Takes a much different approach to the city than the Lewis Mumford School.

Reps, John W., The Making of Urban America: A History of City Planning in the United States (Princeton New Jersey: Princeton University Press, 1965).

A standard work. Reproduces over 300 city plans and views.

Spreiregen, Paul D., Urban Design: The Architecture of Towns and Cities (New York: McGraw-Hill Book Company, 1965). Comprehensive in scope. An excellent volume to begin with. The numerous illustrations are very helpful.

Lynch, Kevin, The Image of the City (Cambridge, Mass.: The M.I.T. Press and Harvard University Press, 1960). A path-breaking book from a sociological perspective.

Rasmussen, Steen Eiler, Experiencing Architecture (Cambridge, Mass.: The M.I.T. Press, 1959). Has become a classic in its field. By a Danish architect and teacher.

Trogler, George E., Beginning Experiences in Architecture (New York: Van Nostrad Reinhold, 1972). A handbook for elementary school teachers.

Educational Facilities Laboratory, Learning About the Built Environment (New York: Educational Facilities Laboratory, 1974), a catalog of resources for teachers and students. $5.00, order from the National Association of Elementary School Principals, 1801 North Moore Street Arlington, Virginia, 22209.

Wurman, Richard Saul and John Andrew Gallery, Man-Made Philadelphia: A Guide to its Physical and Cultural Environment (Cambridge, Mass.: The M.I.T. Press, 1972). Every city should have an attractive guidebook such as this.

Art Design 299

Art and the City

OBJECTIVES	ACTIVITIES
First Week	
1) To discuss the creative process as it relates to man and society.	1) View the film "Why Man Creates"
2) To develop individual perceptual awareness in order to understand the sensory relationships to the creative process.	2) A series of experiments exploring each of the senses (sight, sound, smell, touch and taste).
3) To experience space in different environments so the student can understand spacial relationships and how space relates to the senses in Art	3) Experiencing space in different spaces and places. (i.e. elevators). Taking a walk, create a two dimensional rendering of the experience.
Second Week	
1) To use map principles and identify the elements in one's personal city environment.	1) Create a linear autobiographical map/or a map of your personal sphere of influence.
2) To discuss man's modes of transportation from an artistic viewpoint.	2) See slides of man's modes of transportation. (Historical and contemporary)
3) To experience creative brainstorming within small groups and to try to develop group process techinques.	3) Divide into small groups and brainstorm in order to invent a new mode of transportation.
4) To stimulate the imagination so the accepted can be viewed in a new way.	4) Do a full scale group drawing of the new invention.
Third Week	
1) To learn the principles of transformation, collage and three dimensional assemblage construction.	1) View film "Frank Film".
2) To understand how man's garbage can be a (artistic) statement of himself and his society. Ugly/Beautiful concept.	2) View slides of collages and assemblage artists.
	3) Create a two dimensional collage or three dimensional assemblage sculpture from objects collected on the first two walking tours.

OBJECTIVES	ACTIVITIES
Fourth Week 1) To observe pop art and soft sculpture and discuss them as artistic social statements.	1) View slides of pop artist.
2) To learn the three dimensional constructions of a large inflatable sculpture.	2) View slides of student inflatables.
	3) The students as a group will construct a pop art inflatable large enough to crawl inside, complete with audio track and visuals.
Fifth Week 1) To analyze Chicago murals and discuss mans expression of his ethnic, political and social background within Chicago the City.	1) Tour or see slides of Chicago murals.
2) To develop skills in the use of paint and understand the composition of mural art.	2) Design and begin work on a large painted group mural.
Sixth Week 1) To compare the arts in various statements of social commentary. (i.e. theater, music, dance, film, poetry, and art.)	1) Present a flim or slides on a social revolution.
	2) Students will share with each other music or poetry that makes a social statement.
	3) See slides or Social Political paintings (i.e. German expressionists, "Ash Cann School", "Hairy-Who")
	4) Theater games and group dance expressions.
	5) Complete mural.
Seventh Week 1) To discuss the differences between subjective and objective evaluation methods.	1) Review slides of various artists, and discuss their works both subjectively and objectively.
2) To conduct an effective art critique.	2) Conduct a class critique of student artwork.

Specific Plans

Perception Experiments

Objective -

To create a series of spontaneous drawings using each of the senses as a stimulus to strengthen perceptual awareness.

Concepts -

1) Perceptual awareness is essential to understanding the sensory relationship to the creative process.

2) Sense impressions and the imagination can be related in order to form new relationships.

Materials -

large paper

brushes

food objects/Oreo cookies, a variety of vegetables

paint, colored inks, colored markers, pastels

paper bags

household objects

Activities -

A. Sight:

1. Draw an Oreo cookie (i.e. Pretzel, Popcorn, etc.)
2. Pass a "cookie" to each student and have them list 25 detailed observations of the cookie (as to texture, pattern, taste).
3. Eat the cookie.
4. Create an Oreo based design; perceive the Oreo in a new way. (i.e. Oreo environment/landscape)

B. Sound:

1. Give an emotion-packed word to each student to which he must

respond with a sound. (i.e. anxiety, passion, anger, etc.)

2. Teacher will arrange voice sounds into choral patterns ("direct" the chorus).

3. View a painting (ex. Jackson Pollack) and score it as to its "sounds."

C. Smell:

1. The student will bring a smell in a concealed container (i.e. onion, clove, garlic).

2. Exchange "smell bottles".

3. Respond visually (in any color media) to smell experienced.

D. Taste:

1. Each student will eat "red hot" candy (or food with a distinct taste).

2. Do a drawing of how the taste is visually perceived or what visual memories the taste brings to mind.

E. Touch

1. Pass out a paper bag containing 2 objects (i.e. screwdriver, matchbook, etc.) to every group of 2 students.

2. One student without seeing the objects will palce his hand in the bag and verbally describe the object to his partner.

3. Partner will draw what is described.

Another touch experiment is to blindfold each student and give him a raw vegetable to feel. Then take away the vegetable and he must reproduce in clay, what he just felt (still blindfolded).

References -

Seeing With The Minds Eye.

Spaces and Places

Objective -

Create a two dimensional line and texture rendering of an experienced "space."

Concepts -

1) Space effects sensory perceptions.

2) Line can be utilized to define space.

Materials -

paper

pencils, conte, graphite

Activities -

1. Take a 30 minute walk in which time students will explore a variety of spaces (i.e. elevators, catwalks) and types of places (basements).

2. Instructor will introduce properties of line.

3. Draw a two-dimensional line and texture rendering of an aspect of the experience.

Map Experience

Objective -

Use map principles to identify the elements in one's own space and create a linear autobiographical map or "sphere of influence."

Concept -

A map is an art object.

Materials -

stationary store supplies (markers, tags, colored tapes, dots, stars, etc.)

Activities -

1. Use a stationary store supplies and local, state or national maps to visually map out an autobiography or personal "sphere of influence."

2. Use symbols and a "key."

Transportation Game

Objective -

Invent a new mode of transportation and create a full scale group drawing of the new invention.

Concept -

Brainstorming techniques structure the classroom to be a place where all ideas are accepted for what they are, where there is no fear of failure, where collaboration is encouraged and where individuality and unorthodoxy are respected, to encourage divergent and creative thinking.

Motivation -

Slide series of modes of transportation (historical, contemporary, science-fiction)

Materials -

large sheets of butcher paper

chalks, craypas, markers, crayons

Activities -

1. View slides.
2. Divide into small groups (4).
3. Brainstorm (15 minutes) new modes of transportation.
4. Rules of Brainstorming -

express no negative evaluation of any ideas

work for quantity not quality

expand on each other's ideas

5. Focus idea into a new mode of transportation.

6. Do a full scale drawing of the group idea.

Reference -

Art and The Future

Collage and Assemblage

Objective -

Create a collage or assemblage construction from materials collected while on the history walking tours.

Concepts -

1) Mans "garbage" can be an artistic statement of himself and his society.

2) Ugly/Beautiful concept is stressed in the transformation process.

3) Collage and assemblage construction involve the understanding of design and composition principles.

Motivation -

"Frank Film"

Slides of collage and assemblage artists (i.e. Picasso, Braque, Leger, Davis, Duchamp, Rouschenberg, Schwitters, Bellemer, and Dali).

Activities -

1. View film and slides.

2. Discuss design and composition principles in the artists slides.

3. Create a 3 dimensional collage from scrap objects collected on history walking tours.

Reference -

Art Materials, Techniques, Ideas: A Resource Book for Teachers.

One Hundred Ways To Have Fun With An Alligator.

Inflatable

Objective -

The students will work as a group to construct an inflatable complete with visuals, audio tape, and large enough to crawl inside.

Concept -

Manipulation of spacial, audial and visual techniques combined, create a total environment.

Materials -

1 roll 4 mil. plastic (10' wide X 100' long)

duct tape (or electric iron)

fan

magic markers

tape cassettes

plastic garbage bags

Motivation -

slides of pop artists

slides of student inflatables

Activities -

1. Design (brainstorming techniques) figure out a pattern on paper.
2. Do a small mock-up (1/10 size) using plastic garbage bags and inflate with a hair dryer.
3. Make inflatable to size by overlapping and heat sealing (put newspaper

over plastic so it doesn't stick to the iron).

4. Cut hole and inflate with fan.

5. Decorate with markers outside and inside - include (sound effects) audio tape.

References -

Art and The Future

Art: Tempo of Today

Mural

Objective -

To create a 8' X 12' mural that makes an appropriate statement for the involved students.

Concepts -

1) Mural making involves definite processes and techniques.

2) Public art is a social or political statement.

Motivation -

Slides of Chicago murals

Materials -

3 4' X 8" panels (folded and hinged) of Foam-Core or Tri Wall

Paint, sealers, brushes

Activities -

1. See slides and discuss mural making techniques.

2. Design - (group discussion of topic) small scale mural.

3. Blow-up small scales on overhead projectors to full size.

4. Paint mural and then display it in a public place.

Reference -

Mural Making

Art Design 299

Book and Film List

BOOKS

Art and the Future by Douglas Davis

Publishers-Praeger

Art and Politics by Mondale

Seeing With The Minds Eye by Mike and Nancy Samuels.

Publishers-Random House

Art: Tempo of Today by Jean Mary Morman.

Publishers-Blauvelt

One Hundred Ways To Have Fun With An Alligator by Norman Laliberte and Ricky Rehl. Publishers-Art Education Inc.

Art Materials, Techniques, Dieas: A Resource Book for Teachers by Virginia Timmans. Publishers-Davis

Mural Manual by Mark Ragovin

Publishers-Beacon Press

FILMS

"Why Man Creates"

"Frank Film"

-Social Revolution Film

SLIDES

1) Man's Modes of Transportation

2) Collage and Assemblage Artists

3) Pop Artists

4) Inflatables

5) Chicago Murals

6) Social Statement Artists i.e. Ash Can School, "Hairy Who", etc.

Education 264

Reading in the Content Areas

Schedule of Activities

First Week
Monday — Core: Introduction to Interdisciplinary Program

Wednesday — "Reading in the City" - The Sociology of Reading:

a. Reading Habits and Preferences of Adults

b. Sources of Reading Success/Failure

c. Necessity of Reading Instruction - Past, Present, Future

Second Week
Monday — Core: History

Wednesday — "The Idea of Reading" - Models of the Reading Process:

a. Sensory Bases

b. Conceptual Bases

c. Cognitive/Affective Bases

d. Psycholinguistics

Third Week
Monday — Core: History

Wednesday — "The Reading Needs of Junior and Senior High School Students" Part I

a. Reading at the Word Level

b. Reading at the Sentence Level

c. Vocabulary

Fourth Week
Monday — Core: History

Wednesday "The Reading Needs of Junior and Senior High School Students" Part II

a. Reading at the Paragraph Level

b. Reference and Library Skills

c. Literary Reading

d. Study Reading and Content Area Reading

e. Critical and Creative Reading

f. Rate of Reading

Fifth Week

Monday Core: History

Wednesday "Assessing the Difficulty of Reading Materials"

a. Readability Formulas

b. Cloze Procedure

Sixth Week

Monday Core: Art

Wednesday "Measuring Students' Reading Achievement Levels"

a. Standardized Tests

b. Informal Procedures

1. Informal Reading Inventory

2. Group Diagnostic Inventory

3. Observational Techniques

Seventh Week

Monday Core: Reading "The Great Circle Universal Overall Interdisciplinary Reading Exhibitions!"

Wednesday "Teaching Reading Skills in Content-Area Classrooms"

a. Creativity, Curiosity, and Affect

b. Individualizing and Grouping

c. Communicating Ideas

Eighth Week

Monday — Introduction to Practicum - Meet at Circle for Final Arrangements

a. Informal Reading Inventory

b. Observations of Pupils and Teachers in Content Classroom(s)

c. Project Reports

Wednesday — Observations in Schools

Ninth Week

Monday — Observations in Schools

Wednesday — Observations in Schools

Tenth Week

Monday — Observations in Schools

Wednesday — Sharing of IRI Assessments and Classroom Observations

Finals Week

Core Activity to Summarize Quarter

Text: Barrett, Thomas C., Smith, Richard J., Teaching Reading in the Middle Grades, Philippines: Addison-Wesley , 1974.

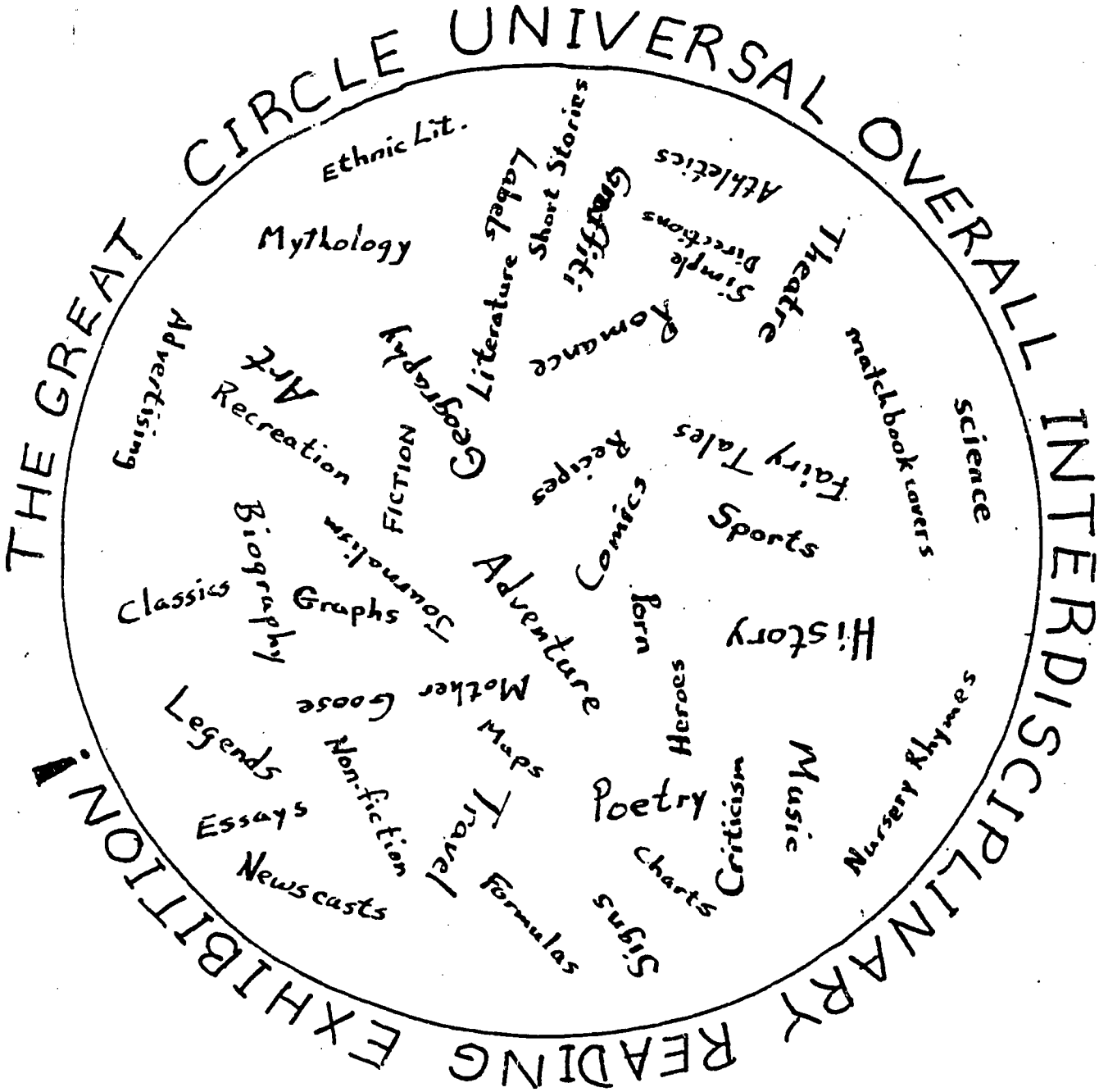
Hafner, Lawrence E., Improving Reading in the Middle and Secondary Schools: Selected Readings, Second Edition. New York: MacMillan, 1974.

Selected Readings to be distributed during class periods.

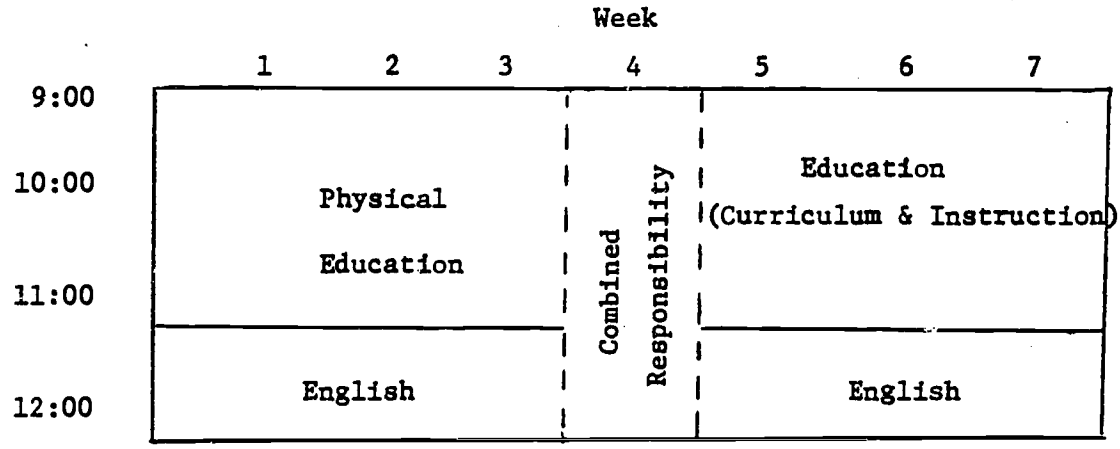
Practicum Assignments

1. Construct an Informal Reading Inventory based on reading materials selected from your content area. The IRI should be suitable for the students that you will be observing in your practicum.

