ABSTRACT
        This document describes the aesthetic education
curriculum developed by the Aesthetic Education Program (AEP) of the
Central Midwestern Regional Educational Lab. Developed for elementary
grades, the curriculum is intended to enhance aesthetic perception,
teach the arts, create a better living environment, promote general
education, and use the arts in general education. It incorporates all
the art forms: dance, film, literature, music, theatre, and visual
arts. Chapters one and two define AEP's concept of aesthetic
education and give specific goals. Chapter three presents 44
instructional units for the six elementary grade levels, giving
content, instructional strategy, concepts, and objectives for each
unit. Written by producing artists, performing artists, scholars,
students, and teachers, these units are designed to complement, not
to replace, currently used art programs. Content includes aesthetics
in relation to: (1) the physical world, (2) arts elements, (3) the
creative process, (4) the artist, (5) the culture, and (6) the
environment. Another chapter presents three case studies involving a
third grade teacher, a fifth/sixth grade teacher, and a music
specialist. Each teacher explains how he integrated the AEP units
into his classroom, adapting them to the proper grade level and the
existing school program. The document concludes with an evaluation
strategy, a list of aesthetic education learning centers, and a
bibliography. (BC)

THROUGH THE ARTS TO THE AESTHETIC:

THE CEMREL AESTHETIC EDUCATION CURRICULUM

Stanley S. Madeja
with Sheila Onuska

CEMREL, Inc.
St. Louis

CONTENTS

To the children in our nation's schools,
who are aesthetic by nature and in whom
this quality can be enhanced through education.

Education should be integral. It should encourage the growth of the whole and complete individual.

"It follows that education is not entirely, nor even mainly, an affair of book learning, for that is only the education of one part of our nature — the part of the mind that deals with concepts and abstractions. In the child, who is not yet mature enough to think by these short-cut methods, it should be largely an education of the senses — the senses of sight, touch and hearing; in one word, the education of the sensibility."

Herbert Read
To Hell With Culture

PREFACE

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FOREWORD

CEMREL was formed in 1965 to improve the quality of education for the nation's children through working cooperatively with many educational agencies to bridge the gap between sound educational research and actual school practices. Early on, CEMREL defined its mission as one of attempting to improve the effectiveness of instruction in the schools by the development and use of curricula and instructional systems that were based upon:

relevant research in the social behavioral sciences,

systematic instructional analysis by scholars in the appropriate content areas,

application of systems analysis and planning to organizing and managing instruction, and

careful assessment of individual learners and learning outcomes in the uses of new and promising instructional technology.

In the fall of 1967, the CEMREL Board of Directors made a firm commitment to undertake the development of an aesthetic education curriculum development program — kindergarten through grade six. This decision, concurred in by the U.S. Office of Education, came as a result of a planning conference held by CEMREL at the Rhode Island School of Design in July of that year. [1] The conference had been called to consider the results of a planning and feasibility study jointly funded by Ohio State University and CEMREL and directed by Manuel Barkan, ably assisted by Laura Chapman. The result of the conference was the members unanimously recommended that a major curriculum development effort in aesthetic education be undertaken to improve arts education in the schools.

By early 1967, the last of a series of developmental conferences that had been sponsored by the Arts and Humanities Branch of the U.S.O.E., headed by Kathryn Bloom, had emphasized strongly the need to improve arts education in the schools. By then, of course, the science and mathematics curriculum reform movement that had been sparked by Professor Jerrold Zacharias of MIT and others had taken firm root, and the results had begun to be used widely in schools.

An even cursory analysis of the school offerings in the public elementary and secondary schools at that time, particularly as influenced by the rising emphasis on cognitive skills embedded in the newer science and mathematics programs, pointed to the possibility of a growth in the imbalance of curricular offerings in the schools. This feeling, coupled with the evidence that relatively few children received more than rudimentary instruction in the arts throughout the elementary and secondary schools, proved a convincing argument that aesthetic education not only ought to be developed and placed in the school curriculum but that it ought to be made a part of the general education program for all children. As Sir Herbert Read had expressed it earlier, ". . . appreciation of the arts affords a counterpoise to the rationalistic bias of contemporary culture and offers many people a field in which to exercise faculties which might otherwise remain stunted and impoverished." [2]