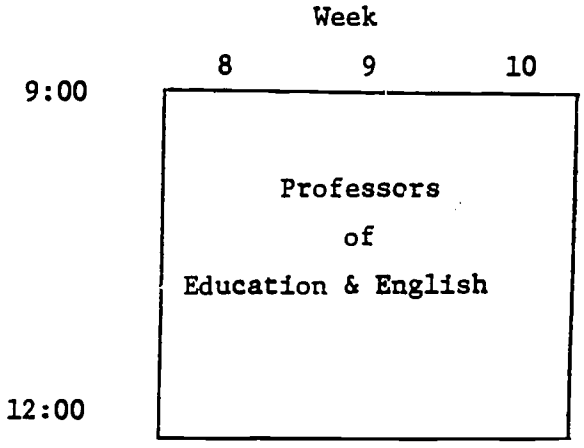
2. Administer the IRI which you have constructed to three students selected from the classroom in which you are observing. The students' IRI performances should be recorded on tape for evaluation.
3. Evaluate the students' IRI performances and share them with other members of the practicum. Evaluation format will be provided.
4. Spend some of your practicum in observing the reading aspects of your practicum school: School Library; Classroom Libraries; Book Store; Classroom reading assignments; Discussion of reading assignments; Testing of reading comprehension; etc.
5. Prepare a report on reading activities you have observed at the practicum school: Current practices; Plans for the future; Suggestions you might make for the improvement of reading at the practicum school.


THE GREAT CIRCLE UNIVERSAL OVERALL INTERDISCIPLINARY READING EXHIBITION!
Ethnic Lit.
Mythology
Literature
Fables
Short Stories
Graffiti
Athletics
Theatre
Simple Directions
Romance
matchbook covers
science
Advertising
Art
Recreation
Geography
FICTION
Recipes
Fairy Tales
Sports
Biography
Journalism
Comics
Adventure
Graphs
Classics
Porn
History
Goose
Mother
Heroes
Legends
Maps
Non-fiction
Poetry
Music
Nursery Rhymes
Essays
Travel
Charts
Criticism
Newscasts
Formulas
Signs

The Second Quarter: Historical and Contemporary Trends
English 381, Physical Education 252, Education 230
Tentative Time Blocking
and
Instructional Responsibility



Responsibility for Supervision in the High Schools



English 381

Communications: History and Teaching Methods

Objectives

1. Define language and communication.
2. Discuss the characteristics of good writing as adequate and relevant content, organization, etc.
3. Examine aspects of the writing process and approaches to teaching with that process in mind.
4. Evaluate student written essays in order to determine writing strengths and weaknesses of utilizing one's knowledge etc. in order to devise activities that encourage the students' interest in literature.
5. Discuss crucial issues for literature teachers.
6. Discuss approaches that will enable literature teachers to devise activities that enable students to experience literature.
7. Discuss drama and other related activities.
8. Examine the importance of speech and oral activities.
9. Discuss early forms of writing.
10. Examine several approaches to teaching grammar.
11. Discuss the value of teaching study skills in all subject matter areas.
12. Discuss the problems involved teaching how to write a research paper.
13. Examine alternatives to teaching the traditional reseach paper.
14. Develop a unit plan with an interdisciplinary focus.
15. Create and teach a series of nine lessons to high school students.
16. Discuss various forms of communication and their relationship to English.
17. Write a short paper discussing the structure operating in the classroom.

English 381

Now if the subject is what we call "English", the list of possible relevant problems is literally endless. For example, if one accepts the rather obvious fact that language is almost always produced by human beings for human purposes to share human meanings (the one exception to this is when two grammarisns have a conversation), the study of language is inseparable from the study of human situations. A language situation (i.e. human situation) is any event in which language is used to share meanings. A poem is a language situation. So is a joke, an expression of condolences, an editorial, an advertisement, an argument, or T.V. newscast, a scientific report, a song, a menu... Each is a situation about which children know a great deal, but not nearly enough. And each is a situation which is real, may easily be encountered, and is therefore useful to know about. In other words in studying about how a language works, one has available all the possible forms of human discourse to examine.

Postman & Weingartner Teaching as a Subversive Activity.

Contents

Specific Plans

Objective -

Discuss the three stages in the development of writing. Examine early writing forms.

Preparation -

Duplicate Chapter 6 from Gelb, Activity of Writing, and make transparencies of the examples of early writing forms. Adequate examples can be found in the Gelb text.

Activities -

Discuss the three stages in the development of writing.

No writing - picture

Forerummer of writing

Full writing

Summarize and discuss the major features of each. As each stage is discussed, note the distinguishing features. Also give background information wherever possible and discuss the meanings of the drawings and pictures. Likewise compare the differences between the writing of each particular stage and writing today. Two or three class periods may be required to complete this activity.

Resources -

Gleb, I.J., A Study of Writing, Chicago: University of London Press, 1963.

Objective -

Define language and communication. Discuss various forms of language and communication.

Activities -

Define and discuss the essential components of language and communication. Also use the examples below to examine the different forms of communication..

1. Joseph Haydn composed over a hundred symphonies during the eighteeth century, of which one of the better known is the so called Farewell Symphony. Haydn wrote it in 1772 after having contracted himself in 1761 to his patron, the powerful Hungarian noble Esterhazy family. Haydn's friend and biographer G.A. Griesinger, relates the circumstances (as told him by Haydn himself) of the symphony's composition in this way:

In Prince Esterhazy's orchestra were several vigorous young married men who in summer, when the Prince stayed at Esterhaza castle, had to leave their wives behind in Eisentadt. Contrary to his custom, the Prince once wished to extend his stay in Esterhaza by several weeks. The fond husbands, especially dismayed at this news turned to Haydn and pleaded with him to do something. Haydn had the opportunity of writing a symphony which was performed at the first opportunity and each of the musicians was directed, as soon as his part was finished, to put out his candle, pack up his music and with his instrument under his arm to go away. The Prince and the audience understood the meaning...at once, and the next day came the order to depart from Esterhaza.

Discuss how Haydn got his message across; that is what "language" did he use? Also ask the students to think of a situation in which silence becomes the most effective means of communication. (from Margolis, An Awareness of Language p. 23-24)

2. Bring photographs of the works of contemporary artist. Examine the works as statements or comments on our society. Discuss what the works are saying and the symbols being used to say it. Also examine how the artist have created and manipulated their symbols to make their statements.

Resources -

Margolo, Joel, An Awareness of Language, Cambridge, Mass.: Winthrop Publishers, 1975. Chapter 1, "What is Language."

Objective -

Identify and discuss the messages conveyed by gesture, facial questions, space and the like.

Activities -

Show a short movie with the sound turned off. Ask the students to jot notes on their observations of gest[illegible] other nonverbal expressions They should also note their learnings from these aspects of behavior. Turn on the sound and ask them to jot down their observations once agian. Compare and contrast the differences in the observations of both viewings. Conclude the lesson by discussing the importance of body language as a means of communication.

Resources -

Fast, Julius. Body Language, New York: M. Evans and Company, 1971.

The Silent Language, New York: Fawcett Books, 1962.

The Hidden Dimension, Doubleday, 1966.

Birdwhistell, Ray L., "Kinesics and Communication," Explorations in Communication, Edited by E. Carpenter and M. McLuhan, Beacon Press, 1960.

Objective -

Examine and discuss the four forms of discourse and the methods used to develop each.

Activities -

Most students will already understand that writing can be classified as narration, description, exposition, argumentation or a combination of these types. List these major classifications across the board and discuss the purpose of each. After listing the basic writing principle (organization, development, etc.) divide the class into four groups. Assign each group the task of analyzing a paragraph to determine how the basic writing principles are used to develop each kind of writing. Each group should work on one kind of writing and should complete a format similar to the one outlined below.

	Narration	Description	Exposition	Argumentation
Purpose				
Unifying Principle Stated Implied				
Organization				
Kind of Details				
Types of Writing				

Later, each group is also to develop a list of teaching ideas for each of the principles under discussion. Be sure to assign a specific task to each member. Share each group's results with the entire class.

Objective -

Develop a set of standards to be used in evaluating essay writing.

Activities -

Discuss what a competent student essayist must be able to accomplish in his writing. Focus on those aspects that can be observed in a composition - for example, an unifying principle (thesis statement, etc.) an organizational pattern; development, coherence (use of transitions etc.) paragraphing, clarity, grammar and usage, etc. Be sure that the students understand each principle. Once the principles have been established, guide the students in developing a checklist or a set of standards to be used in evaluating written work.

Resources -

Any freshman composition handbook.

McCrimmon, Writing with a Purpose, 6th Edition, Boston: Houghton Mifflen 1976.

Pierson, Teaching Writing, Englewood Cliffs, New Jersey, Prentice Hall.

Hake, Rosemary, Composition Theory in Identifying and Evaluating Essay Writing. Unpublished dissertation, University of Chicago, December 1973

Objective -

Evaluate several essays written by high school or college students.

Activities -

Divide the class into small groups and ask each group to analyze several essays written by high school or college students. Using the set of standards developed in a previous lesson, each group is to evaluate the

essays determining the flaws that exist. Share the results of each groups findings. Briefly discuss the errors; begin to rank order the errors in terms of significance (e.g. Are the errors in organization and development more significant than errors in grammar, spelling and punctuation?)

Resources -

Pierson. "The Student Conference", Teaching Writing . Englewood Cliffs, New Jersey.

Stephen, Judy. Explorations in the Teaching of Secondary English. New York: Dodd, Mead, 1974. Chapter 7 , "Writing for the Here and Now."

Objective -

Lead a Composition Conference.

Identify writing problems and suggest possible solutions.

Write a short paper evaluating what happened during the composition conference.

Activities -

Instruct your students to complete the assignment outlined below. You may require them to work with other students in the program if there is a need, or to work with high school students.

Find a student whose writing contains numerous writing problems. Evaluate the papers and determine the flaws. Develop a plan of study that will help

the student to improve his writing ability; include working or tentative objectives, activities and materials (textbooks, workbooks) to be used. Try to work with the student several times: keep a cumulative file of the student's work and progress. After one or two sessions, ask the student to write a short theme or to bring one written recently in his class. Evaluate it. Has there been improvement? If so, in what areas? What accounts for the student's progress, or lack of progress? Of what importance were assignments on outlining, writing thesis statements, use of transitions, grammar, etc.? How did you teach grammar? Did it help? If so, why?

Write a short paper in which you attempt to answer the questions posed above. Give the paper and the student's folder to your instructor. The following record keeping format should be used.

1. General Plan of Study (Tentative)

   Objectives

   Activities (Suggested procedure)

   Materials

   Writing problems to be discussed

2. Individual sessions

   Objectives

   Problem worked on

   Materials

   Books (give page number)

   Handouts (cite source)

   Evaluation - What is the student's understanding of the material taught?

   How thoroughly did the lesson achieve the objective?

Resources -

Pierson, "The Student Conference" Teaching Writing

Evaluation -

In evaluating and grading this assignment, equal weight should be given to the following areas;

1. Folder Evaluation
   A. How carefully the student analyzed the writing problems.
   B. Writing improvement shown by the person being tutored.
   C. The quality and quanity of material in the student's cumulative file.
2. Paper - the extent to which the student answered the questions posed.

Objective -

Write a short paper on one of several topics. Identify and discuss elements of the composing process.

Activities -

Instruct your students to complete the assignment outlined below. The written assignment should be completed at home the day before the discussion. As they complete one of the assignments listed below, ask them to keep in mind what happens during the composing process. Focus on the following questions: How does it feel to be a writer? What does the writer go through as he puts the paper together? How much time is spent on preplanning, the actual writing and revision? What things work for or against the writer? What apprehensions or expectations does he have about his audience?

Ask the students to share their writing with others in small groups and to discuss both the process that produced it and the final paper itself. Each group should choose a recorder to jot down the results of the discussion and should share the findings with the entire class. Using the student's findings, draw implications for the teaching of composition.

Writing Assignments -

1. Write a letter to your teacher. Make it a letter about something you want the teacher to know, or something you want to get off your chest.

2. Write a short essay on which you give a brief narrative account of your neighborhood or community.

3. Write a letter as a character from literature or as a prominent contemporary or historical figure. Be Julius Caesar, Macbeth, Archie Bunker-Jacqueline Kennedy, Richard Nixon, etc.

4. Make up a story to go with faces you see in a crowd, or with pictures you see in a newspaper or magazine: Who are the people? What they saying? What are they thinking?

5. One of the best-known poems by e.e. cummings is his "Partroit of Buffalo Bill". Write an epitaph for a prominent person in history or one who died more recently. Follow the form and style of the cumming's poem as closely as you can.

Buffalo Bill'
defunct
who used to ride a watersmooth-silver
stallion
and break onetwothreefourfive pigeonsjustlike that
Jesus
he was a handsome man
and what i want to know is
how do you like your blue-eyed boy
Mister Death

(Lesson adapted from Hans P. Guth English For a New Generation, Mc Graw Hill, 1973)

Resources -

Stephen, Judy. Exploration in the Teaching of Secondary English: A Source Book for Experimental Teaching, New York: Dodd Mead & Co., 1974. Chapter 6. "The Process of Composing."

Objective -

Identify and discuss the skills needed in writing a research paper.

Activities -

There are two major issues involved in teaching the research paper -

1. Using the resources of the library.
2. Writing a paper that is well supported and adequately documented.

Identify and discuss the skills needed to complete a research paper. dividing the process into general areas - Library Skills (Reference, card catalog, periodical indexes, etc.) and Writing Skills (Selection of a topic, outlining, notetaking, summarizing, etc.). Also discuss methods of documentation (using quotes, footnotes, paraphrasing, etc.), avoiding plagiarism and the like.

Note the problems involved in teaching the research paper. Conclude the lesson by developing a list of ideas for teaching research skills. Also discuss several alternatives to the traditional research paper (for example, projects involving neighborhood or community research).

Objective -

Identify and discuss library resources. Compile a list of curriculum resources in History, Art, English and Physical Education.

Activities -

Divide the class into groups and ask them to complete the following assignment.

1. Look up the professional organization in Physical Education, English, History and Art.

a. location

b. membership size, fees

c. sub organizations

d. publication titles

e. other services

2. Using the curriculum library, the ERIC System, the card catalog and periodical indexes, compile a list of resources in your content area dealing with interdisciplinary education. Include books, journal articles, resource materials, etc.

3. List the titles of professional journals in the following areas: Physical Education, English, History, Art. Include the mailing address and a short description of each journal.

4. Assign each group member a specific task and share the results with the entire class.

Evaluation -

Evaluate the groups and the individuals according to how carefully each performed the assigned task.

Objective -

Analyze an article in which a classroom teacher discusses her treatment of a subject in an interdisciplinary manner.

Activities -

Find an article in your area that deals with the classroom teacher's treatment of a subject in an interdisciplinary manner. From the article, pull out three or four major points of advice for the beginning teacher, modifying or altering the author's recommendation.

Evaluation -

The paper is graded on the degree to which the student analyzed the author's recommendations.

Objective -

Examine the three major curriculum models related to the teaching of English.

Discuss the components of a comprehensive, but well balanced English program.

Activities -

Examine the three major curriculum models which can be classified as Knowledge Centered, Behavioristic, and Individual Fulfillment. Compare and contrast how each views the teaching of English in regard to literature, the function of language and the value of oral and written work. Discuss, the advantages and disadvantages of each model. Conclude the lesson by asking students to discuss the components of a comprehensive but well balanced English

program. In doing so, remind the students that many of these issues discussed earlier in the lesson are not new.

Resources -

Kent Gill, "Whither an English Curriculum of the Seventies," English Journal 60 (April, 1971)pp. 447-454

Objective -

Examine and discuss the major issues in the history of English teaching.

Activities -

Briefly summarize the major points in the history of English teaching, indicating which aspects composition, literature, etc. of the English Curriculum have been emphasized. Examine and discuss several statements made about English teaching over the past two centuries; show how many of these issues have not changed.

Resources -

Stephen, Judy. Explorations in the Teaching of Secondary English: A Source Book for Experimental Teaching, Chapter 2, "Overview: A Documentary History of the Teaching of English."

Objective -

Compare and discuss three English programs.

Activities -

Examine three programs that have been designed utilizing a consistent theory of instruction and knowledge of student interests and needs. The three are Moffett's K-13 Curriculum, Creber's Program for Imaginative Work and the Creative Word by Geoffrey Summerfield. Although the student will not be able to examine either program in its entirety, he should be able to discuss the following:

Similarities and differences inthe three.
What each has to offer - the advantages and disadvantages of each.
Whether or not either offers anthing new.
Whether or not either makes a contribution to interdisciplinary education.

Resources -

Moffett, A Student Centered Language Arts, Curriculum K-13, New York: Houghton Mifflen.

Creber, Patrick, Sense and Sensibility, University of London Press, 1965.

The Creative Word, New York: Random House, 1973.

Impact, Holt Rhinehart and Winston

Wesley, Addison, Voices of Man.

Stephen, Judy. Chapter 10, "Curriculum, Curricula, Curriculars.

Objective -

Discuss issues that are crucial to literature teachers.

Activities -

Discuss several issues that are crucial to literature teachers. The issues are the relationship between intellectual analysis and experiential

involvement, between established literary values and the actual reading interests of high school students, between theme and form and between a disciplined centered approach and interdisciplinary studies. Make recommendations for approaches that encourage high school students to experience and explore literature in a more meaningful way.

Objective -

Describe and discuss several dramatic activities and other pertinent issues related to their use.

Activities -

Explore the use of drama as a means of integrating several subjects in the curriculum. Social studies, literature, and the arts may contribute themes or problems through which a group of students may spontaneously produce a play or a short improvisation. In addition to uniting several subjects, drama develops imagination, enhances independent thinking and encourages group cooperation. Briefly describe several dramatic activities. Also discuss pertenent issues related to the use of dramatic work in the classroom.

Using characters or issues from literature or social studies, create a situation for a group of students to improvise. Select several students; give each student a character description and tell him to begin acting out the assigned role. After the improvisation, lead the class in developing a list of discussion topics and issues. Also list the writing assignments that can be generated from the improvisations.

Resources -

Stephen, Judy. Explorations in the Teaching of Secondary English, Chapter 13. "Classroom Drama."

Moffett, Drama What is Happening. The Use of Dramatic Activities in the Teaching of English, Urbana, Illinois. National Council of Teacher's of English, 1967.

Moffett, A Student Centered Language Arts Curriculum K-13. New York, Houghton Mifflen, 1973. Chapters 19-22.

McCaslin, Nellie., Creative Dramatics in the Classroom, New York, David McKoz Co. 1968.

Objective -

Devise a set of oral activities suitable to several subject matter areas.

Activities -

Examine the importance of speech and oral activites as a means of means of enhancing students ability to transmit ideas on a various subjects. Divide the claus into small groups. Ask each group to choose a recorder and develop speech activities suitable for topics in the humanities, history, physical education and art. For example in developing activities on a topic such as "The City" or"Wars", each group should make provisions for dialogue, conversation, debates, story telling, panels, interviews, variations of small group discussions and informal talks. Allow the groups to share their results.

Resources -

Stephen, Judy., Explorations in the Teaching of Secondary English.

"The Spoken Language."

Moffett, James., A Student Centered Language Arts Curriculum K-13. New York: Houghton-Mifflin. 1973.

Objective -

Summarize research findings on the study of grammar. Discuss alternatives to the study of grammar.

Activities -

Define grammar and distinguish it from usage. Cite research findings on the teaching of grammar and describe the value of more recent grammatical approaches. Explore in detail a few alternatives to the study of grammar.

Resources -

Judy, Explorations in the Teaching of Secondary English: A Source Book for Experimental Teaching. "Twenty-one Alternatives to the Study of Grammar" Chapter 15.

Objective -

Discuss the changing of an idea from one meduim to another. Compile a list of topics that can be developed in several different media.

Activities -

Experiment with language and ideas! Do a picture, then discribe it in a paragraph or write a poem. Create some graffitti, then try to convey the same message in an essay, or complete one of the following.

1. Take an idea and communicate it in two different ways. Change it from one meduim to another. Compare and contrast the differences. What was the idea like before? What is it now?

2. In small groups choose a topic or theme such as - love, war, identity, politics, or advertising. Develop an exhaustive list of composing ideas for it. Try developing your topic as:

story	film	sculpture
drama	letter	technical report
graffitti	photo essay	music

Adapted from Judy's Exploration in Teaching Secondary English: A Source Book for Experimental Teaching pp. 99.

Objective -

Identify and describe several study skills. List questions that can be used to identify the information provided by the parts of a book.

Activities -

Discuss the importance of providing study skill instruction to students in all subject matter areas. Summarize the skills needed classifying them in the following areas.

Selecting and Evaluating Information

main ideas
related idea
author's purpose

Organizing Information

outline
summary
note taking

Locating Information

card catalog
parts of a book
periodical indexes
encyclopedias, etc.

Next, discuss parts of a book and the information found in the table of contents. Later, ask your students to complete the following assignment.

Assignment -

Using a high school social science or history textbook, develop a series of questions that will help students to find information by examining the structure of the table of contents, chapter headings and subheadings and the index.

Objective -

Discuss the kinds of structures operating in the classroom and their influence on the learning process.

Activities -

Discuss what is meant by "structure" in education. Also relate the many kinds of structures operating in a classroom and the extent of their influence on the learning process. Briefly identify the structures as:

1. Teacher - her expectations and role.

2. School system - the school, grades, departments courses, class periods, semester.
3. Curriculum - independent study, groups, seminars, contact learning, activity and resource centers, open classroom, open ended assignments.
4. The student

Discuss whether certain structures are more appropriate for a particular content area, kinds of student, etc.

Analyze several hypothetical case studies, emphasizing how teacher expectations, student interest and abilities,, the_content, etc. Try to make some recommendations about appropriate classroom structures.

Resources -

Stephen, Judy. Exploration in the Teaching of Secondary English. Chapter 4. "The Search for Structure".

Objective -

Develop a unit integrating the four subject matter areas.

Activities -

Develop a unit on a topic similar to those listed below:

Communication	Swimming
Advertising	Yoga
Religions	Myths

Governments (Past & Present)

Folk Literature

The culture and lifestyle of a particular ethnic religious group.

The unit must ahave an interdisciplinary focus and must attempt to combine some aspect of Physical Education, English, Art and History. It must also include a rationale, objectives, activities, a discussion of how to evaluate the unit and a bibliography.

In addition it must provide opportunities for participation in :

A) Small group, independent study, lecture, etc.

B) Oral activities such as debates, panels, interviews, role play, improvisations, etc.

C) Writing and reading activities.

Objective -

Plan and teach a series of lessons.

Activities -

Working with a partner, consult with your classroom teacher and devise a series of lessons suitable to the needs and interests of her students. You may experiment with small or large group discussion, etc. Work out a plan with your partner for gauging student behavior and for evaluation the effectiveness of the lessons.

Objective -

Write a short paper analyzing the various structures observed in a class.

Activities -

Ask your students to complete the assignment given below. Although their observations are to be reported in a short paper, allow time to discuss each students observations.

Spend some time observing a class, trying to detect the hidden structures that exist. What structures does the teacher impose through assignments? Tone of voice? Personal style? Questions asked of the students? What student structures do you perceive? For instance, which students are the real leaders who make the class live or die? What natural small groups or friendships do you see? Do students talk to each other or to the teacher? If you can, talk freely with the teacher; share your observations (adapted from Judy - Explorations in the Teaching of Secondary English: A Source Book for Experimental Teaching, pp. 63.)

Evaluation -

Evaluate the paper in terms of how carefully the student analyzed his observations and the degree to which questions posed in the assignment were answered.

Physical Education 252

Historical Trends in Physical Education

Goals

Knowledge and Skills

1. Comprehension of the social, political, military, religious and aesthetic principles which have determined the character of a given society and the nature of physical activities of its people.
2. Knowledge of the evolutionary development of promoting education, physical education, modes of communication and artistic expression.
3. Synthesis, direction and scope of the various disciplined fields within physical education.
4. Analysis of European systems of education on the contemporary American structure.
5. Critical reflection of the advent and development of lifetime activities.
6. Knowledge of the origins of various interdisciplinary curricula.
7. Analysis and critique of utilizing an interdisciplinary approach in preparing youth to adjust to a dynamic society.
8. Awareness of the unique contributions of physical education in educating a youngster for life.
9. Knowledge of contemporary curricular designs.
10. Observation, analysis and critique of high school curricular patterns.
11. Development of a definition of man based on an awareness of the various philosophers which have emerged from the past.
12. Ability to assess physical measurement.

Group Goals

1. The students will learn to become facilitators of learning rather than communicators of facts by perceiving relationships across disciplinary lines.
2. The students will learn that what they become as a result of the inter-disciplinary process is what they will do as teachers.
3. The students will enrich their attitudes, habits, and skills by working with students from other disciplines in group situations.

Attitudes and Values

Perception of the importance of formulating a philosophy and stating objectives in the design of a high school curriculum.

Perception of the importance of history as a foundation for understanding contemporary philosophies and assumptions.

Perception of the integrative unity of the various unity in educating the "whole child", instead of the traditional practice of fragmented courses which are usually perceived by the students as totally unrelated.

Perception of an equitable and balanced activity program for boys and girls based on the tenets of Title IX.

Perception of the advantages and disadvantages of various modes of living.

Monday and Tuesday 1st Week
Objective -

Describe and compare the philosophies of primitive societies and early civilizations according to their educational practices. Modes of communication, artistic expressions and types of physical activities.

Activities -

Have the students write a short paper depicting the life style of an individual who may have lived during the following periods of time:

a. In the Paleolithic era
b. In Mesopotamia
c. During the Chou Dynasty
d. In Israel
e. In early Athenian Greece
f. Just prior to the fall of the Roman Empire

Resources -

Deobold B. Van Dalen, Elener Mitchell and Bruce L. Bennett; A World History of Physical Education. New Jersey: Prentice-Hall Inc., 1966, pp. 1-95.

Evaluation -

Students will be graded on their ability to recall the philosophy of a particular civilization, the educational structure and life style activities of the people.

Wednesday
Objective -

Compare and contrast the major features of educational thought during the Middle Ages, the Renaissance, and the Age of Enlightenment.

Activities -

Select films or film strips from the three periods of time. Use the

trigger film technique to elicit responses from the members in class about major changes in the curriculum.

Resources -

Ellen J. Miller, "The Trigger Films Trigger Responses," Audio Visual Instruction, Volume 13, (October, 1968) pp. 876-880.

Van Dalen et al, A World History of Physical Education, pp. 95-209.

Thursday

Objective -

Describe and discuss the five major philosophies and their perception of man, nature of truth, reality and implications for education.

Activities -

The students in class will use the Artistic Approach developed by Maxine Crawford. A picture will be drawn, with no symbolism, depicting a student's views of the ideal educational process. Each student in class will be allowed 3 minutes to explain the abstract to the other members in class. The purpose of the activity is to give each youngster an awareness of their own philosophical base and the philosophical base of others.

Resources -

Van Cleve Morris, "Physical Education and the Philosophy of Education," Journal of Health, Physical Education and Recreation, Volume 30 (March, 1956), pp. 35-38.

Maxine Crawford, "An Artistic Approach," New York State Education Journal, Volume 52 (February, 1965), pp. 14-15.

Monday 2nd Week

Objective -

Discuss the "Battle of the Systems" based on the influence of the various European countries.

Activities -

Develop a panel discussion of selected students who will individually represent the views of a given country. They will be allowed five minutes to present the efficacy of their life style to the rest of the class.

Resources -

Arthur Weston, The Making of American Physical Education, New York: Appleton-Century-Crofts, 1962, pp. 24-48.

Van Dalen et al, A World History of Physical Education, pp. 211-468.

Evaluation -

Students on the panel will be evaluated on their ability to present an informative convincing argument. Students in the audience will be evaluated on their ability to ask thought provoking questions.

Tuesday

Objective -

Describe the social change from technological advances since the middle of the 19th Century. Emphasis will also be placed on political and military strategy and absorbed ideologies which have placed strain on cohesion within and between societies and units of society.

Activities -

Discuss evidence of such change. (Economic conditions, political scene with 18 year old vote, urbanization, physical and mental health at the present, general health problems, geriatrics, development of physical activities leisure time and accountability in education).

Resources -

Emmett Rice, John Hutchinson and Mabel Lee, A Brief History of Physical Education, New York: The Ronald Russ Company, 1966, 00. 175-386.

Evaluation -

An exam question like the following will be asked:

Compare and contrast methods of communicative expression prior to and following the industrial revolution.

Wednesday

Objective -

Give examples of other fields within physical education.

Activities -

Have students observe the various fields which are operational on campus and have them write a short critique on the scope of each program.

Evaluation -

Students will write a short paper on the rationale and scope of each program.

Thursday

Objective -

Discuss the various tests for physical fitness, motor ability, anthropometric and deviations in posture.

Activities -

All students in class will be subjected to composite test battery in the four areas.

Evaluation -

Students will be administered an objective examination on various activities and their method of assessment.

Monday 3rd Week

Objective -

Analyze the components of a good physical education curriculum based on the tenets of Title IX.

Activities -

Read what a general educator is saying about curriculum and the need for change. Follow this by reading the ideas of the current leaders in physical education. Are there points in common?

Resources -

John I. Goodlad, "Directions of Curriculum Change," National Education Association Journal, 55 (December, 1966) pp. 33-37.

Charles A. Bucher "A Ten-Point Program for the Future of Physical Education," Journal of Health, Physical Education and Recreation, 38 (January, 1967), pp. 26-29.

Evaluation -

Students should be able to respond to questions about the major components of a good physical education curriculum.

Tuesday
Objective -

Orientation in the essential unity of the educational processes in the field of physical education.

Activities -

Study the list of nine Imperatives in Education set forth by the American Association of School Administrators. Discuss ways in which physical education can contribute to the fulfillment of these points and help meet the needs of the times.

Resources -

American Association of School Administrators, Imperatives in Education, Washington, D.C.: American Association of School Administrators, 1966.

Wednesday and
Thursday
Objective -

Develop various types of interdisciplinary activities with students from other areas of study.

Activities -

Arrange the class in small group workshops to develop activities which they could do together.

Evaluation -

The group will be evaluated on its ability to devise an interdisciplinary high school curriculum for seniors.

Education 230

Curricular Models and Teaching Skills

Goals

Knowledge and Skills

1. Familiarization with the historical - social roots of the high school curriculum.
2. Knowledge of different models of curriculum.
3. Obseration and application of specific instructional skills.
4. Design of interdisciplinary instructional approaches.
5. Development of an approach to assessing and evaluating student performance at the classroom level.
6. Observation, analysis, and critique of contemporary high school teaching.
7. Preparation for teaching in a cooperating high school.

Attitudes and Values

Perception of teaching-learning process as a creative activity requiring continued, critical reflection.

Perception of self as a model of human qualities desirable of student imitation.

Perception of human relationships characterized by loyalty, generousity, tact and honesty.

Perception of the academic disciplines as desirable for the promotion of specialized knowledge but as often inhibiting to the development of the breadth of perspective needed in the contemporary world.

Specific Plans

Objectives -

Describe the social and historical roots of the present high school curriculum.

Describe and compare four models of curriculum (Academic, Personalistic, Technological and Social Refo

Activities -

Reading, lecture and discussion of major movements in secondary school curriculum over the past century.

Students will individually rate themselves on a series of statements characterizing different curricular models. Student responses will form the basis for discussion of student perceptions of their own philosophy, psychological perspective and values. Examples of published programs which emphasize each major model will be discussed.

Assignment -

Each student will synthesize in writing his/her own position on what should be the curricular orientation of the high school.

Readings -

John Dewey, The Child and the Curriculum, 1902

Bruce Joyce, Conceptions of Man and Their Implications for Teacher Education in NSSE Yearbook, 1975

References -

Elliot Eisner and Elizabeth Vallance, Conflicting Conceptions of Curriculum, 1974

Daniel Tanner and Laurel Tanner, Curriculum Development, 1975.

Objective -

Discuss the need for an interdisciplinary emphasis in the contemporary high school, considering the academic, social, and practical aspects.

Activity -

Students participate in an environmental problem solving activity as a demonstration of the need for an interdisciplinary approach to the major issues facing citizens today. Example problems: development of energy resources, land use planning, problems of community aesthetics.

Resources -

Education Development Center Inc., Comprehensive Problem Solving in Secondary Schools: A Conference Report, 1975.

Objective -

Create observation instruments for judging specific instructional skills.
Apply specific instructional skills in brief presentations.

Activities -

Students will view microteaching films and portions of video tapes made in local high schools. The films and tapes will focus on the following instructional skills:

Questioning techniques.
Giving an assignment.
Facilitating discussion.
Non-verbal communication.
Lecturing.

Working in small groups, students will 1) develop check lists or rating scales for critically observing each of the above skills, 2) create brief (3minute) model presentations emphasizing each skill, and 3) use the checklists or rating scales to judge the performance of other individuals or groups.

Resources -

Good and Brophy, Looking in Classrooms, 1973.

Westinghouse Learning Corporation, Teaching Skills(booklet)

Microteaching Films

Video Tapes of Teaching Skills available form Circle Campus OIRD

Objectives -

Based on a commonly accepted theme, develop a set of interdisciplinary activities with students of other disciplines. Organize the set of activities into a formal unit which could be shared with other groups of teachers.

Activities -

Lecture and discussion on broad themes useful in developing interdisciplinary units. Examples will be drawn from published materials and the Model High School Programs in Part Three of this guide.

Students will form interdisciplinary groups around common thematic interests. One student will act as chairperson, coordinating the activities of the others in this"curriculum development committee" and having responsibility for putting together the final document in coherent form. Each group will present its unit to the other groups.

Resources -

Anne Gayles, Instructional Planning in the Secondary Schools, 1973

Curriculum Library for high school textbooks and curriculum guides.

Objectives -

Develop ways of assessing and evaluating student performance in an interdisciplinary setting.

Activities -

Lecture and discussion on reasons for testing, kinds of testing, problems in testing e.g. test bias, test anxiety, etc. In small inter-disciplinary groups students will define the kinds of student performance which they will use as a basis for evaluation of student progress. The criteria produced will be expanded and modified in class discussion in order to produce an overt, rational basis for evaluation. The criteria will be edited into a written form presentable to high school students, parents and administrators.

Resources-

Gilbert Sax, Principles of Educational Measurement and Evaluation.

Objective -

Develop approaches to observing and analyzing high school teaching.

Activities -

Students will review different general approaches to the formal observation of classroom behavior and classroom environment. Concepts of validity and reliability will be introduced in the content of the observation instruments being reviewed. Category systems such as Flanders Interaction Analysis and rating scales such as the student teacher evaluation form used at Circle Campus will be tried out with selected video-tapes.

The above activities will take place a few days before returning to high schools for the three week practicum.

Assignment -

Observe, analyze and write a report on selected teaching episodes in the high school. The report will be shared with the high school teacher being observed.

Education 230

Bibliography

Education Development Center, Inc., Comprehensive Problem Solving in Secondary Schools: A Conference Report. Boston: Houghton Mifflin Company, 1974.

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Gage, N.L. ed. The Psychology of Teaching Methods, The Seventy-fifth Yearbook of the National Society for the Study of Education Part I. Chicago: The University of Chicago Press, 1976.

Gayles, Anne R., ed. Instructional Planning in the Secondary School. New York: David Mc Kay Company, Inc., 1973

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Golby, Michael; Greenwald, Jane: and West, Ruth, ed. Curriculum Design. New York: John Wiley and Sons, 1975.

Good, Thomas L. and Brophy, Jere E. Looking in Classrooms. New York: Harper and Row Publishers, 1973.

Hass, Glen; Bondi, Joseph; Wiles, Jon, Curriculum Planning, A New Approach. Boston: Allyn and Bacon, Inc., 1974.

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Hyman, Ronald T., Ways of Teaching, Second Edition, New York: J.B. Lippincott Company, 1974.

Joyce, Bruce, and Weil, Marsha. Models of Teaching. Englewood Cliffs: Prentice-Hill, Inc., 1972.

Kim, Eugene C., and Killough, Richard D., A Resourse Guide for Secondary School Teaching. New York: Macmillan Publishing Company, Inc., 1974.

Rubin, Louis J. ed. Facts and Feelings in the Classroom. New York: Walker and Company, 1973.

Russell, James D. Modular Instruction. Minneapolis: Burgess Publishing Company, 1974.

Ryan, Kevin. Teacher Education, The Seventy-fourth Yearbook of the National Society for the Study of Education. Chicago: The University of Chicago Press. 1975.

Tanner, Daniel, and Tanner, Laurel. Curriculum Development. New York: Macmillan Publishing Company, Inc., 1975.

Van Til, William, ed. Curriculum: Quest for Relevance, Second Edition. Boston: Houghton Mifflin Company, 1974.

Van Til, William ed. Issues in Secondary Education, The Seventy-fifth Yearbook of the National Society for the Study of Education, Part II. Chicago: The University of Chicago Press, 1976.

The Third Quarter: Aesthetics, Movement and Evaluation

Art Design 281, Physical Education 278, Education 250

Tentative Time Blocking

and

Instructional Responsibility

Each Week, Weeks 1 - 7

	Mon	Tue	Wed	Thur
9:00	Physical Education	Art	Physical Education	Art
10:00				
11:00	Education	Education / Art	Education	Education / Art
12:00				

Responsibility for Supervision in the High Schools

Week

	8	9	10
12:00	Professors of Physical Education and Art		

Art Design 281

Methods in Art Instruction

(Tools, Techniques, Materials and Methods)

Schedule of Activities

Week 1 - Basic concepts of Creativity and Perception Training

A. Perception Exercises (stimulus-response: use of food, music, and movement)

B. Spacial Awareness (hand-eye coordination, enhancing the kinesthetic sense through: continuous line drawing, blindedfolded tactile experiences)

Week 2 - Teaching Techniques

A. Concept and ideation processes (brainstorming, nondefensive behaviors, fantasy)

B. Organizational skills - verbal and non-verbal

C. Begin concepts of curriculum writing

Week 3 - Teaching Techniques

A. Motivation techniques (Audio-Visual aids, food, music, movement, face, voice, and humor)

B. Discipline: the student as "disciple"

C. Continue curriculum writing

Week 4 - Teaching Techniques - the Student as Teacher

A. Group process (individual, small group, large group)

B. Student prepared lessons - communicative skills (use of V.T.R.)

Week 5 - Evaluative Criteria

A. Objective versus Subjective Criticism

B. The Critique as a Non-defensive activity

Weeks 6 and 7 - Teaching Performance

A. Student prepared lessons to correlate with P.E. 278 (Concepts involved: balance/rhythm; the visual aspects of - locomotion/movement, stop action/kinetics, body movement/postures).

B. Group evaluation of student performance

Weeks 8 - 10 - In schools

Observation and concentration on curriculum writing.

Physical Education 278

Teaching Physical Education

Goals

Knowledge and Skills

1. Familiarization with various theories of learning, basic concepts of preparing the learning, motor learning principles and the conceptual movement approach.
2. Knowledge and practical application of discipline measures which are essential to the conduct of all activity classes.
3. Knowledge and practical application of motivational techniques which are designed to maximize student involvement.
4. Development of objective and subjective measures for the assessment of student performance.
5. Knowledge and practical application of communicative techniques in a variety of teaching stations.
6. Knowledge and practical application of organizational patterns for formal conditioning exercises, guerilla drills, relays, grass drills, combatives, carrier and low organized games.
7. Awareness of differences which exist among individualized small group and large group programs of instruction.
8. Knowledge of all teaching techniques which can be utilized in an activity course. The techniques consist of command, task, reciprocal partner, reciprocal group, guided discovery, problem solving and creative expression.
9. Design of an interdisciplinary instructional approach.
10. Planning and teaching various activities in an interdisciplinary unit.