The Aesthetic Education Program was not designed as a replacement for any of the existing arts programs but rather as a solid general education offering upon which the separate arts programs could be based, and as a systematic attempt to enrich the arts education programs for all youngsters in all of the major art forms. It followed, therefore, that if the materials were to be

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[1] The members of the conference were Harold Arberg, Manuel Barkan, Mary Louise Barksdale, Kathryn Bloom, Harry S. Broudy, Nathaniel L. Champlin, Laura Chapman, James L. Evans, Arthur Wells Foshay, Beldin Hare, Louis Higgs, Harlan Hoffa, Glen McAlister, Tobie Meisel, Alan Purves, Bennett Reimer, Wade Robinson, Nancy Smith, Wallace Smith, Gretchen Trenholm, Asahel D. Woodruff.

[2] Sir Herbert Read, *The Form of Things Unknown* (London: Faber and Faber, Ltd., 1960), p. 46.

made a functioning integral part of the general education of all children in the elementary schools, they would have to be capable of being taught by a regular classroom teacher with a minimum amount of special training. Further, they would have to be broadly enough designed so that they could form the basis for generalization to other disciplines, as well as the basis upon which a continuingly refined arts program could be built. An ambitious undertaking, indeed.

Along with Beardsley, the program staff believed there were three kinds of value to be found in works of art — cognitive value, moral and social value, and aesthetic value, ". . . that value which it (the work of art) possesses by virtue of its capacity to provide aesthetic experience."[1] That meant that "the distinctive goal of general aesthetic education . . . (was) to develop the . . . skill(s) of . . . artistic impression that are correlative to but not identical with . . . the skills of expression. The strategy of aesthetic education or designs for aesthetic education . . . (was) concerned with the relation between these two types of skills."[2] Thus, not only did staff work to design the materials and teaching strategies to encourage the development of aesthetic perception through much wider use of the senses, but also to require youngsters to produce, to talk about, to be able to analyze, and to be able to rationalize aesthetic judgments about works of art drawn from across the disciplines — dance, literature, theatre, visual arts, music,

and so on. As Silverman states, "Everyone makes aesthetic judgments, but there is a distinct difference between commonplace responses and those which are informed through educational processes designed to develop aesthetic literacy."[3]

Whether this curriculum will, in fact, "develop aesthetic literacy" to the level we would hope remains to be seen. Clearly, it is a good first step. Clearly, also, this work must be continued and amplified upon by us and others if this ambitious goal is to be fully achieved.

Wade M. Robinson
President
CEMREL, Inc.

[1] Monroe C. Beardsley, "The Classification of Critical Reasons," in Aesthetics and Problems of Education, ed. Ralph A. Smith (Urbana, Ill.: University of Illinois Press, 1971), p. 442 ff.

[2] Harry S. Broudy, "Impression and Expression in Artistic Development," in The Arts, Human Development, and Education, ed. Elliot W. Eisner (Berkeley, Cal.: McCutchan Publishing Corporation, 1976), pp. 90-91.

[3] Ronald H. Silverman, "Goals and Roles in the Art Education of Children," in Eisner, op. cit., p. 49.

INTRODUCTION

This book describes the elementary curriculum for aesthetic education developed by the Aesthetic Education Program of CEMREL, Inc. The material in the book is directed to both individuals interested in the design of an aesthetic education curriculum and those involved in implementing such a curriculum for the primary and intermediate grades. The curriculum is applicable to a normal elementary school population and can be taught by a classroom teacher or by an arts specialist. The audience for this book is specifically those individuals responsible for curriculum in a school setting — designers of curriculum, whether they be teachers, curriculum coordinators, principals, or specialists in the arts.

The content of the curriculum is derived from eight years of development work on the part of the staff of CEMREL, Inc. in St. Louis, Missouri, and many other individuals from cooperating institutions and agencies. The Aesthetic Education Program has had a strong scholarly foundation throughout its development. When the Program began, a National Advisory Committee of twenty members was established to assist in the overall planning and direction of the Program, to monitor its progress, and to assist in the development effort.

In addition, the curriculum development staff was made up of outstanding scholars, artists, teachers, and educators. Noted scholars from the field were selected as staff associates who worked as part of the CEMREL development staff for the first three years to define and review the content areas under development. In addition, a permanent writing and development staff was hired. These people brought skills in curriculum development, evaluation, graphic design, art education, and the arts to the Program.