Group Goals

1. Students will learn to analyze art forms and the personality traits of the pieces based on posture.
2. Students will learn to analyze the needs of randomly selected classmates, suggest activities and evaluate progress.

Attitudes and Values

Perception of the importance of enthusiasm for motivating students to achieve maximum potential.

Perception of self as a model which would be desireable of student imitation.

Perception of various teaching styles in achieving the objectives which have been cited.

1st Week

Monday
Objective -

Describe and discuss the conditions which are prerequisites of learning, the various receptions of stimuli (Extuoceptors and Interoceptors), cognitive evaluation and emotive response.

Activities -

The students will experience a wide variety of reaction drills utilizing verbal and non-verbal responses. Students will also perform blinded-folded activities for the enhancement of balance.

Resources -

An article on reaction drills will be provided;

C.M. Charles, Educational Psychology. St. Louis: C.V. Mosby, 1972, pp. 1-32.

Evaluation -

Students ability to successfully respond to verbal and non-verbal stimuli.

Wednesday
Objective 1 -

Describe and discuss the theory of motor learning which specifically related to the acquisition of physical skills.

Activities -

Provide examples of skills from various activities and have the students apply motor learning principles.

Resources -

A.M. Gentile, "A Working Model of Skill Acquisition with Application to Teaching," Quest, XVII, January, 1972, pp. 3-23.

Evaluation -

Students will be given a short quiz. An exam question like the following is asked: Describe the two stages of skill acquisition for hitting a ball which is placed on a tee and hitting a ball which has been pitched.

Wednesday (continued)
Objective 2 -

Describe and discuss the conceptual approach (cognitive, affective and psychomotor) utilizing the principles of motor learning.

Activities -

Each student will be assigned space for the performance of movement tasks.

Resources -

David L. Gallahue, Peter H. Werner and George C. Luedke, A Conceptual Approach to Moving and Learni[illegible] York: John Wiley and Sons, Inc., 1975.

Evaluation -

Assessment of the students' abilities to control musculature in the areas of stabilization, locomotion and manipulation of object.

Monday 2nd Week
Objective 1 -

To understand the organizational patterns of movement exercises and their rationale.

Activities -

During this lecture, the students will be instructed to prepare and maintain an activity notebook. They will be required to detail the activities which are covered in class and add supplemental activities for each area which have been researched or created.

Resources -

Bud Getchell, Physical Fitness: A Way of Life. New York: John Wiley and Sons, Inc., 1976.

At the end of the quarter, the notebook will be collected and graded on organization and content.

Monday (continued)
Objective 2 -

To experience individual, partner and mass activities utilizing relays, grass drills and combatives.

Activities -

Students will participate in a wide variety of movement activities. Particular emphasis will be placed on organizational patterns for movement from one activity to the other.

Resources -

Materials will be provided.

Evaluation -

Students will be graded on their ability to maintain class control during the conduct of the activity and movement to a new activity.

Wednesday
Objective -

To experience warm up exercises, guerilla drills and relays in the three body positions.

Activities -

Students will participate in the exercises. They will be selected at random to administer a given exercise to the entire class.

Resources -

Materials will be provided.

Evaluation -

Students will be graded on their ability to properly explain and demonstrate exercises in the areas. Evaluation will take place during the three week practicum.

Monday 3rd Week

Objective -

Discussion of discipline with specific emphasis on the following:

1. Illinois School Code
2. Recognition of the problem
3. Preventive measures for assuring classroom control
4. Techniques for restoring and maintaining classroom order

Activities -

Students will view a film on discipline problems which has been prepared by the department. Various role playing techniques will be utilized for restoring class order.

Resources -

A paper will be provided on the Illinois School Code.

Evaluation -

Students will be rated on their ability to maintain discipline during the three week practicum.

Wednesday

Objective -

Discussion of motivation with regard to:

1. The student
2. The instructor
3. Equipment
4. Facilities
5. Deterrents
6. Lead up activities

Activities -

Reading, lecture and discussion on the hedonistic (behavioral) and the cognitive (self-actualizing) theories of motivation. Students will be acquainted with the importance of instructor motivation and the effect of

equipment, facilities and the choice of lead up activities on student motivation.

Resources -

Helen M. Heitmann and Marion E. Kneer. Physical Education Instructional Techniques: An Individualized Humanistic Approach. New Jersey: Prentice-Hall Inc., 1976, pp. 69-70, pp. 198-212.

Monday and Wednesday — 4th Week

Objective -

Discussion of communicati e techniques and use of audio-visual equipment for instruction and evaluation utilizing stroboscopic and cinematographical analysis.

Activities -

Students will be exposed to the following:

1. Communicative techniques which are effective in various teaching stations.
2. Operation of audio-visual equipment.
3. Introduction to the rationale and implementation of motion picture analysis.

Resources -

Materials will be provided.

Evaluation -

Students will be graded on their ability to analyze locomotion and balance utilizing audio-visual equipment.

Monday — 5th Week

Objective -

Describe and discuss group process, objective and subjective measures of

evaluation and analysis of behavior patterns based on posture and somototypes.

Activities -

Students will be exposed to the following:

1. Development of criteria for subjective measures of evaluation.
2. Identification of somototypes.
3. Assessment of behavior patterns based on posture and somototypes.

Resources -

Materials will be provided.

Wednesday

Objective -

Describe the various styles of teaching and the techniques which can be employed for individualized, small group and large group programs of instruction.

Activities -

Lecture and discussion including the advantages and disadvantages of each teaching style and possible implementation of the various programs of instruction.

Resources -

Muska Mosston, Teaching Physical Education: From Command to Discovery. Columbus, Ohio: Charles E. Merrill Books, Inc. 1966.

Evaluation -

An exam question like the following will be asked: Indicate the styles of teaching which would be most effective in individualized, small and large group programs of instruction and give your rationale for the selection.

6th and 7th Weeks

Objective -

Application of instructional skills to other members in the class based on tasks for balance, locomotion and use of external objects.

Activities -

Students will lead warm up exercises, explain and demonstrate basic movement activities, conduct drills and evaluate performance.

Resources -

Materials will be provided on daily planning.

Evaluation -

Students will be graded on their ability to maintain class control, motivate participation, evaluate performance and efficiently utilize the time allotted.

8th through 10th Weeks

Students will return to the high schools which were visited during the first and second quarters. Under the supervisoin of university instructors and high school teachers, the students will be assigned instruction tasks in Art and Physical Education. Students will be evaluated on the same criteria utilized during the 6th and 7th weeks.

Activity -

Have the students obtain a copy of the curriculum guide which is currently being utilized at the high school. They will study its purposes to see whether they qualify as remote aims or near-at-hand objectives. Instruction will be evaluated to determine if the methods are achieving the objectives. Students will also discuss ways in which interdisciplinary activities can be incorporated.

Education 250

Educational Evaluation

Goals

Knowledge and Skills

1. Analysis and critique of existing interdisciplinary programs.
2. Knowledge of the characteristics and uses of different formal approaches to the assessment and evaluation of student performance.
3. Creation of an interdisciplinary curriculum.

Attitudes and Values

Perception of the evaluation of student performance as a basic responsibility of the teacher.

Perception of interdisciplinary program development as more complex than single subject planning but worth the effort.

Specific Plans

Objective -

Analyze the rationale, goals, teaching strategy, operating characteristic, etc. of commercially produced or high school produced interdisciplinary programs.

Activities -

By this point in the program, students will have gained considerable knowledge about and experienced with published and operating interdisciplinary programs. Students will now take a more formal approach to curriculum analysis.

In small groups, students will speculate on the characteristics of the ideal interdisciplinary program. They will determine the criteria for analyzing and evaluating printed interdisciplinary materials.

The instructor will introduce students to some of the formal aspects of curriculum assessment such as those suggested by Maurice Eash's Instrument for the Assessment of Instructional Material.

All the students will agree to the criteria for assessment and will divide into small interdisciplinary groups to assess such published programs as Man—A Course of Study and Harvard Project Physics or school district developed curriculum guides with an interdisciplinary emphasis.

Objective -

Write an interdisciplinary curriculum including art and/or physical education.

Activities -

As the methods courses in art and physical education develop, a cooper-

ative assignment amongst the three instructors will be given. This curriculum writing project will be the culumating activity of the three quarter program. Interdisciplinary small groups of students will be expected to draw upon the experience all previous courses in the program in order to design a one semester curriculum. The curriculum must have well developed interdisciplinary themes, be activity based, make provisions for evaluation and be designed for use with a persistent group of high school students. The students' work will be supervised by the Professor of Education with the Professor of Art and Physical Education acting as resource persons. Other porgram faculty will also be available for consultation e.g. History, English and Reading as well as cooperating high school faculty.

Objective-

Describe the protagonist and the antagonist views concerning the use of standardized tests in schools.

Explain the meaning of common terms and concepts used in the reporting of standardized test results.

Describe the limitations of standardized tests as measures of achievement for specific classes and specific students.

Review a standardized test in terms of a few major characteristics.

Activities -

Lecture, discussion, and exercises on the language of standardized testing including the concepts of: discrimination, distribution, validity, reliability, standard error of measurement, norm referenced and criterion referenced testing.

When the language of testing is understood, the students will be randomly divided into two groups to develop pro and con arguments on the use of standardized tests in school. Articles by Green and Ebel will be provided respectively to the two sides in order to aid in preparation for the debate. Before the debate, two students from each side will be selected to develop criteria for judging the debate and to act as judges during the debate.

In preparation for the assignment below, the class and instructor will review as a group a standardized test.

Assignment -

Each student will review and evaluate a standardized test of his/her choosing using a form provided.

Resources -

Gilbert Sax Principles of Educational Measurement and Evaluation, 1974.

Objective -

Compare the mastery model of instruction and evaluation with the model based on the normal curve.

Activity -

As a proposal in response to the criticisms of norm referenced evaluation (typified by grading based on norm referenced tests), students will read and discuss arguments proposed by B. Bloom for a mastery model of instruction and evaluation.

Resources-

B. Bloom, "Individual Differences: A Vanishing Point?", Facts and Feelings in the Classroom, 1973.

Education 250

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The High School Practicum:
Instructions to the Cooperating Teacher

The accompanying pages contain a guide and questionnaire for students in an interdisciplinary program for prospective teachers at the University of Illinois Circle Campus. These students will be in your school for three weeks per quarter for the three quarters prior to their student teaching.

As you will notice from this outline, during the first week these students will be learning as much as possible about the school and its workings. It is expected that the student will learn most of this information by himself through the introduction given by the coordinator at your school, reading the handbook and his own observations. However, some information is not available and your cooperation may be necessary in answering some questions.

The tasks as outlined are suggestions. In cooperation with the university instructor, the cooperating teacher may wish to make deletions or additions that would be best suited to her particular school.

After this first week, this student should be of assistance to you as he assumes various and more complex tasks as outlined. Although these tasks will become more time consuming, at no time should the tasks prevent his spending at least one period per day in observing classroom procedure (not only of your class but other cooperating teachers) for it is hoped that these guided observations will assist in making this student a better teacher.

We also want to point out that during ovservation periods these students will be required to complete various forms. These are in no way rating forms, but are observation guidelines which will enable the student to be more aware of what is happening in the classroom and direct him in a more professional observation attitude.

I School Organization

(to be accomplished during the first week of observation at a new school)

A. Who is responsible for what?

(Someone at the school should greet the new students and give them a 15-20 minute discourse on the school organization)

The Principal

Assistants

Counselors

Librarians

Persons in charge of special office or duties (attendance, etc).

Information needed include not only names of the above, but answers to:

1. Division of duties (who is responsible for what).
2. Chain of command (who is responsible to whom).
3. Basic organization of teacher's day.
4. Teacher evaluation standards, as used by principal

B. Where are the important places to know - and who is in charge.

1. Attendance office
2. Library
3. Audio - visual equipment and media.
4. Department office and book room.

This information would best be obtained through the teacher's handbook which should include a map of the school. Questions to be answered through use of the book include:

1. Attendance

Where is the attendance office?

Who is in charge?

Who is responsible for the official daily attendance?

What is the policy on cuts? tardies to school, to class?

Who is responsible for calling to students' homes, for absence, cuts, tardies?

2. Library

Where is the library?

How does a student use the library.

How can the teacher make best use:

Requesting books for use in class

" " on reserve

Requesting permission for class use.

What periodicals are available?

How is the library arranged?

What special services does the library offer?

3. Media Center

Where is it located? Is it part of the library?

What equipment is available?

What media is available?

How do you make arrangements for use of the equipment or media?

How may students use these?

What special services are available?

Is the reproduction equipment available here ? If not, where is it?

How does one get papers duplicated?

4. Departments

Where is office located?

Who is departmemt chairperson?

What are the duties of the department chairperson?

How does one get books for his class?

Is there a resource room for teachers? Students?

What are the policies on students purchasing paperbacks? Workbooks?

Where are the curriculum guides?

Are there designations of specific books for specific courses?

Is there any special equipment available? reproduction audio-visual, etc.

If so, how do you make arrangements for use?

C. Other information to be learned

1. Type of student body - ethnic make up, size, reading level?

Percentage going to advanced schooling?

Drop out rate, transfer rate?

2. Type of curriculum

Variety of subjects.

Type offered (vocational, academic, etc.).

Emphasis, levels, special courses.

Team-teaching and or interdisciplinary program.

3. School climate

Level of school spirit as seen by participation in clubs: Number or participants, number of clubs, degree of participation, number of spectators.

Assemblies - student behavior, attitude.

Other extra-curricular activities

School rules - What are they? Who makes them?

How are they enforced? quality of discipline? vandalism?

4. Faculty

   How selected?

   How rated?

   Degree of turnover.

   Communication as seen at:

   - Department meetings
   - Faculty meetings

   (length, frequency, agenda)

   Written memos

   Observed interactions among faculty members

Note: Each University of Illinois student is responsible for completion of a written report on one of above sub-headings (A,B,C) as decided by the groups at each school. Copies of the report are to be duplicated and given to each of their counterparts within the school and for distribution and/or discussion with the rest of the class.

II. Tasks and Observations

Semester 1. (To start 2nd week)

A. Tasks

Order AV equipment and media for teacher

Preview filmstrip or whatever is to be viewed.

Proof-read hand-outs and/or test for teacher.

Have above duplicated for teacher.

Help grade papers, objective tests.

Help record grades in teacher's record book.

Make a seating chart.

B. Observation (Observe one teacher at least one period a day for one week but observe more than one teacher.)

(For observation, the University instructor will supply a check list or guidelines for the student's use.)

Arrangement of room.

Maintenance of room

Organization for different uses: lecture

discussion

small group

Daily Tasks performed by teacher who: takes attendance

writes cut slips ?

records in book ?

Semester 2

A. Tasks as above plus-

Takes attendance

Make out cut slips

Complete appropriate forms related to attendance

Make calls home re: attendance, using teacher suggested format.

Check Chicago Board of Education catalog for film/ filmstrips, etc. appropriate to unit to be taught by one teacher. Make a list.

Monitor a test.

Prepare and present a mini lesson to a small group.

Correct an essay/non-objective test using guidelines prepared by teacher.

Prepare and post student work for display and/or help

Prepare bulletin board for teacher as per her directions.

B. Class Observation

Teacher questioning

Types of questions

Eliciting responses

Method of drawing out non-participants.

Non-verbal and verbal responses by teacher

Students responses to same.

Introducing new unit.

Introducing AV forms.

Teacher cooperation for interdisciplinary communications

Teacher planning

Semester 3

A. Tasks (as above plus)

Check Chicago Public Library catalog for films/ filmstrips/records appropiate to a particular unit.

Learn procedures needed to order material from Chicago Public Library.

Order film from the Chicago Public Library to be used in class.

Make a list, order one of the above, Preview.

Introduce some type of AV lesson for class and pursue follow-up questions and review.

Present mini-unit (one or two day unit) in cooperation with teacher and relating to subject, but done with an inter-disciplinary approach.

B. Class Observation

How are small groups formed?

Interaction within groups?

How is leader decided?

How is group assigned?

How do groups respond to non-participant?

References to other disciplines or observation on how the subject could be integrated with other subjects.

Handling of discipline problems.

PART THREE:

PROPOSED HIGH SCHOOL PROGRAMS

In addition to the four high school teachers and administrators on the planning committee, four of their colleagues (one from each of the four schools represented) were asked to work with their respective committee member to develop a proposal for an interdisciplinary program suitable to their school situation. It is hoped that these programs will be on-going experiments in interdisciplinary teaching and will provide field experiences for Circle Campus students.

The four proposed programs are outlined in this Part. Some are more detailed than others due to the degree to which interdisciplinary approaches were already in the planning stages when each school was approached to participate in the Circle Campus program.

The diversity of programs found here was encouraged and is considered a strong point in the high school based component of the program. No attempt was made to have the high school program proposals conform to the content of the Circle Campus courses. Stress was placed on developing some form of interdisciplinary teaching with persistent groups of students in order to extend and enrich teacher/student and student/student contact.

An Interdisciplinary Freshman Core Program

at

Whitney M. Young Magnet High School

Rationale

Everyday life situations draw upon all ones' knowledge. We use all our background information and experiences to solve a problem, understand the news, enjoy a play or do our job.

High school education, however, tends to present information in isolated packets of "subjects." Thus, schools are not "life-like" situations. Through an interdisciplinary approach teachers would structure their courses to provide opportunities for students to observe the interrelatedness of all learning and thus see the connection between schooling and the "real" world.

The interdisciplinary program at Whitney Young will be based on a core program involving four major subjects (English, social studies, Spanish, and alegbra) and one minor (art) with perhaps the participation of physical education on a more limited basis. The students involved in the core program will all have these subjects in common with the same teachers.

In addition to providing opportunities for more consistent and prolonged contact, this program will provide a chance for high school students to become a more cohesive group not only with their peers but also with their teachers, so as to encourage positive interpersonal relationships. This should help to counteract the fragmentation usually experienced by high school students.

One of the elements to be built into the program will be group projects as a method of increasing group interaction and developing group skills.

Student Goals:

To relate school learning and life situations.

To promote better interpersonnal relationships.

To increase positive group interaction.

To understand the interrelatedness of all learning experiences.

To alleviate the isolation usually experienced by teen-age students.

Teacher Goals:

To interact positively with his colleagues.

To work and plan cooperatively with one another.

To appreciate each others talents and contributions.

To relate more positively to the students.

To improve teaching skills:

A. By allowing greater student participation (less teacher talk.

B. By using more valid evaluative measures.

C. By encouraging group participation.

D. By recognizing the individuality of each student and encouraging more independent study.

Possible Core Connections

Quarter

1 Urban Studies; Introduction to Literary Forms: Man is Society; Spanish

Mini-introduction to language, done in English, covering word endings, articles, placement, etc.

Grammar introduced in English as needed for Spanish

Greek-Latin voocabulary can be covered in all three areas

Write original Haiku as part of poetry study, translate into Spanish later in the year

Spanish culture study can stress urban culture

Research project (library, observation, memory, etc.) of the urban Spanish speaker (this will overlap with next two Social Science courses)

English will stress urban readings - handouts plus major theme in Responding text.