The Aesthetic Education Program began development work in 1967 and 1968 with a review of the literature and existing research in curriculum design and development in the arts and aesthetic education. This work was summarized in *Guidelines: Curriculum Development for Aesthetic Education* published in 1970.[1] After the initial research phase, the next six years were spent in defining the content, developing instructional strategies and materials, and testing, revising, and evaluating the resulting instructional units. The units making up the curriculum described here were written by artists turned curriculum developers working with other artists, scholars, students, and teachers. A unique aspect of the Program throughout its history has been that producing and performing artists have been involved in curriculum design and development both administratively and substantively. This curriculum development effort has generated a literature of its own as represented in the list of evaluation reports and the bibliography in the Appendix.

In 1968, the Aesthetic Education Program delineated the following goals:

1. To design an elementary curriculum for students in kindergarten through grade six using a multimedia approach to instruction and consisting of a modular system of instructional units that could be structured by students, teachers, schools, and communities into a curriculum reflecting their educational values and objectives;

2. To develop a teacher education program to accompany the curriculum and facilitate its installation in the schools;

3. To sensitize individuals in the arts and education and also in the federal government to the importance of this kind of education for every student, and

4. To build a broad base of support for the concept of aesthetic education while installing the Program in as many schools in the United States as possible.

[1] Manuel Barkan, Laura H. Chapman, and Evan J. Kern, *Guidelines: Curriculum Development for Aesthetic Education* (St. Louis, Mo.: CEMREL, Inc., 1970).

All of these goals have been met. The curriculum has been designed and is available for installation. There are forty-four multimedia instructional units in the total elementary program. A comprehensive teacher education program has been developed. Eleven Aesthetic Education Learning Centers have been established to supply training on a national level for teachers and school systems. They are listed in the Appendix on pages 136-137. A number of cooperative efforts with the national arts associations and professional education groups have been carried out. The language and the philosophy of aesthetic education have been incorporated in the scholarly literature, and continued support for aesthetic education has been included in federal legislation. In addition, the need for affective as well as cognitive learning has come to be recognized by more and more segments of society.

The *Guidelines* identified certain characteristics for the aesthetic education curriculum. They are as follows:

1. The curriculum intends to complement rather than to replace current instructions in the arts.

2. The curriculum will juxtapose the several arts in units of instruction to demonstrate that all the arts are potential sources of aesthetic experience.

3. A range of art forms, styles, and periods of artistic development will be represented in the units of instruction.

4. A range of approaches to study for aesthetic education will be represented in the units of instruction.

5. Units of instruction will represent a range of points of view about aesthetic qualities in objects and events, the creative process, and aesthetic response.

It is our opinion that the curriculum described in this book possesses these characteristics.

Specifically, this book defines the concept of aesthetic education and specifies goals for a total elementary program in aesthetic education. We begin with a discussion of what aesthetic education is, and then proceed to describe the nature of the curriculum in aesthetic education, the sources of content, the selection of content, and the placement of aesthetic education in the elementary school. The introductory portion of the book ends with a discussion of the goals of the aesthetic education curriculum.

The curriculum is divided into six levels of instruction keyed to students from kindergarten through sixth grade. Then the text outlines unit by unit the forty-four instructional units that make up the curriculum. Each unit is presented in terms of its content and instructional strategy. A list of concepts and objectives is provided for each unit. Following the description of the curriculum units is a general discussion of the role of aesthetic education in the elementary school. The text ends with three case studies in which teachers describe how aesthetic education worked in three different classroom situations.

It should be noted that each of the units described here has support materials that have been developed and tested. The published units are available commercially. However, we have not attempted to describe all of these materials nor all of the activities and teaching strategies applicable to each unit of instruction because of space limitations.

This curriculum represents an innovation — it is the first general education approach to all the arts at the elementary level. The curriculum uses all the art forms — dance, film, literature, music, theatre, and visual arts — as its content base and integrates this type of subject matter into an area of study that fits into the general organization of the elementary school. We hope that this book presents the aesthetic education curriculum in a way that will be useful to its audience.

Barkan, et al., *Guidelines*, pp. 1-2.

WHAT IS AESTHETIC EDUCATION?

Aesthetic education in its simplest form is learning how to perceive, judge, and value aesthetically what we come to know through our senses. What kinds of things do we experience through our senses? Well, things like seeing the light and color in a French Impressionist painting or an autumn sunset; hearing the high-school marching band or the sounds of a summer night; smelling, touching, and tasting the apples and cheese from a picnic basket or in a Dutch still life. Whether we recognize these kinds of experiences as part of our everyday lives or view them as part of "art" or "culture" and far removed from the business of living, experiences like these are, in fact, at the core of human existence. All beings have similar aesthetic experiences; we respond naturally to them in the environment as well as in the works of artists. We all, adults and children, have and will continue to have aesthetic experiences. Just watch an infant respond to shadow patterns on the ceiling, or a small child react to the snap and crunch of autumn leaves underfoot, and then reflect on how many similar pleasures we search for in our own lives. Learning to recognize and appreciate the aesthetic wherever it exists allows us to enjoy the full measure of our humanity by developing the capacities of both our minds and our senses.

But what precisely is aesthetic education in the context of the educational process that develops through a curriculum in a classroom? The term "aesthetic educa-tion" as compared to "aesthetics" is relatively new. There are references in the *Encyclopaedia Britannica* to aesthetics and education that date back to the turn of the century. Aesthetic education, however, has a shorter history. Thomas Munro in *Art Education: Its Philosophy and Psychology,* a collection of his essays published in 1956, gives a comprehensive definition of the term that reflects some twenty-five years of his work in the field. [1]

In the context of elementary and secondary schools, however, aesthetic education has a contemporary history dating from the early 1960's. It was then that the post-Sputnik rush to emphasize science training in the schools heightened the concern of many educators and scholars over what they characterized as a missing dimension in education. Morris Weitz characterized this deficiency as "the lack of recognition of the importance of the arts and all of their potential in the normal education of the child." [2] The term "aesthetic education" was coined to identify the means of correcting the deficiency. Aesthetic education is now used to designate the area of the curriculum that addresses itself to supplying what these educators sensed children were missing — the chance to learn how to experience, judge, and value the aesthetic in their lives.

Progressing from a general agreement among humanists that children were being shortchanged to a curriculum development effort as sophisticated as the CEMREL Aesthetic Education Program was not a simple linear process. A lot of time and thought were devoted to what teaching for the aesthetic ought to be. This effort is

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[1] Thomas Munro, *Art Education: Its Philosophy and Psychology* (Indianapolis: Bobbs-Merrill Co., 1956), p. 3. Munro describes aesthetic education very comprehensively as the development of aesthetic abilities in relation to all kinds of objects, including nature, man, and all of man's products as well as the arts. In a narrower definition that focuses on "the aesthetic," he refers to "instruction in the perception, use, enjoyment, and criticism of works of art rather than in techniques of production and performance."

[2] Morris Weitz, "So, What Is Aesthetic Education?" in *Report of the Aesthetic Education Center,* ed. Bernard S. Rosenblatt (Washington, D.C.: American Theatre Association, and St. Louis, Mo.: CEMREL, Inc., 1972), pp. 94-95.

described in other places. [1] However, the results of the process can be presented in terms of some statements about the nature of aesthetic experiences that can be applied to education. These statements provide the theoretical framework out of which the Aesthetic Education Program operates, although they don't represent a theory of or formula for aesthetic education in the sense that Einstein's theory of relativity is represented by MC^2.

Let's begin with a discussion of the nature of aesthetic experiences. Most of the people working in this area agree that the aesthetic experience is one that is valued intrinsically: it is an experience that can be valued for itself, an experience requiring no practical or functional justification for its existence. We don't search for or hold onto aesthetic experiences because they help us earn a living or get ahead in life or make us smarter or more attractive or thinner or fatter. Involvement in an aesthetic experience, whether it is in term of listening to an upbeat popular song, looking at an innovative new concert hall, performing with the Boston Symphony, or producing a clay pot, carries with it the desire to sustain and feel the full impact of that movement for its own sake. We value aesthetic experiences because they are aesthetic.

The way in which an individual perceives the object or event is an essential characteristic of the aesthetic point of view, helping to distinguish aesthetic perceptions from other modes of perception and aesthetic values from other values. For example, the aesthetic perception of a painting requires us to view its shapes, textures, colors, and other inherent visual elements and to interpret them into a whole conceptualization in which visual stimuli are converted into other sensory images. The extent to which we can interpret these stimuli is a function of knowledgeability and prac-

tice on the part of the perceiver (and, also, the artist). This kind of perception has nothing to do with values extrinsic to the painting as it exists on its own, such values as how much it is worth, how large it is, how it fits into the history of art, or whether it will go with the draperies.