Art - Mexican influences in Chicago -

Three dimensional design, color, form → make pinata's

Spanish - Spanish of Spain vs that of Mexico - relate to English levels of language usage(formal - informal) also relate to regional dialects.

Quarter

2 Ethnic Studies, Essay Reading and Writing, Spanish

Many of the essays are related to the Social Science classes

Ethnic map/maps, Spanish teacher can cover Spanish areas

Stress answering one paragraph essay test question, and writing three paragraph essay in both English and Social Science

Read stories about and by Spanish (Mexicans) in America - Chicago

Math can be integrated here - population studies, area of settlement, economic situation

Physical Education - Mexican folk dance

Art - Pottery - Mexican type pottery

Quarter

3 Chicago, Mass Media, Spanish

Spanish ads/commercials

Chicago promotional ads/public services, etc. ads/ commercials

Media projects:

Mass media can also study murals in Latin communities - their impact, what they say.

Murals may also become part of Art project - make own mural - group project

Art - making Mexican hangings using yarn and burlap

Spanish programs on TV (Mass Media Study)

As an aid to learning to speak Spanish

As a means of mass communication

types of programs

impact

As a socializing element

helping immigrants to acculturate

relating to problems in Spanish community

Physical Education - games and sports of Mexico

Quarter

4 Law in America; Oral Communication; Spanish

Legal situations for speech

Spanish and Social Science topics can be covered in speeches given in English class

Group/panel discussions part of Oral Communication could perhaps be handled in Social Science

Simple speeches in Spanish delivered in Spanish class

Legal situations for speeches or debate could include those relating to the grape worker, unionizing, Ceasar Chavez, etc.

Art - Jewelry - Mexican jewelry reproductions - beads

One Week Core Experience

Topic : Determine the Local history of a given Latino Community-

Area Thrust

Social Science - Research Skills

Understanding of evaluation of an Ethnic Community

English - Writing Skills

Interview/questionairre skills

Spanish - Vocabulary Skills

Practical use of Spanish

Specific Assignments

Social Science - Use of Media Center to research existing local history

Use of Media Center to identify the community thru U.S. census etc.

English - Prepare questions for questionnaire and interviews.

Spanish - Prepare same as above in Spanish. Interpret results to English.

Common - Analyze and write up results

Major Activity (Common) - Participate in field trip to community in question. Distrubute questionnaires and conduct interviews with community leaders, businessmen, and elders.

Example Calendar for the One Week Experience

Monday
1. All - Explain problem and assign responsibilities.
2. English - Discuss procedure for research
3. Social Science - Start research

Tuesday
1. English & Social Studies - Prepare questionaire, discuss interviewing procedure, and formulate questions for interviews.
2. Spanish - Prepare questionaire in Spanish

Wednesday Field Experience

Thursday
1. Spanish & English - Tally and interpret findings
2. Social Science - Evaluate findings

Friday
1. English & Spanish - Prepare findings for presentation written
" " oral
" " visual
2. Presentation for all

Group Work

Groups

1. Spanish Interpreters
2. Research - Historical
3. Questionnaire
4. Interview

Prepare & Tabulate

5. Writers
6. Research - Demographic

Group assignments during a one week lesson. (1,2,and 3 refer to class periods)

Session 1

1. All - explain problems and assign roles
2. Social Science - presentation on use of media center
3. Assignment - question sheet for findings through research

Session 2

1. English - how to interview and question
2. Mini-interviews
3. Spanish - language of communication by signs

Session 3

1. Groups 2,3,4,6 meet to discuss plans
2. Groups 2,6 to media center. Groups 3,4 work on question and introduction
3. Continue 2

Session 4

1. All meet - input regarding question and introduction
2. All meet - Groups 2,6, present initial findings
3. Finalize plans for trip - specifics

Session 5 Field experience

Session 6
1. Group 1 receives data in Spanish
2. Group 3 tabulates
3. Group 5 begins writing results

Session 7
1. Group 5 finishes results
2. Presentation of results
3. Evaluation

Evaluation

Evaluation will be based on behavioral objectives to be written both individually and cooperatively by the participating teacher. Certain goals will be common to all the subject areas. These would be in the attitudinal and affective behaviroal areas. These would include:

Ability to work cooperatively

Ability to relate to ones peers

Ability to work independently

Subject area objectives will also be developed for each course.

An Interdisciplinary Program Model in Modern United States Studies for Dunbar Vocational High School

Rationale

An interdisciplinary program can offer special advantages for Dunbar Vocational High School. Because Dunbar draws its student population from the city at large, socializing among its students is restricted primarily to the school setting. At the same time, the fact that by the junior year the majority of Dunbar students are holding jobs indicates even less opportunity for many for the expected socializing process, in the form of participation in school sponsored extra curricular organizations and projects, to take place. Some students compensate for such lost opportunities by cutting classes and taking multiple lunch periods for fraternizing. Dunbar freshmen and sophomores spend two periods in shop while juniors and seniors spend four. Consequently, the large block of time (which prevents making up a major shop failure is summer school) and course credits invested in shop subjects plus the requirements for safety and simulated job situations often dictate the maintenance of an atmosphere less free than that in most subject classrooms. This student population, which has less opportunity for positive interaction with peers and adult models than most high school students, has a greater need as a whole because of its early introduction, en masse, into work situations, where rapport with fellow employees and supervisors can be an important component of job success.

In addition, an interdisciplinary program with a double period and a common classroom would meet some other pertinent needs. Among these are more opportunity for student-teacher conferences and individualized instruc-

tion, larger blocks of time and more opportunities for field trips, special projects, and teacher supervised library (school and public) work. There would also be more occasions for the learning and application of skills necessary for writing effective essay examinations. The greater concentration of study and reference materials in one classroom would be an important asset to learning.

For cooperating teachers in an interdisciplinary program there would be the advantage of having extended time for the reinforcement of the skills and practices which students are learning. Teachers also would probably experience increased job satisfaction by observing students making growth strides in more than one subject area.

Goals

An interdisciplinary program involving United States History and sophomore English, in which American literature is studied, could include the following goals:

> To acquire general knowledge through efficient reading, listening and library skills, of events, movements and people (and their chronology) that shaped United States history from the Civil War to the present.
>
> To gain an understanding of cause and effect relationships among the forces that shape United States history.
>
> To understand that history is constantly being rewritten, based on the discovery of new data and the reevaluation and reinterpretation of old data.
>
> To approach an understanding of contemporary events, based on acquaintance with preceding historical events and conditions.
>
> To develop and practice effective language skills in researching, organizing, and writing reports, both written and oral.

To develop creative writing skills with particular emphasis on articulating probable affective reactions of fictitious people to historical events, problems, and people.

To practice descriptive and narrative writing, using historical backgrounds.

To learn the rudiments of debate, role-playing and playwriting in order to explore and interpret through these techniques the influence of historical forces on the contemporary populace.

To acquire historical background for maximum pleasure in the reading of biographies and period novels and, at the same time gain a better understanding of how historical forces may have affected the lives of people who lived with them.

To gain confidence in oral expression.

To become more sensitive to the needs and feelings of others, beginning with classmates and teachers.

To make an approach to talking out differences and to giving and receiving constructive criticism.

To practice giving and receiving support and help among classmates and teachers.

To expand vocabularies with particular attention to terms related to history, speech, interpersonal relations, and thinking processes.

To develop an effective method of accurately defining abstract terms or concepts.

To improve skills in reading and interpreting maps, graphs, and charts.

To become more sensitive to contemporary human needs, feelings, and reactions, beginning with classmates and teachers, through an exploration of the reactions of people to the historical forces which they experienced

Content - United States History and 10th Grade English

In order to allow the students to follow the chronology of United States history from the Civil War to the present, units would be organized from an historical perspective, with language skills, literary genres and historical content mutually supporting each other in the development of the total program. The activities indicated for the units are to be considered as resource activities.

(Relevant films, filmstrips, recordings, scheduled television programs, motion pictures and theatrical productions would be used as resources whereever feasible.

Unit I - Civil War and Reconstruction

Making and annotating of a bibliography

Small group project - make annotated bibliographies of Civil War/ Reconstruction - monographs, biographies, and novels in Dunbar and selected public libraries.

Libraries

Reading of a novel or biography of student's choice

Cooperative planning of an activity based on readings

Map-reading and map-making

Field trip to Chicago Historical Society

Summarizing and paraphrasing using history readings (small group activity indicated)

Writing and oral presentation of monologues, showing reaction of fictional representative types of individuals to events of the period

Unit II - The Opening of the West

Selecting and punctuating internal and single pace quotations

Reading short stories, novel, and/or biography of the period

Exploring role-playing, using unit subject for exercises

Understanding and defining abstract terms or concepts

Unit III - The Rise of Industry

Constructing original outlines

Reading graphs and charts

Choosing and limiting subjects for short research paper on historical topic

Writing descriptive essays

Field trip to Pullman

Unit IV - The Rise of the Labor Movement

Using the Readers' Guide to Periodical Literature

Making bibliography for research paper

Using notecard form

Taking notes for research paper

Developing narrative writing

Unit V - Spanish-American War and U.S. Expansion Overseas

Examining objectivity versus propaganda in newspaper reporting

Making outline for paper

Making map of U.S. possessions

Reading selections from monographs and drama

Unit VI - The Progressive Era

Writing first and then final drafts of paper

Exploring methods of reasoning

Exploring techniques of debate

Viewing films, listening to recordings of, and reading debates

Reading essays of the era

Unit VII - World War I

Reviewing cause and effect, comparison and contrast

Map studying

Making and refining list of topics for debate

Researching chosen debate subjects

Reading novels, short stories, and selections from monographs (student planned presentations)

Unit VIII - Era of Prosperity and the Depression

Chart and graph reading

Presenting debates

Reading novels, short stories and newspaper articles of the period

Unit IX - World War II

Reviewing propaganda techniques

Map studying

Reading selections from monographs

Listening to recordings and viewing films

Sample Activity

In a subunit on debating issues of the historical period, there would be a series of activities. An activity for one two-period session would be one step in the preparation for a debate. The objective would be to choose and refine well-stated debate topics on issues arising during the period from the Reconstruction Era through World War I.

1. Brainstorm topics
2. Eliminate topics by full group decision based on interest of students
3. Students individually refine statement of each topic remaining

on the list, using available reference works.

4. Full group chooses best statement of each topic from among products of individual effort.

Assignment: Make preliminary research of available material in school and public libraries in preparation for selecting final three or four topics to be used in actual debate.

Approach to Evaluation

Information that would be needed in an evaluation of the program would include a comparison of the performance of the program's students in history and English departmental tests with the performance of control groups in the history and English classes of the cooperating teachers. Additional pertinent information would be a comparison of the content covered by the two groups.

A log could be kept of the number and length of conferences and tutoring sessions with individual students in the program and in the control group to determine if more individual attention is being given to students of one group than of the other.

The students themselves would be asked to evaluate the program in terms of their perception of academic progress, their classmates in the affective domain. Information on student progress in academic and affective areas would be asked to respond to a questionnaire regarding changes in their student's attitudes during the semester (without identifying the student). From school counseling records, information could be obtained about any

changes of record in the habits and interaction of the students in the program, without identifying individuals.

During the semester notations could be made as it became evident how art and/or music could be incorporated in the program.

Schedule of Implementation

The principal in consultation with the assistant principals would make the decision concerning the adoption of the pilot program. With approval the program could begin in January of 1978. It is probable that two consecutive periods for the program could be arranged. In addition each cooperating teacher would need to be scheduled for a free period when the other has the class meeting. Each teacher would need another class in the same subject to use as a control group.

Resource Requirements

A room large enough to accomodate small group lessons would be necessary. Maps, a globe, unabridged dictionary, Thesauruses, a class library, and supplementary textbooks would help to ensure the success of the program. The time requirements have been indicated in the previous item.

Universal Themes:

An Interdisciplinary Program Model

for Oak Park and River Forest High School

Formal education has encountered a great variety of proposals for change or alternatives to its design. Some of the more distinguishable trends in educational reform such as, individualized instruction, more relevant curriculums, schools without walls, free schools, re-evaluations of the grading processes, decentralization of schools and the shifting of educational powers to communities within cities, have been tried, or at least experimented with and adopted or rejected.

At last, it's obvious that no single innovation or change will facilitate a total solution to the problems which have repeatedly surfaced throughout the history of education. Surprisingly enough the "old" formal education system has never been quite pushed aside or abandoned.

This proposal for a secondary interdisciplinary program does not advocate more for community involvement than for administrative efficiency, nor does it place happiness and warm human relations above clasroom subjects, skills and order. The interdisciplinary program proposed is designed so that it may commingle with the present formal education system, and hopefully someday become an intricate part of that system.

The rationale here is that the "old" formal approach to education has a very important place in the present educational system and that it shouldn't be abandoned, but reinforced with new up-to-date trends which will help produce students educated towards intellectual habits which will prepare them to be flexible in their approach to problems. Such habits are the outcome of educational objectives that call for both, increases of knowledge through

integration of subjects and an expanding range of intellectual skills which will enable them to adapt to their changing times.

> Now each man judges well the things he knows, and of these he is a good judge. And so the man who has been educated in a subject is a good judge of that subject, and the man who has received an all-round education is a good judge in general.
>
> Aristotle

The aim of this interdisciplinary program is to permit a group of teachers to maintain more continuity of contact among a persistent group of students, which in turn would maintain continuity of contact among continuous groups of students. Such a change would necessitate the regrouping of some faculty responsibilities, the alteration of student flow, the scheduling of larger blocks of class time and the cultivation of pro-cooperative attitudes among faculty and students. (These changes will be described in more detail shortly.)

There are three primary goals throughout the program:

1. To know what each discipline has to offer and their interrelatedness in helping people to distinguish between fantasy and reality.
2. To know how to seek, locate, organize and display information, feelings, and attitudes.
3. To practice cooperation with other people, to become a productive part of the whole.

The disciplines envisioned in this program are art, English, history, and earth science. These courses have been chosen (with mathematics excluded because of the various math levels of freshman) because they are the subjects most often chosen by freshmen. These disciplines would be scheduled as a one-year course in the afternoons, blocking the time of fifth period through ninth period and allowing one free period for faculty curriculum

preparation and planning. This unusually large block of time would allow the four faculty members the freedom and versatility needed to run a program of this magnitude.

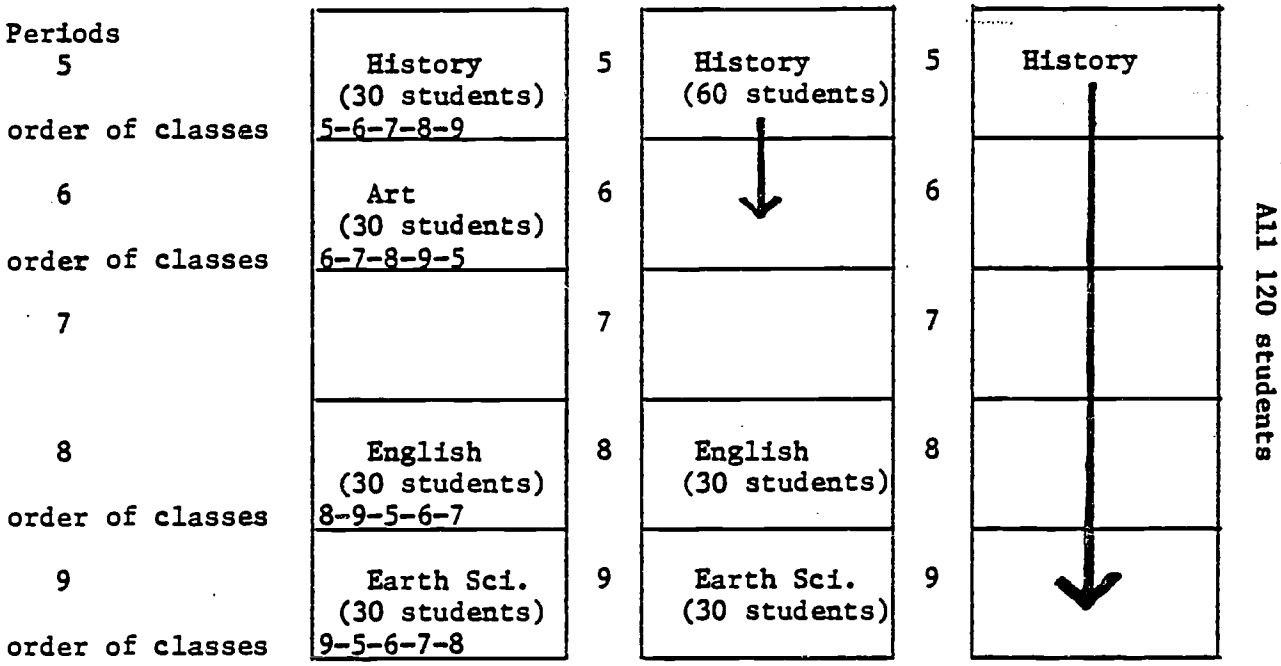
The initial success of this program would be dependent on two factors:

1. Restructuring the student flow so that the program would involve at least 120 students. This number would supply each class with 30 students.

   Approximately 120 students are needed so that the time blocked will be adequately supplied with students to fill four classes simultaneously. This would mean that these four teachers would be in constant contact with the same 120 students and also that these 120 students would experience some consistency of contact among themselves.

2. A successful grouping of four compatible faculty members who are able to work, plan and organize as a group. The program requires extra work and each member should be willing to commit himself to an increase of in-school and out-of-school activities.

On the following page are some sample schedules which will demonstrate the versatility of the proposed interdisciplinary program.



Content

What follows is a brief outline of the units with examples of activities in each discipline. The dimensions have been painted in broad strokes to suggest the possibilities of inter/multidisciplinary work and to allow for the inevitable creative contribution by teachers actually involved in the project. A key to the whole enterprise is the atmosphere of inclusion in which students are encouraged to develop a definable sense of location within the four disciplines as one.

At the end of the narrative is a rough chart of content.

The primary topics are

I. Oak Park

Group collection of information of various resources;

Learn to look again at the familiar;

II. Chicago - 1890 and 1970

A comparison of two vital decades in our history story;

Focus on immigration, labor, art and architecture;

III. Utopia - Past

Man as a flawed creation;

Past vision and practices to pursue perfection;

IV. Utopia - Future

Man as pessimist and optimist;

The reach for more or less as the answer;

"Startrek", "Great America", Las Vegas, Oak Park, Alaska, Mars, and meditation;

V. Man and the State

Best explained by the readings ("Enemy of the People" - Isben "Antigone"-Sophocles) and films ("Sergeant York");

VI. Women in Society

From "Playboy" to "Off Our Backs" to "A Doll's House" to "Trojan Women";

VII. Death

What it seems to be;

What it is;

The views of mankind;

VIII. What People Believe

An introduction to the various religions and philosophical beliefs of Chicago area residents;

Sample Activity - Social Studies-History

Unit One - Oak Park

Objectives:

1. To grasp Oak Park's complexity and to present it in an organized way; MAPS.
2. As these are first year students, to have a chance to explore the school and each other's personalities.

A. Introduction to classification and grouping

1. Pull down wall maps of world showing countries in multi-colors.
2. Work with students to establish ways of grouping what is seen.

   Examples:

   (a) by color

   (b) by size

   (c) by continent

   (d) by latitude

   (e) by longitude

   (f) by race

   (g) by religion, etc.

3. Same process on students and class.
4. Show map of Oak Park. How many ways are there to group the aspects of Oak Park?

   (a) North-South

   (b) East-West

   (c) Single family - multifamily dwelling

   (d) Race

(e) Religion

(f) Business-residential, etc.