Aesthetic experiences vary in their intensity, and the variety is related to the quality of the object or event that sparks them and to the capability of the perceiver to evaluate them for what they are. A play written, performed, and produced by the neighborhood children can stimulate an aesthetic experience. King Lear can do the same thing. The quality of the college freshman's response to the play, however, differs in depth from that of the professor who has studied and taught Shakespeare for a lifetime. Because we can learn to enhance the quality of our aesthetic responses, just as the professor has "learned" to appreciate and understand King Lear, we come back to the concept of "aesthetic education."

The "education" part of teaching for the aesthetic means helping people learn how to perceive, to the fullest extent of their capabilities, the integral relationship existing between the form of the experience and its content that characterizes the aesthetic. John Dewey in Art As Experience characterizes the work of art as "substance so formed that it can enter into the experiences of others and enable them to have more intense and more fully rounded out experiences of their own." [1] He states that it is only through these kinds of individualized experiences that the art product truly becomes a work of art. In other words, a work of art "happens" when another human being interacts with the form and content of the artist's experience. The goal of aesthetic education is to increase the quality and quantity of these interactions — the goal is reached by teaching for the aesthetic through instructional programs that develop aesthetic

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[1] For a complete discussion of the curriculum development effort of the CEMREL Aesthetic Education Program, see The Aesthetic Education Program: A Report on the Accomplishments, 1969-1975 (St. Louis, Mo.: CEMREL, Inc., 1976), and Bulletin of the Council for Research in Music Education no. 43, a special issue devoted to the Aesthetic Education Program.

[1] John Dewey, Art As Experience (New York: Minton, Balch and Co., 1934), p. 109.

perception, provide aesthetic experiences, and enhance awareness of aesthetic values.

Now that we have said something about what aesthetic education is, we can say what it is not, which is also helpful in clearly understanding what is involved in such an innovative curriculum idea. Aesthetic education is not a course in aesthetics for children. Aesthetics, the philosophy of aesthetic phenomena, is taught primarily in universities as a branch of philosophy and is not directly related to the education of the child. Nor is aesthetic education a discipline in itself as art and music are. It is not intended to replace studio art courses, instrumental instruction, or music theory. Although the arts do provide examples of aesthetic phenomena for the curriculum, aesthetic education is not a course in art history or music appreciation or dance history or an interdisciplinary arts course. Nor is aesthetic education meant to replace any of these subjects in the schools. Enhancing the role of the aesthetic in students' lives may lead them to further study in these areas, however.

Aesthetic Education: An Area of Study

Aesthetic education is an area of study that includes the full range of aesthetic phenomena, encompassing all the arts yet different from any of them taken either separately or in combination. Aesthetic education takes in the aesthetic experience itself (the joy we experience listening to a favorite piece of music), the process by which an aesthetic product is produced (the decisions the composer made as he or she wrote the piece), the object or event (the band or orchestra playing the music, where and when it is played), and the historical and cultural tradition within which it is produced (the background knowledge we use to characterize the music as indicative of eighteenth century Hanover or twentieth century Detroit). As an area of study, aesthetic

education deals with broader concepts and topics than any one of the arts disciplines, concepts and topics such as point of view, motion as a phenomenon in the environment and in art, and the role of aesthetics in the environment.

Education for the aesthetic, because it goes beyond the limits of any single discipline and relates to the full range of human experiences, is a necessary part of the general education of every child. Consequently, aesthetic education deserves a place in the basic general education program of every elementary school. The design of the curriculum described in this book requires that aesthetic education occupy a prominent place in the school program as a recognizable area of study comparable to social studies, science, or mathematics.

An important characteristic of aesthetic education is its applicability to general educational goals. These outcomes go far beyond the initial appreciation on the part of student and teacher that the aesthetic is something joyful and satisfying. The compatibility of goals can be demonstrated in many ways. An approach to learning based on aesthetics leads to improvement in basic education skills — if only because children want to be able to do more with activities and materials they enjoy.