5. Short lecture on the ways of grouping aspects of Oak Park: historical, artistic, etc.

6. Inspire the formation of study groups - each one is to collect the names and location of various resources; Example: What are the artistic resources? recreational?; religious?; historical?; social welfare?; employment?; educational?; etc.

Resources:

personal knowledge

phone book

other people

Display:

Individual maps to be converted into symbols for inclusion on a 4 X 12 - foot wall map; The basic layout of streets, alleys, and railroads, etc. will be done by a special committee.

Unit One - Living Space in Oak Park (B)

Objectives:

From unit one we will have some information on the distribution of land use and people. At this stage we want to determine the number of people living in/on (1) blocks (2) buildings.

1. The concept of square; footage;

A. Oak Park is (est.) 1½ miles West to East and (est.) 3½ miles North to South. How many square miles?

B. Our classroom is (measure it) about 35 X 20 feet.

How many square feet? Divide the number of people in the class into square footage. How would we have to rearrange this room to be comfortable?

2. Fieldwork - to measure either their block or building, determine the total number of square feet and the number of square feet per person.

Sample Activity - English

Unit One - Oak Park and Unit Two - Chicago 1890's

Objectives:

To read and discuss books and shorter pieces written about and, preferably, by Chicagoans. The main titles to be studied are:

Little Old Oak Park - M. Estelle Cook

The Jungle - Upton Sinclair

Do Patent Leather Shoes Reflect Up? -

Raisin in the Sun - Lorraine Hansbury

Sample Activity - Environmental Science

Unit One - Oak Park and Unit Two - Chicago

The State of Illinois guidelines on environmental education suggest four broad themes:

1. The interdependence of living and non-living things
2. Human impact on natural cycles
3. Maintenance of natural environment through the preservation of the utility of man-made objects
4. Quality of life is synonymous with the quality of the environment; the context of our life reflects and determines our values towards ourselves and others.

This facet of the student's work will focus on the natural environment of this area. Class periods can be used to establish principles and entire afternoons can be used for field observation and problems.

Sample Art Activities

Introduction to Art Elements and Principles - giving definitions and examples, giving small, quick exercises which demonstrate their various applications. Show Discovery Series (five 16mm films) exhibiting and discussing the design elements and principles.

A. Line Exercise

1. Different line types can produce different expressive effects. Straight vertical lines are rigid, and suggest feelings of boldness and stability; diagonal lines are exciting and express movement. Curved lines suggest still another form of expression. Combinations of these lines can express complex feelings. Create several (define) abstract line patterns expressing the qualities (not things) felt in selected nouns, adjectives and verbs. The expression should lie not in the description of objects but within the nature of the line.
2. Class critique

B. Shape and Value

1. Shapes with contrasting value are much more dominant in a pattern than those which are defined with a linear border only. Such value shapes, if large, tend to unify several smaller linear shapes. Make an outline drawing from a section of complex subject matter such as a piece of machinery. Using any shading medium, create several large tone shapes by combining a number of the smaller

outlined forms. The lines of the smaller shapes should be left light against the dark background. Against the light background the smaller shapes should be drawn in with dark lines. Positive shapes may be dark against a light background, or this value relationship may be reversed in some parts of the composition. The general purpose is to simplify the basic light-and-dark pattern without losing any of the natural detail.

2. Class critique

C. Form

1. The artist may organize the space around and within a main mass by cutting into it or by building it outward. Cut five or six blocks of varying sizes and proportions from soft white pine. Cut smaller blocks from within the larger blocks. The second step will leave blocks which now contain negative shapes. Assemble any number of the blocks by gluing them together. Work for variety in inward-outward movement.

2. Class critique

D. Refer to history sample activity - the making of a map

Assistance here to insure artistic development as the informative aspects develop.

1. Application of design elements

Line

Color

Shape

Texture

Value

2. Invention of Symbols

Program Evaluation

The program evaluation will be performed by an outside organization or persons familiar with interdisciplinary studies programs.

Information and input

1. Faculty members
   A. Course goals and objectives and activities
   B. Samples of activity or project results
2. Students
   A. Course evaluation forms prepared by persons performing program evaluation
   B. Person-to-person interviews

Resource Charts

Continued →

UNIT	HISTORY - SOCIAL SCIENCE	ENGLISH
OAK PARK	films - "As Time Goes By" "16 in Webster Grove" Books and articles and speakers from village groups and agencies "Louis Sullivan" - M.M. Newman	"Raisen in the Sun" - Hainsby The Jungle - Sinclair Do Patent Leather Shoes Reflect Up?- Powers Little Old Oak Park - Cook Native Son - Wright
CHICAGO 1890's	Altgeld's America - Ginger "The Immigrants" - film "Packing Town" - film Twenty Years at Hull House - Addams	The Pit - Norris "Black Migration" - tape by A. Strickland
UTOPIA - PAST	"Athens - Golden Age of Greece" - film "The Importance of Being Amish" - W. Berns A Walden Two Experiment - Kuscade	Walden - Thoreau Walden Two - B.F. Skinner The Republic - Plato
UTOPIA - FUTURE	Utopia is an Island - Ford Statement by Pope John 23rd	1984 - Orwell One Day: The Life of Ivan Denisovich - Solzhenitsyn Earth Abides - George Stewart
WOMEN IN SOCIETY		The Good Earth - Buch Nectar in a Sieve - Markanlayer "A Doll's House" - Ibsen
DEATH	The American Way of Death - Mitford Gramp - Carlos Death of Man - Saneidman	Our Town - Wilder Oedipus - Sophocles "On the Waterfront" - film
WHAT PEOPLE BELIEVE	short readings and several speakers representing their personal beliefs. (combined)	
MAN AND THE STATE	Gulagarchipelago - Solschenitsyn "Sergeant York" - film The Bridge at Andan - Michener "Galileo" - film My Lai 4 - Hersh	Lord of the Flies - Golding "Farenheit 451" - film "A Man for All Seasons" - Bolt "Antigone"

Resource Chart

EARTH SCIENCE	ART
Investigating Your Environment - by Regents of the University of Colorado, Addison-Wesley Pub.Co.	Art Discovery Series - film The Index of American Design - Christensen, E.O. MacMillan, New York, 1959. Guide to Frank Llyod Wright and Prairie School Architecture in Oak Park
Energy-Environment Mini-Unit Guide - National Science Teacher Association	Town Planning - International Film Bureau Inc. McCoubrey, J.N. American Art...1700-1960, Sources and Documents, Prentice Hall, Engle Cliffs, N.J. 1965. Rosmussen, Experiencing Architecture Utilization of same material from other disciplines
Environmental Resource papers - Addison-Wesley Pub. Co.	Tuchman, M. Art and Technology Viking, New York, 1971 Kaprow, A. Assemolales, Environments and Happenings, Abrams, New York, 1966
	Utilization of same material from other disciplines
	Utilization of same material from other disciplines
	Chicago Wall Murals
	Modern Mexican Art; Schmeck, Ebier - University of Minnesota Press

TOPIC	SOCIAL SCIENCE HISTORY	ENGLISH	ENVIRONMENTAL EDUCATION	ART
OAK PARK	Focus on identifying local resources; land use concepts and field work. The emphasis is on "looking again" at the familiar and learning to contribute to a group effort.	Memoir as literature. Little Oak Park start study of Chicago literature. Native Son The Jungle Do Patent Leather Shoes Reflect Up?	The Ecosystem Concept Adaptation Endangered Species Basic Earth Forms	I. Concepts, Facts, or Generalizations to be Learned A. Art Elements 1. Line 2. Shape 3. Value 4. Form 5. Texture 6. Color B. Art Principles 1. Balance 2. Movement 3. Direction 4. Repetition 5. Space C. Perceiving 1. To develop sensory awareness and experience through sight, taste, smell, hearing. 2. To understand that perception itself is a progress of integration and that the senses must be related to one another in order to build a coherent view of man as he relates to himself and his world. D. Conceiving 1. Both visually and universally 2. On a two-,three-,and four-dimensional level E. Understanding 1. Self, peer group and society through the arts 2. The individual's innate need for self- and group-expressions -- to communicate his thoughts, feelings and emotions to other people. 3. The activity of observation -- to record his sense impressions--to clarify his conceptual knowledge to
CHICAGO - 1890's (compare to 1970's)	Outline - A. Early Chicago to 1870 B. The Fire C. Rise of Great Fortunes D. Life - especially as presented - Altgeld's America Field trips, surveys, maps, etc.	↓	↓	
UTOPIA - PAST	The dreams of the perfect world - the study of man as a flawed creation. Look at 18th and 19th Century reform and utopian movements.	Resources include - Utopia - Thomas More 1984 - Orwell and speculative literature selections	Population studies	
UTOPIA - FUTURE	Modern communes Religious and philosophical movements Nostalgia and thrills "Westworld" V. "Planet of the Apes"	↓	Noise	

build up his memory, to construct things which aid his practical activity.

4. Appreciation--the response of the person to other people's modes of expression

F. Manipulating
tools, materials, techniques

G. Creating
the communication of an idea non-verbally

II. Skills Performance to be Developed

A. Hand eye coordination through line

B. Sensory exploration through wet and dry forming

C. Color exploration as light and pigment

D. Awareness of texture and pattern

E. Body awareness through exploration of movement and space

F. Understanding of modern media through film, photo, V.T.R., and multi-media

III. Developmental Values to be Acquired

A. Awareness of life of the creative mind and creative process

1. How man's inner world is expressed to his outer world

2. How the two interrelate

B. To be compassionate as well as intelligent

C. To attempt to improve the balance between materialistic values and ethical values by becoming involved in knowledge and experiences which can help develop a social conscience

Urban America:

An Interdisciplinary Program Model

for St. Gregory High School

Rationale

1. The interdisciplinary program will broaden already existing concepts of teaching and learning in Art and Literature due to the integration of teaching skills and capabilities.

2. Because of this enlarged approach to the interdisciplinary program important community resources and various specialists will be integrated into the program's activity curriculum.

3. Because the interdisciplinary approach investigates concepts within and among above mentioned subject matters, integration of performance, appreciation and knowledge will arise for the student from "Knowing" through experiencing.

4. Formation of new content courses would not be necessary since courses already exist independently within the schools curriculum - thus no new programs would have to be developed in formulating the interdisciplinary program.

5. Through the interdisciplinary program which will strongly implement activities such as individual projects, group projects, interviews, oral reports, etc., the student will develop a better understanding of the content material studied through experiential learning and reliance on one another, thus promoting personal growth.

6. While participating in this program a student will always be able to confer with more than one faculty member for answers to questions

and for guidance.

7. The program will be designed to facilitate learning among the varied levels and learning capabilities of the students.

8. Because our student body is drawn from multi-ethnic and multi-cultural backgrounds the participating teachers in the program will have the unique opportunity to draw from these resources to their fullest.

9. Since two (or three?) content courses will be dealt with over a larger time block, students will experience more continuity in terms of teacher-student relationships and material covered.

Goals

Through a related study of art, history and English the students will attain a clearer understanding of the correlation of these subject areas and participate in a more meaningful experience.

To enable students to gain better insight into art, history and literature as a reflection of cultural influences, characteristics of people and their philosophies.

The interdisciplinary program will foster group process among students as well as faculty members which in turn will promote the following:

a. The student will become more sensitive to his peers' needs as well as to his dependency on his peers.
b. Needs will be met between students because of their diverse capabilities and talents.
c. Students will learn to work for a unified goal.

The 60's in Urban America

I. Social Comment (Artist as commentator on his environment)

A. Youth

1. music

2. drugs

3. violence

II. Media -- how it's been used for political and artistic expression

A. Newspapers - magazines

B. Film

C. Billboards

D. Posters

III. Establishment - middle class

A. Racial conflict

B. Generation gap

C. Women's Movement

Sample Activities - The 60's in Urban America

I. Social Comment

Teacher Objectives: To discuss youths' social comment through music, drugs and violence during the 60's in Urban America.

Student Objectives: Identify, discuss and discern how drugs, music and violence were a key social comment of youth in Urban America in the 60's

Activities

Music

1. Listen to the music of Dylan, Joan Baez and the Beatles.
2. Develop personal interpretation of one song in the form of a drawing.
3. Discuss album covers:
   - Dylans Greatest Hits, Columbia
   - Joan Baez, Vanguard
   - Sgt. Peppers Lonely Hearts Club Band, Beatles
4. After discussing the elements of an album theme, design album covers.
5. Design costumes and sets for skits that will be performed from Big Day on Candy's Mountain
6. View Yellow Submarine and Monterey Pop
7. Students will develop their own lyrics relating to an historical event in the 60's.
8. Compare comics - Superman, Batman, Captain America with satiric magazines such as Mad and National Lampoon.

Examine the cartoon as an art form, a cartoon for divergent social comment and how each counter-culture deals with drugs.

9. Create a cartoon dealing with the subject of drugs.
10. Read accounts of the same drug related story in two different newspapers: 1. Metropolitan daily
    2. Underground news

    Role play these incidents and afterwards discuss the incongruity.
11. Read and discuss Go Ask Alice.

Violence

12. View slides of statements made on violence i.e., graffitti, posters (Kent-State, Kennedy assassination (Warhol), Watts, Chicago Riots), and underground media.
13. Read Butterfly Revolution, Butler. Discuss why young people decide to stage a revolution, what goes wrong, and why certain individuals or outsiders are treated as scapegoates.
14. Stage the scenes of confrontation of different forces. Students will role play a revolutionary, and another opposing force.
15. Design a poster appropriate to his or hier character's personal biewpoint to be carried on "the march."
16. View Give Me Shelter (Rolling Stones) and Woodstock. Compare the violent aspects of one film to the non-violent elements of the other. Discuss.

II. Media

Teacher Objectives: To discuss events in Urban America as they were presented through the media, how the media dealt with the climate of the country and more specifically what was happening in the environment during the 60's.

Student Objective: To identify the forces that influence change and understand how the media played a major role in affecting the lives of those exposed to it.

Newspapers

1. Examine the threat to a democratic society posed by propaganda. View films: Propaganda Techniques, War for Men's Minds and Truimph of the Will.
2. Give each student a caricature depicting a historical event in the 60's. Have student write a story dealing with the content of the caricature. Stories will be collected and redistributed to different students who in turn will be divided into small groups to discuss any incongruity between "original" caricature and stories.
3. A. Read selections from Division Street America, Studs Terkel. Discuss components of life for cross-sections of Americans during the sixties. Choose recurrent theme and in groups develop video-tape scripts with a story line.

   B. Design costumes, make-up and sets to be used in production.

   C. Hold short Saturday morning film festivals offering community members an opportunity to to screen and comment on student expressions

of the 60's in Urban America

4. Discuss Rebel Filmmakers. Investigate their attempt to find more creative ways to express deeper truths through film.
   Read Sarris' Interviews with Film Directors (Sections on Orson Wells, Ingmar Bergman).
   Read Filmmakers Co-operative Catalog #4 p- 151-158 that describes Andy Warhols' philosophy.
5. Create a film on the mundane aspects of society.

Billboards

6. Invite a guest speaker from a major advertising company. Have him speak about the elements of designing a billboard.
7. As a resource use magazines of 60's to develop a Billboard that sells a current product to the population of the sixties tying in various propaganda techniques.
8. Take one product and develop a billboard to be used in various ethnic neighborhoods- Afro-American, Latino, White Appalacian, Upper Class Suburban, etc. Discuss differences and similarities.
9. View slides of Rosenquists' billboards. Discuss how the artist used the billboard as an art form.

Posters

10. View slides of posters. Trace development of the use of posters
    a. Political
       1. campaign
       2. social comment

b. military
c. performing arts
d. advertising

11. Design a poster advertising a walking field trip through each students' neighborhood, concentrating on strong slogan and graphics.

III. Establishment - - Middle Class

Teacher Objectives: To present the establishements commonly accepted views and beliefs through art and literature and those that were in conflict with them.

Student Objectives: The student will identify American art and literature as a reflection of American life and ideals through literature and artistic sources. The student will be able to identify changes in traditional thought.

Activities

Generation Gap

1. Read Catcher in the Rye, Salinger. View film David and Lisa and consider how main characters withdrew from society. Compare their actions to Holden Caulfield of Catcher in the Rye.
2. After discussing several selections from American Negro Poetry concentrating on the hopes and fears of the black people and the spirit with which they met the problems posed by prejudice and equality, view the film A Raisin in the Sun. Correlate poetic themes from film.

3. Choose an ethnic poem and illustrate its sensory images.

American Dream

4. Have students follow scripts as they listen to a recording of Death of a Salesman.
5. Create a collage. - One group of students will explore the general theme of success in terms of the establishment while another group will explore a contemporary theme of success in relationship to themselves, their identity.

Woman's Movement

6. Listen to and discuss I am Woman, Helen Reddy.
7. Discuss woman's position in the past as compared to present.
   a. appearance
   b. education
   c. occupation
8. Photograph women in their many roles, writing a short poem to accompany each photograph.

Approach to Evaluation

1. Maintaining a collection of group efforts and/or projects for display to other students, administrators, other faculty members and students.
2. Video-taping of as many significant learning experiences as possible to be available for any interested educators.
3. Ask students to give subjective criticisms on a periodic basis, commenting on the program as it exists.
4. Ask administrators and teachers to participate in class sessions providing feedback in the form of replying to questions and allowing for personal conferences with interdisciplinary faculty.

5. Plan parent conferences to discuss individual students involvement in the Interdisciplinary Program. Note differences in student attitudes toward school and student involvement - more, less?
6. Ask other teachers who aren't involved in the program if they would be interested in participating in a more expanded interdisciplinary program or perhaps share some of their resources for a few days.
7. Ask non-participating teachers if the interdisciplinary program helped or hindered their teaching.

Schedule of Implementation

Major Problems

1. Scheduling students into larger time blocks when current time blocks of fifty minutes exist. This problem could be alleviated if students were hand scheduled rather than computer scheduled.
2. Extended time period will be required for joint meetings and field trips. Two consecutive fifty minute periods will be required to enable teachers to meet separately or jointly with their groups.
3. If possible it would be advised to have the Interdisciplinary Program taught on at least two different student learning ability levels.
4. Although the program is flexible, it would be advised by this committee that only juniors and seniors be qualified to participate in this program.
5. There are positive and negative aspects of indivudual grading as opposed to one grade per content area. The decision regarding this will be discussed at a later time.

Resources

There is no need for additional space to implement the Interdisciplinary Program at St. Gregory.

The following materials will be essential:

2 - 8mm cameras
2 - Super 8 mm cameras
1 - Dual 8 projector
4 - SLR Cameras
15 - Less expensive cameras
Film supply
2 - Tape recorders
Tape supply
6 - video tapes
2 - Kodak Carosel Projectors
Misc., i.e. slides, AV equipment, guest speaker fund, reference books.

APPENDICES

History 151. An Historical Introduction to Urban America
(Specific plans for course activities)

"Adolescent Alienation and Social Policy" by Edward Wynne
(Article Reprint)

History 151 - A Historical Introduction to Urban America

First Week: Reading the Cityscape

I. The Urban Plan

A. Street Patterns

1. Straight (and right angles)

2. Curved

3. Irregular

B. Open Spaces

1. Parks

2. Plazas

3. Gardens and Patios

4. Waterfronts

C. Districts

1. Central Business District

2. Residential

3. Commercial

4. Industrial

5. Recreational

6. Educational

7. Governmental

D. Vistas and Skyline

II. Streets

A. Boundaries

1. Curbs

2. Lanes

3. Levels

4. Lawns and Plantings

5. Fences

6. Walls

7. Steps, Ramps, and Platforms

B. Pavements

1. Materials

2. Designs

3. Textures

4. Color

5. Messages and Markers

6. Manholes, Grates, Drains, and Covers

C. Street Furniture

1. Lighting Fixtures

2. Benches

3. Signs and Symbols

4. Small Buildings: Kiosks, Bus Shelters, Telephone Booths, Newspaper Stands, Vendors' Booths, Comfort Stations

5. Sidewalk Cafes

6. Drinking Fountains

7. Clocks

8. Waste Baskets and Salt Boxes

9. Plant Containers

10. Festival Furnishings

11. Traffic Indicators and Control Devices

12. Safety Bollasters

13. Formal Art and Sculpture; landmarks

14. Mail Boxes

D. Water Containers

1. Pools

2. Fountains

3. Streams

4. Waterfalls

5. Water Sculpture

E. Natural Features

1. Rocks

2. Trees

3. Hedges and Shrubs

4. Flowers

5. Grass

6. Groundcovers

F. Bridges and Elevated Structures

III. Buildings

A. Facades

1. Symmetrical

2. Irregular

3. Base

4. Edges

5. Top (Cornices)

6. Proportion

B. Entrances

1. Doors

2. Embellishments

3. Porticos

4. Awnings

C. Windows

1. Fenestration (arrangement)

2. Embellishment

3. Light and/or Ventilation

D. Walls

1. Materials

2. Decoration

3. Murals and Signs

IV. A Working Vocabulary for Reading the Cityscape

A. Space

1. Absence of buildings creates the urban form

2. Absence of buildings provides space for transportation and urban amenities

B. Scale

1. Relationship to a person

2. Relationship to the total environment

3. Relationship to nature (trees and plants)

4. Intimate, urban, monumental

C. Color and Light

1. Daylight and nighttime

2. Seasonal changes

3. Platina

D. Texture

1. Materials

2. Grain

E. Pattern (windows, stories, stairways, roofs, fences, materials, streets)

F. Variety and Diversity

G. Choreography

1. Form and flow

2. Nodes of activity

3. Pathways

4. Intrusions

5. Role of Water

I. The Ethnic Neighborhood

(Adams Street and DesPlaines Avenue; and South along Halsted Street)

The area immediately west of the Loop is devoted to warehouses, printing establishments, and small factories. Interspersed in this manufacturing area are remnants of the former ethnic neighborhoods which once crowded close to the downtown area.

A. Hull House (800 South Halsted Street, Architect Unknown, 1856)

The Hull House, of course, became famous in 1889 when Jane Addams started her settlement work here. However, the Hull House which has been rebuilt is not the complex of buildings that housed the work of Jane Addams and her associates about the turn of the century. To gain the flavor of this atmosphere, one must step inside to look at the pictures in the little museum. The Hull House as it stands today reproduces the country estate on the edge of the city which Charles Hull built in 1856. It marked, at the time, the end of the city and the beginning of the country. Thus, we have walked across the old city of the 1850's.

The formal symmetry of the building, its use of classical details, the rounded arches of its windows, and its plainness put it into the same general period as Saint Patrick's Church. Note that the lantern on the top of the building could be used for sighting incoming ships on the lake.

If you stand on the porch of the Hull House and look immediately to east, you will see a red brick building which houses the Chicago Fire

Academy and marks the site of Mrs. O'Leary's barn, the point of origin for the Great Chicago Fire of 1871. Almost all of Chicago north and east of this point burned to the ground.

B. Saint Patrick's Church (718 West Adams, Architect Unknown, 1854)

About a block east of the church are the western most limits of the area burned out by the Chicago Fire. As a result, some of the buildings are prefire buildings, including the celebrated Saint Patrick's Church. This edifice served a large Irish community for many years. It was designed in the Norman or Romanesque style which emphasized rounded arches, broad walls, a plain appearance, and somber interiors. The architect alleviated these features by the addition of two interesting towers and a large skylight over the altar area. The towers stand for the ecumenical reach of the church: representing both the Eastern or Greek design on the north and Western or Roman heritage on the south. The building is constructed of native materials, the limestone for the foundation having been quarried nearby in Joliet and the bricks are of local manufacture.

Inside the church, note the ethnic heritage in the stained glass windows on the sides of the church. The designs and inscriptions are in Gallic, not Latin or English. The stained glass windows over the entrance are the result of a redecoration of the church about the turn of the century. Fortunately, the artist worked under the influence of Frank Lloyd Wright and produced windows of exceptional quality. Also note the effectiveness of the skylight in lighting the chancel area and providing a welcome contrast to the dark interior.

A brief discussion of the Romanesque revival churches in America

and Saint Patrick's in particular is found in American Architecture Since 1780 by Marcus Whiffen (Cambridge, Mass.: M.I.T. Press, 1969), pp. 61-67.

II. Riverside Development

(Adams Street and the Chicago River)

If you stand on the Adams Street bridge and look at the buildings around you, you will see that a noticeable change has occurred in regard to the river. Some of the older buildings looked upon it as little more than an alley or an open sewer. As a result, they turned their backs to the river and faced the other way. The Kemper Insurance Building, the old Civic Opera House built by Samuel Insel in 1929, is a notable example of this. The building directly across the river from the Opera House, however, Holabird and Root's 1928 Daily News Building, now called Riverside Plaza, tended to take a more positive attitude toward the river, approaching it with a series of decks and plazas. It still, however, stood over the railroad tracks much above the sights and smells of the river. A much different approach can be seen in several of the recent buildings along the river. They now open marinas and glass restaurants right on the water's edge. Indeed, the whole riverfront area has become, along with Wacker Drive, a focus for new building in Chicago.

A. Gateway Center (10 South Riverside Plaza and Surrounding Buildings, Skidmore, Owings, and Merrill, 1969)

The offices on the west bank of the river are only part of a proposed comprehensive development which will change the entire area into a complex of buildings and plazas. In each case, the designs reflect the tenets of the second Chicago school of architecture. These

buildings are all built on air rights over railroad tracks leading into Union Station. They represent what can be done with the space wasted by railroad yards.

B. Union Station (210 South Canal Street, Graham, Anderson, Probst, and White, 1925)

Only half of Union Station is still standing. The former train concourse was replaced by one of the structures in Gateway Center. You may enter Union Station through this building and note the business-like way in which the commuters are channeled through various stores and shops on their way to the trains. Very little space is "wasted" on providing an elegant setting for waiting around. To catch a glimpse of the station of former days, one must walk underneath Canal Street to the old section of the building, which holds the waiting room of the 1920's, an enormous reproduction of a Roman bath. The waiting room is gigantic in scale, six stories high and covers an entire city block. Stand next to one of the decorative lamps to get some idea of the opulence and richness of the past railroad era.

III. "The Architecture of Attraction"

(Wacker Drive and Monroe Street)

Buildings do more than enclose interior spaces. They advertise the spirit of their builders. They present one's appearance to the public. Businessmen have long realized this and have used buildings to build public images for their companies. Two notable examples of this are the Hartford Building and the U.S. Gypsum Building which face each other across Wacker Drive.

A. Hartford Plaza Building (100 South Wacker Drive, Skidmore, Owings and Merrill, 1961)

No other building in Chicago expresses its skeleton frame so well. The glass curtain wall is set back into the building to reveal the reinforced concrete frame. The overhang does serve as a sunshade and creates a forceful impression on the passerby. Note how the horizontal members of the concrete frame are slightly curved on the underside to enliven the design. This is a solid, no nonsense, business-like building, avoiding frills and fads in favor of solid work and long-term value. It does, however, waste considerable space and, in its way, is a form of conspicuous consumption. The viewer can figure out for himself how much rent is lost by not moving the skin of the building out to the edge of the frame. A low factor would be $10 per square foot per year.

B. U.S. Gypsum Building (101 South Wacker Drive, Perkins and Will Partnership, 1961)

Although it was built in the same year as the Hartford Plaza Building, the U.S. Gypsum Building takes an opposite approach. Instead of presenting a sober business-like appearance, the structure flaunts its originality and its luxury in a way that some may find ostentatious. First of all, it is built off the axis; instead of facing parallel to the street, it is turned on a 45 degree angle. The only other major building in Chicago to call attention to itself in this manner is the Wrigley Building on Michigan Avenue. Also note how the Gypsum Building uses a variety of forms and materials to create a gay, sweeping effect. It is said that the shape of the building represents the Gypsum crystal itself!

IV. "The Architecture of Threat"

(Wacker Drive and Adams Street)

Finis Farr uses the description, "Architecture of Threat," to describe the Hancock Building, which, he contends, destroyed a civilized neighborhood in 1968. The term could be used to describe any of Chicago's megastructures: the Hancock, Standard Oil, First National Bank, or Sears Tower. This corner provides a close-up look of the towering giant.

A. Sears Tower (Wacker Drive and Adams Street, Skidmore, Owings, and Merrill, 1974)

With the completion of the Sears Tower, Chicago once again housed the world's tallest building. Its designer, Bruce Graham, has described the structure as:

"an industrial unit---everything being prefabricated for assembly on the site, except the concrete. People think there should be Doric columns, because the industrial unit isn't human. I think Doric columns are inhuman. They don't belong to the American people. They were built for temples the Greeks never lived in.

There is a romantic idea which prevents the proper attitude towards building a city. I think the Sears Building is one of a series that demonstrates the capability for prefab units for size and the kind of environment people are excited about."

In reply, humanists might well recall the words of Lewis Mumford in Sticks and Stones: A Study of American Architecture and Civilization (1955 ed.), 176:

"A building that one can not readily see, a building that reduces the passerby to a mere mote, whirled and buffeted by the winds of traffic,

a building that has no accomodating grace or perfection in its interior furnishings beyond its excellent lavatories--in what sense is such a building a great work of architecture, or how can the mere manner of its construction create a great style?"

Before passing judgement on the Sears Tower one should note that the building takes up only about one half of its site. In other words, the towering height has made possible more open space below. Also, the vast lobby houses an intriguing collection of sculpture by Alexander Calder. A visit to the observation deck on the 103rd floor will provide a convenient summary of the entire walk along with magnificent vistas of the cityscope.

The tower is really nine separate buildings fused together. Two of them are 50 stories tall, two more are 66 stories tall, and three more are 90 stories tall, the remainder pushed its 110 stories to the full height of 1,450 feet. In other words, the building is really a combination of modular units of various heights glued together to form a single

Second Week: "The Rise of the Skyscraper"

A. Pre-Fire Buildings (to 1871)

B. "Victorian" Architecture (mainly in the 1870's)

C. The First Chicago School (early skyscrapers, 1880-1915)

D. Columbian Exposition Classical (1892-1920's)

E. Skyscrapers Dressed in Historical Styles (especially in the early 1920's)

F. "Modern" Architecture (late 1920's and 1930's)

G. Second Chicago School (1950's and 1960's)

H. Megastructures of the 1970's

Third Week: Core - "Chicago Architecture: A Walking Tour"

I. What is Chicago Architecture?

(Michigan Avenue and Monroe Street)

This corner is a good place to begin looking at the city's buildings because it demonstrates so well what is meant by the Chicago School of Architecture.

A. The Art Institute of Chicago (Center Section, Shepley Rutan, and Coolidge, 1892)

Built in conjunction with the Columbian Exposition, it reflected traditional architectural taste--in this case a French Renaissance style. The design came from the Boston architectural firm which also planned the Library of Congress. Other buildings by this firm are the Chicago Public Library (1897) and the original Quadrangle of the University of Chicago (1890).

B. Gage Group Buildings (18-28 South Michigan Avenue, Holabird and Roche, 1898)

Three separate buildings: the Gage, the Edson Keith, and the Ascher, designed as a group, were originally eight, seven, and six stories high. The ornamentation of the Gage Building was supplied by Louis Sullivan before the top four stories were added in 1902. With the increased height, the decoration was simply extended. The two smaller buildings exhibit fine examples of Chicago windows, that is, large central windows for light flanked by smaller windows for ventilation. The excellent proportions result from the balance between the vertical thrust of the piers and the horizontal bands of windows. In sum,

these buildings gather together many of the leading elements of Chicago architecture: plain lines, the imaginative use of ornament, the grouping of several buildings as a whole, flexibility in design, and the practicality of well-lighted interiors.

The buildings occupy the site of the former Chicago Fire Cyclorama, an amusement hall exhibiting a large circular painting of the Great Fire, complete with staging, lighting, and sound effects. It attracted 150,000 people each year in the 1890's.

II. Planning the Cityscape

(Michigan Avenue and Congress Street)

To gain a sense of the importance of this corner, consult the map of Burnham Plan. Michigan Avenue forms the city's major north-south thorofare and establishes the city's facade against the lake. Congress Street was to be the east-west axis for the city, forming a grand entrance at Grant Park, leading through an imposing downtown section, and culminating in a grand civic center at Chicago Circle. Note that the planners have created a heroic setting for the Michigan Avenue portal by the placement of Buckingham Fountain (1927) and the assortment of plantings and monuments grouped around the two large equestrian statues of American Indians by the Yugoslavian sculptor, Ivan Mestrovic. In viewing this scene, it would be helpful to refer to the bird's-eye drawing from Rand, McNally's 1898 guidebook to Chicago.

A. Studebaker Building (now the Fine Arts Building, 410 South Michigan, S.S. Beman, 1884)

One of the oldest buildings in the Loop area and for many years a focus of Chicago's cultural activities. The building was originally a manu-

facturing plant and display salon for the carriages of the Studebaker Company, the celebrated South Bend wagon manufacturer. The first four floors displayed a selection of hundreds of carriages, while their manufacturer occupied the upper floors.

In the exterior of the building the architect attempted to orchestrate a variety of forms and materials, but he did not entirely succeed. The two large pillars were claimed to be the largest such shafts in the country in 1884, but they seem to break up the rhythm of the facade and to call attention to themselves. Also, the corners appear much too narrow and weak for a masonry building and the location of the entrances on the sides seem to pull the building outwards. Note how each of these flaws disappears in the Auditorium building next door, which obviously owes a great deal to its neighbor. The Studebaker Building originally was surmounted by five domes which have since been removed.

B. The Auditorium (430 South Michigan Avenue, Adler and Sullivan, 1889)

A masterpiece which celebrates the aesthetic genius of Sullivan, the engineering talents of Adler, and the business acumen of its promoter, Ferdinand W. Peck. At the time of its construction, the Auditorium was a gigantic structure, one of the largest and tallest buildings in the world, "the chief architectural spectacle in Chicago." Its enormous size was dictated by Peck's idea of combining a theater (then the largest in the world seating up to eight thousand people) with an office building (136 offices and four stores) and a first-class hotel (to take advantage of the view of the park and the lake). The bulk of the structure and its marshy site posed enormous engineering problems that were overcome only by heroic engineering feats. Most of the

techniques utilized, however, were very costly and not entirely satisfactory. The exterior walls which support the entire building rest upon spred footings. In other words, the building is not a skyscraper and is not anchored in the earth. It is a floating masonry ark!

No expense was spared in the decoration of the hotel or the theater. Sullivan's masterful use of arches, electric lighting, gold leaf, decorative motifs, and glass mosaics, is matched by the theater's nearly perfect acoustics and sightlines. However, t chief accolade is the building's continued servicability as a theater and a university. The exterior, with its Romanesque style, its balanced proportions, its magnificent entrances, and its imposing tower provides an overall impression of solid quality.

The Republican National Convention met in the partially completed building in June, 1888, and its nominee, now President Benjamin Harrison, dedicated the completed structure over a year later. The famous tower housed Louis Sullivan's architectural offices, a public observatory (25 cents), and a station of the U.S. Signal Service. See Mayer and Wade, page 130, for an early photograph indicating how the tower dominated Chicago's skyline.

C. The Auditorium Annex (504 S. Michigan, Clinton J. Warren, 1893)

As an extension to the Auditorium Hotel, the annex was connected to the main building by a tunnel, reproduced the general character of the original building's exterior, and continued the luxurious interior setting. However, the weight of the Annex is carried on a steel frame rather than on masonry walls. This permits a greater window area and more openness at the street level. The columns of projecting windows

(oriels) are a mark of the Chicago School of Architecture.

D. Blackstone Hotel (636 S. Michigan Avenue, Marshall and Fox, 1910)

This building broke the even height of the facade set by the Studebaker Building. Because it is supported by casons, a 22-story structure could be erected. It then shared honors with the LaSalle Hotel as the world's tallest building. Its design in a French Renaissance style won a gold medal but left the building out of the Chicago School with its preference for Romanesque forms and inventive styles. See Mayer and Wade, page 218, for an imposing view of the skyscraper taken before the construction of the Conrad Hilton Hotel (1927) which now dominates the scene.

III. Flexibility of an Urban Design

(Congress Street and State Street)

A. The Grand Entrance and the Automobile

The original plan for the Congress Street portal did not allow enough space for a major automobile highway. Therefore the buildings along the street had to be removed to accomodate the expressway. East of State Street, however, the structures were too important to destroy. A compromise was effected by locating the sidewalks inside of the buildings. The street is still too narrow, as many motorists can testify but the grand entrance envisioned by Chicago's planners at the turn of the century has been preserved.

B. Leiter Stores Building II (now Sears Roebuck Store, 403 South State Street, William LeBaron Jenney, 1891)

Acclaimed in its day as "the largest retail establishment in the world," the building is today celebrated for its design. It originally housed Siegel, Cooper, and Company, "the big store." (See Mayer and Wade,

p. 225). Shortly thereafter the building was acquired by Levi Leiter, a pioneer Chicago merchant, partner with Marshall Field, and patron of innovative buildings. The first Leiter building at Monroe and Wells Streets was a prototype of the skyscraper, supported by a cast iron framework. William LeBaron Jenney, the same architect, substituted steel for iron, and extended the same idea in a structure that encompassed a whole city block in this second Leiter Building. It reached only eight stories high because it was built on the old spred footing type of foundation. Caissons were added in 1940 just before the construction of the State Street subway.

The design of the building is notable in two respects: the skeletal superstructure created wide open interiors which could be adapted to any floor plan. Secondly, the plain, straight-forward exterior dissolved the walls into rows of large windows and supporting columns. The appearance of the building is so simple and direct that most Chicagoans pass by without notice.

Leiter's idea, however, has caught on. He divided the vast building into various departments and created an indoor shopping center. Two thousand people worked in 65 different stores, including a bank, a restaurant, a telegraph station, medical offices, a barbershop, a hair dresser, and an employment bureau. This tradition is continued today, although under one ownership, by the world's largest retailer, Sears, Roebuck, and Company.

State Street, of course, is the home of Chicago's great department stores. It should be noted that these large commercial establishments are housed in celebrated buildings designed especially for the purpose. The Leiter Building is only one of several notable examples. William

LeBaron Jenney also designed the Fair Store which now houses the Montgomery Ward establishment at Adams and State Streets. It was built in the same year as the Leiter Stores Building, even surpassing that building in terms of total floor area. The Fair Store has seen extensive remodeling over the years, adding stories on top, a basement beneath, and undergoing an extensive face-lifting in 1963. Architecturally, the most famous of Chicago's department stores is the former Schlesinger and Mayer Building, today the celebrated Carson, Pirie, Scott Store. It was designed by Louis Sullivan, and the first section was built in 1899. Sullivan's design was continued in later additions to the store in 1904, 1906, and 1960. An engaging discussion listing the many merits of the Carson, Pirie, Scott Store can be found in Carl Condit's study.

Another notable retail establishment is Marshall Field and Company which is housed on State Street in two separate buildings erected by Daniel H. Burnham in 1892 and 1904. Both of these monumental buildings are notable for their interior courts surmounted by sky lights at the top.

IV. The Nineteenth-Century Skyscraper

(Dearborn Street and Van Buren Street)

This corner affords prime views of four early skyscrapers, each one over two hundred feet tall and among the tallest structures of the day. In 1893 the City Council seriously considered setting 160 feet as the limit for buildings in Chicago. The architects Holabird and Roche worked furiously and in a week's time planned five tall buildings before the Council could pass the legislation. Among these "rush" jobs were the Old Colony Building and the south one-half of the Monadnock.

A. Manhatten Building (431 South Dearborn, William LeBaron Jenney, 1890)

The world's first 16-story building and the first one to have a specially designed system of wind bracing. It was an early pioneer of skeleton construction but steel was not used because of its expense, cast iron and wrought iron being substituted. Jenney was better at engineering than architectural design and the exterior of the building is somewhat confused. The projecting windows increase the interior lighting but detract from the building's exterior appearance. The stories are grouped in a "curious" sequence of seven elevations: one-two-six-one-three-four and one floors respectively. The Rand-McNally Guide noted that "it has shoulders like a grain elevator," and that at the time of its inception and construction "was regarded with awe and fear."

B. Old Colony Building (407 South Dearborn, Holabird and Roche, 1894)

A new-type steel skeleton building with a notable expanse of window area and a comfortable interior arrangement, yet the tower bays at the corners give it some of the solid feeling of the older masonry construction. The building proved too heavy for its spred foundation and caissons had to be installed. It was named the Old Colony Building by its owner, Francis Bartlett of Boston.

C. Monadnock Building (second stage, south half, 52 W. Van Vuren Street, 1893)

Boston investors erected this structure in two parts, the Van Buren Street portion being the later and less distinguished. The building is discussed in the next section. Meanwhile, note the ornate cornice at the top of the building and the elaborate entrance now hidden behind the elevated structure.

D. Fisher Building (343 South Dearborn, Daniel H. Burnham, 1896)

The Fisher Building has a steel frame skeleton and its celebrated Gothic ornamentation does not hide the fact, but seems to emphasize its light and airy qualities. Because of the building's heights, spred foundations were supplemented by 25-foot piles. The extensive use of steel enabled the building to be built in record time; the contractor erected the steel for 14 stories in 14 days!

V. Functional Architecture: Old and New

(Jackson Street and Dearborn Street)

The thrust of the Chicago schools of architecture--both old and new, has been simplicity, economy of design, and more building for less cost. Two notable examples of this theme, one from each period, stand on this corner.

A. Monadnock Building (53 West Jackson, north half, Burnham and Root, 1891; south half, Holabird and Roche, 1893)

First, to get the superlative out of the way, the north section is the highest masonry building ever built (although some steel is used in the interior). The walls needed to support the structure are up to six feet thick. The whole complex is really four separate buildings, each one named after a New England mountain by the Boston investors who built the structure. The original two buildings (north half, facing Jackson Street) were built with economy in mind so that all ornamentation was omitted. The result was an expansive sweep of plain brick that has captured the imagination of critics then and since. "An achievement unsurpassed in architectural history," crowed a contemporary authority. Mayer and Wade quote Louis Sullivan's enthusiastic description of "an amazing cliff of brickwork, rising sheer and stark, with a subtlety of line and surface, a direct singleness of purpose, that gives one the thrill of romance. It was the first and last word

of its kind; a great word in its day." (p. 130)

The impression of strength and security captured a roster of leading tenants: railroads, grain corporations, and financial houses. This success induced the investors to add the south half of the building two years later. This time they requested more floor space and ornamentation befitting a high-rent building. Hence the south half of the building by the architectural firm of Holabird and Roche uses some steel and adds an ornamental cornice and entrance. They also squeezed in an extra story, increasing the height to 17 floors. When the elevated tracks blocked the Van Buren Street entrance in 1897, the entire building was called the Monadnock and the front entrance was moved back to Jackson Street.

The problems of such a heavy building were compounded by Chicago's mud. The spred footings of the foundation had to project as much as 11 feet beyond the lot line under the street. Even so, the building was built eight inches high to allow for sinking. During the construction of the Dearborn Street subway in 1940, caissons had to be added for the structure had already sunk a full 20 inches into the mud. To get the restricted feeling of wall-bearing construction, one must walk through the interior and note the series of four buildings, each with its own stairway and elevator cage.

B. Federal Center (both sides of Dearborn from Jackson to Adams Street, Ludwig Mies van der Rohe, 1964)

Going north from the Monadnock Building, one jumps into the contemporary world with the stark geometric forms of the Federal Center, a complex of three buildings grouped around an open plaza. The complex is thought

to be the crowning masterpiece of Mies van der Rohe, the creative genius who sparked the second Chicago School of Architecture of the 1950's and 1960's. The building facing Dearborn is the 27-story U.S. Court House, site of the Chicago 7 conspiracy trial of 1969. The taller building houses federal offices and the low structure is a post office. The relation of these buildings to the plaza and to each other, enhances the quality of the whole, and the geometric patterns and reflected images mark the curtain walls with interest. Note how the tops of the tall buildings seem to merge with the sky, there is no cornice or final story to hold them down or to announce that the building ends. The monumental sculpture, "Flamingo," which dominates the plaza, is by Alexander Calder.

C. The Marquette Building (northwest corner of Dearborn and Adams Streets, Holabird and Roche, 1895)

A fine, mature example of the Chicago School of Architecture. The large windows, the powerful piers, the harmonious proportions, and the interesting textured stone combine to prevent a rich exterior which even the rebuilt cornice cannot efface. The interior arrangement of the structure, roughly following an "E" shape, is most appropriate. The bronze relief at the Dearborn Street entrance introduces the visitor to a lavish interior lobby embellished with portraits and scenes from the French and Indian period of Chicago's history. The Marquette Building along with the Edison Building next door, form an interesting northern wall for the Federal Center Plaza. The Edison Building, originally the home of the Continental National Bank, was built in 1907 by the D.H. Burnham Company.

VI. Temples of Commerce

(LaSalle Street and Jackson Street)

Ever since Samuel Blodgett and James Windrim designed the First Bank of the United States with a Greek Temple for a portico, banks and financial institutions have preferred the grandeur of a classical appearance.

Chicago businessmen are no exception as one can see at the foot of the LaSalle Street canyon, the heart of the city's financial district. The Board of Trade, it is true, shakes off the classical orders and appears in a modern dress. However, it also pays homage to the ancient world with statue of Ceres, goddess of agriculture, on top of the building.

A. The Board of Trade Building (141 West Jackson Boulevard, Holabird and Root (1929)

Although dismissed by today's critics, the Board of Trade is one of the most impressive buildings in Chicago. Professor Siegel omits it from his roster of Chicago's Famous Buildings but it is an important structure for three reasons: (1) It closes off LaSalle Street to form Chicago's most impressive canyon, a memorable vista of the urban landscape. (2) It is a fine example of the streamlined modern architecture of the late 1920's. It and the Field Building at 135 South LaSalle Street are Chicago's equivalent to New York's Rockefeller Center skyscrapers. (3) The function of the Board of Trade with its large trading floor for the grain exchange and its pits for different commodities will always attract visitors seeking the flavor of the city. The bustle and commotion of the traders create a vivid impression of the energy and drive of the urban world. The business-like core of the building creates an appropriate setting for one of Chicago's distinctive functions, "stacker of wheat." Be sure to see the interior

of the building and catch the view from the visitors' gallery.

B. Continental Illinois National Bank (231 South LaSalle Street, Graham, Anderson, Probst, and White, 1923) and the Federal Reserve Bank of Chicago (230 South LaSalle Street, Frost and Granger, 1922)

These two similar structures have complimenting porticoes. The Continental Bank uses the Ionic order in contrast to the Fed's more elaborate Corinthian columns. The elaborate interiors of both banks lend a sense of prosperity and dignity to their functions. The enormous open banking floor of the Continental is one of the city's most impressive rooms.

VII. Defining Urban Space

(LaSalle Street and Adams Street)

This vantage point affords a fine view of the LaSalle Street canyon dominated by the Board of Trade and the statue of Ceres. However, one should focus his attention on the Rookery Building to grasp the cosmopolitan taste of the city and the richness of the urban experience.

A. The Rookery (209 South LaSalle Street, Burnham and Root, 1886) Exterior

First, look at the Rookery Building from outside. Start by approaching the entryway on LaSalle Street and note the designs carved into the portals, especially the pigeons on the top panels. They present the building's name, so-called because it was a favorite gathering place for the downtown pigeons after the Chicago Fire. A water storage tank on this site survived the Chicago Fire and it was used as a temporary city hall after the holocaust. Queen Victoria and other leading Englishmen led a campaign to refurnish the Chicago library, and sent books to the stricken city, which were stored inside the cast iron tank. Apparently, the pigeons congregated on this along with the politicians

and the library patrons. When the present building replaced the old water tower and the temporary structures, its owners retained the nickname of the site.

After feeding the pigeons, cross to the west side of LaSalle Street and look at the building as a whole. Note the forcefulness of the arched entrance with its texture of rough granite. Then note the variety of other materials used in the building: polished granite, limestone, and brick of various types. These materials are worked together in a variety of shapes, styles, and ornaments to create a harmonious whole. It is obviously a solid building, although one does notice the large amounts of space given to windows. The massive corners and the slight projection of features in the center of the building create this feeling of stability.

On the other hand, the building is not overwhelming, but seems to approach one in a cheerful way. Perhaps this is due to the Hindu ornamentation used on top of the building and the way in which the architects have mixed a whole medley of features. As Professor Siegel has noted, the ornamentation in many cases seems to be placed there simply for the spectator's enjoyment.

B. The Rookery (Interior, Remodeled by Frank Lloyd Wright, 1905)

The interior of the building presents a view every bit as interesting as the exterior. One is immediately impressed by the bright open quality of the interior court, decorated in gold and ivory by Frank Lloyd Wright. The glass roof which originally enclosed this central space has now been tarred over to help with the air-conditioning. Originally, the glass opened the courtyard to a flood of natural light

and views of the four alabaster office buildings which surround this central courtyard. It must have been a magnificent setting for the plants and sidewalk cafe which occupied the floor of the arcade. A fine perspective on this site is afforded by the cylindrical stairway which projects into the courtyard from the west wall of the building. Be sure to walk up this staircase several floors and view the interior space defined by the four office buildings.

The Rookery was a multi-purpose structure with a two-level enclosed shopping center at the base and four prestige office buildings above. The location of the elevators and the layout of the service facilities were pioneering efforts, influencing several generations of later buildings. The visitor, however, might be most impressed by the cosmopolitan touch added by Frank Lloyd Wright's oriental design for the light fixtures. Before leaving the building, one may want to visit one of the prestige offices still located in this fine old building, and to read the collection of plagues which grace the main lobby.

Fourth Week: Core - The City From Above:" Notes in Preparation for an L Ride."

Think of a City. What comes to Mind?

I. Openers

A. "The city, then, sets problems of meaning." (Anselm Strauss).

B. "Cities are an immense laboratory of trial and error, failure and success, in city building and city design.... The way to get at what goes on in the seemingly mysterious and perverse behavior of cities is, I think, to look closely, and with as little previous expectations as is possible, at the most ordinary scenes and events, and attempt to see what they mean and whether any threads of principle emerge among them." (Jane Jacobs)

C. "Urban design, architecture, and landscape architecture are inescapable; they are the only art that cannot be avoided." (Martin Meyerson)

II. Purpose

A. "The ultimate purpose of a city in our times is to provide a creative environment for people to live in. By creative I mean a city which has great diversity and thus allows for freedom of choice; one which generates the maximum of interaction between people and their urban surroundings." (Lawrence Halprin)

B. "Nevertheless, many Americans regard ugly cities as an asset. For they produce that tough streak in man that makes him eminently fit to survive in an atmosphere of ruthless competition. According to popular belief, harmonious surroundings are fine for a resort town, but do not go well with the workaday world. Beauty saps the strength of the working man, affects his power of judgement, and leads to

dissoluteness." (Bernard Rudofsky)

III. Satisfaction

A. "The principal psychological satisfaction, of course, is to perceive, somehow, the unity and order that underlies the apparent hurtling disarray of the city--to grasp it as a whole." (Anselm Strauss)

B. "It is worthwile pointing out that athe triumphs of Western architecture are not celebrated in individual buildings...but in the sum total of streets and squares of a town." (Bernard Rudofsky)

C. "Most of the plans are lacking in emotional expression--they fail to realize that the tempermental nervousness whi characterized us as a peopl must find an outlet in variety and not in monotony; that this should be expressed by the following of sweeping roads against dignified approaches; of playfulness and charm against severity; of picturesque effects aginst formal vistas." (William B. Savile, 1916)

D. "The important thing about any given urban world is not that it is rooted in space. Taht is merely what often strikes the eye first.... What is important about a social world is that its members are linked by some sort of shared symbolization, some effective channels of communication." (Anselm Strauss)

IV. The Urban Design

"The purpose of urban design is:

A. "To make the extent of the city comprehensible"

B. "To make the city humane"

C. "To relate urban forms to natural settings"

D. "To weave new centers into the urban fabric"

E. "To complement the monumental with the mundane"

F. "To complement the urban with nature"

G. "To create key focal sites"

H. "And to make the city a harbor of diversity."

(Paul D. Spreiregen)

Fourth Week: Images of the American City

Sculpture and the Contemporary City

I. Sculpture and Urban Spaces

A. "American cities would do well to get more of their sculpture out of the museums and into the streets." (John Buchard)

B. "It makes one remember how completely the city and the museum (closed, protective spaces, controlled environments) have permeated formal American sculpture and directed its"look." The art demands an artificial space, cold, or meditative, in which nothing competes with the objects" (Robert Hughes)

II. Aspiration and Fury

A. Chicago's Picasso

"The artifact is very tall, is made of steel, and looks like different things to different Chicagoans-- to some a horse, to some a bird, to clots a load of old junk, to sophisticates nothing, my dear fellow, just nothing, my dear fellow, just nothing, merely an expression of the creative act. To everybody, however, it represents one aspiration: cultured urbanity, a condition towards which Chicago has been assiduously striving throughout its brief but blistered history."

B. Henry Moore, "Nuclear Energy"--"This one is squat, bronze and burly. It is an alarming bulbous object like an egg, or a helmet, or a hugh bald head, and it seems to heave itself out of the ground organically... In the Chicago context it stands for everything hefty, violent and swaggering in the traditions of the city, gunfight and cattle-yard, railroad king and ethnic fury.

"The two great pieces have never stood face to face but the aspects of Chicago which they seem to symbolize are always clashing, mingling or standing aghast at each other." (James Morris)

III. Gerald Ford and Sandy Calder

A. "Even Gerald Ford now knows about "Sandy" Calder, since the president's home state not long ago saw the installation of an o· standing Calder work in Grand Rapids. The city went so far as to name the downtown square dominated by this spectacular construction after the sculptor. Today, Grand Rapids, with Calder Plaza, joins Boston with Copley Square, as one of the few American cities to elevate a native artist to the eminence usually reserved for trees, generals, and statesmen." (Katharine Kuh)

IV. Parades and Pleasure

A. "Perhaps it takes an American to understand Chicago. And where else would an artist (again Calder) arrive for the dedication of his work, riding at the head of a circus parade? We have at last attained sufficient security to consider art a pleasure rather than a moral obligation." (Katherine Kuh)

B. "For my parade, I want a giraffe and lots of Mice." (Claes Oldenburg)

C. "The pleasing and subtle variations of tone in addition to the flowing patterns of swaying metal rods have an appeal to many senses... It is truly art for the public." (Richard Farrell, Vice President of Standard Oil)

V. Rejection and Rebirth

A. "Workmen in Oakland, California, dismantle a controversial statue, "mother Peace" Tuesday after the work created a furor. Public pressure to remove the art work was so great that City Council members voted

$2,400 to take it down from in front of the county court house, even though a museum offered to take it down for free five months from now." (Chicago Tribune news clipping)

B. Item: The New York City Police Department melted down more than 10,000 illegal hand guns into manhole covers.

Fourth Week: Images of the American City

The Lackawanna Valley by George Inness (1

I. The Painting as a Whole

1. What is the mood created by the picture?
2. Note the colors of the picture. How do the colors help create this mood?
3. Note the composition of the picture. What percentage of the picture is sky, mountains, grass?
4. Does the painting emphasize verticals or horizontals? Why?
5. Note how the band of trees along the river separates the landscape into town and countryside. Is this a conscious statement by the artist? Why?
6. Why is the train located immediately between town and countryside?
7. What time of day does the painting represent? What is the condition of the atmosphere? Write a weather report for this scene. What does this signify? Note the hazy quality of the painting. What is the artist trying to say by emphasizing this hazy quality?

II. Individual Objects in the Painting

1. What is the most conspicuous object in the painting? Compare the size of all the other objects to this one. What is the technical role of this tree in the painting? How does it help give the painting perspective, balance, interest?

2. Note the tree stumps in the pasture area. What impression do they make? Are they new or old stumps? What do they signify?
3. Note the puffs of smoke in the painting. With which objects are they associated? Why? Is the artist making a point with these puffs of smoke? Note their color. Is this smoke good or bad? Why?
4. What function does the boy play in the painting? Note his size compared to other objects. Note his pose. What does it signify? What is he doing? What is his relationship to the train?
5. Note the train. What is the date of the locomotive? Why is white smoke associated with the locomotive? Note the lettering on the tender. What do these letters stand for? What is in the tender? What freight is the train carrying? Note the location of the train: between town and country, crossing a bridge, at the junction of a road and tracks; Going through a pasture area.
6. Note how the road and the tracks blend together. They form two gentle curves which join to form another. What is the technical function of this linear pattern? Does it also have a symbolic meaning?
7. Note that there are cows in the pasture. Are the cows disturbed by the train? Is the locomotive noisy? What is the artist trying to say by this?
8. Note the buildings in the picture. Which are the most prominent buildings? Which ones can you identify? Why do all the buildings seem to blend together with the same colors, shapes, and general location? Which buildings are most prominent in the picture? Do they blend together or are they antagonistic? Is the artist trying to say anything by this?

III. Suggested Activities

1. Write a list of ten adjective which would describe the picture.

2. Write a brief statement about the artist's response to industrialism.
3. Write a brief paragraph or two describing the thoughts running through the boy's mind.
4. Analyze this painting as a representative of a pastoral landscape.
5. Compose a poem to reflect the mood and the message of this painting.
6. Find out about the interesting story of this painting.
7. Write a brief paper on George Inness as an American artist.
8. Visit the Art Institute of Chicago and examine its collection of Inness paintings.
9. Why is Inness an important artist?

Fifth Week: "A Survey of My House"

Building Name_____

1. Location _____

_____

2. Present Owner and/or Occupant

Owner: Name_____

Address_____

_____

Occupant: Name_____

3. Construction

Name of Builder_____

Date of Construction_____

Date and Type of Remodeling_____

_____

4. Description

Exterior Features: Style_____

Materials_____

Color_____

Interior Features: Materials_____

Rooms (Type and Number: Attach a floor plan if possible)

_____

_____

_____

Interesting Details_____

_____

_____

5. History

Previous Uses of the Building or the Building Site.

What people were connected with this structure?

Are the materials availabe that document the historical significance of this structure, such as letters, diaries, account books, or are there materials that document the people who were connected with the building? Please also give locations.

6. Photographs

List of photographs available (Provide ownership and location of the pictures)

(Please attach a current picture of the house, if it is available.)