More specific goals of basic education that are promoted through aesthetic education include the development of visual, aural, and kinetic perception. Aesthetic education, by heightening aesthetic perception, encourages students to utilize all their senses. The cognitive skills acquired through exposure to an aesthetic education curriculum build the students' capabilities to organize ideas, understand processes, analyze similarities and differences, and they also improve students' capacities for making informed judgments and decisions. Aesthetic education also encourages development of overall language ability by

See Harry Broudy, *Enlightened Cherishing: An Essay on Aesthetic Education* (Urbana, Ill.: University of Illinois Press, 1972) for a discussion of the role of aesthetic perception in general education. See also Eugene F. Kaelin, "Aesthetic Education: A Role for Aesthetics Proper," *Aesthetic Education* 2 (1968), pp. 51-66. Reprinted in *Aesthetics and Problems of Education*, ed. Ralph A. Smith (Urbana, Ill.: University of Illinois Press, 1971), pp. 144-61.

See Stanley S. Madeja, "Aesthetic Education: An Area of Study," *Art Education*, Journal of the National Art Education Association (November 1971).

encouraging students to build their critical language skills to describe and respond to art objects and experiences. Aesthetic literacy is an important educational outcome of aesthetic education.

The overall relationship of aesthetic education and general education is discussed in more detail in Chapter 4. In brief, however, aesthetic education as a part of general education gives students the knowledge to make and justify aesthetic judgments about the arts and the environment, the ability to recognize the importance of aesthetic values to the individual and the society, and the opportunity to participate more fully in a wide range of aesthetic experiences, all while developing and refining skills and capabilities that are applicable to the other areas of their education.

To sum up, the distinctive features of aesthetic education as an area of study are: It is concerned with the introduction of aesthetic values into instruction and the development of aesthetic perception or aesthetic ways of perceiving and knowing in students. The aesthetic experience is valued intrinsically (valued for itself) and the ability to perceive the form and content of the experience becomes characteristic of aesthetic perception. Because the arts embody aesthetic content, they provide some of the most appropriate examples through which to study and experience aesthetic qualities. But, these qualities exist in all phenomena, and aesthetic education will help students identify, describe, analyze, and value these qualities whether present in art or nature. Finally, introduction of the aesthetic into teaching and learning adds nothing new to education, it simply sharpens and intensifies concerns that are already essential to the education of every child.

WHAT ARE THE SOURCES OF CONTENT FOR AESTHETIC EDUCATION?

The philosophy of aesthetics is the ultimate source of concepts and content for general education programs in aesthetic education — it is the ultimate conceptual umbrella. Nevertheless, it is a rather small umbrella with which to cover the whole arts program, not to mention the difficulty of opening it up to apply philosophical aesthetics to learning for very young children. The joys and pleasures of closely reasoned arguments, precise definitions, and profound insights into the nature of art are not within the capabilities of many adults. They are unknown to children.

But the arts are appreciated by all and they are as immediately accessible to the mind and eye of a child as they are to the philosopher — granted what each "sees" in his or her mind's eye is vastly different. The amount of information, both cognitive and affective, held in the two minds may be at opposite ends of the spectrum. The point is, however, that the initial stimulus (whether *Swan Lake*, *The Yellow Submarine*, *The Hobbit*, *The Sound of Music*, or Warhol's soup cans) is the same for both. The ability of each mind to judge and value its experiences is obviously not.

The examples provided by the arts and the content found in the arts disciplines can be related to students at every level. Study of dance, film, literature, music, theatre, and the visual arts, the methods by which they are organized, the aesthetic experiences they provide, and the distinctive processes involved in the creation and analysis of works of art — these are all important content areas for aesthetic education. The whole art work is the major content source for the aesthetic educa-

The rationale for choosing the arts disciplines as the base of the curriculum is discussed in Stanley S. Madeja and Harry T. Kelly, "A Curriculum Development Model for Aesthetic Education," *Curriculum and Aesthetic Education*, a special issue of *The Journal of Aesthetic Education*, 4 (1970).

tion curriculum, for it is the most direct example of an aesthetic phenomenon. Harking back to aesthetics, the context in which any art work exists and is valued supplies the philosophical dimension of the content. In this sense "context" does not refer to the historical milieu that influenced the artist who created the art work but the whole conceptual framework that philosophers have constructed to explicate and illuminate humanity's urge to create and value art.

Building on the arts disciplines as the sources for content in aesthetic education, the next step is to find the way in which the exemplars can be chosen and organized to provide the most effective instructional program for students. There are and have been many attempts to show how the arts are interrelated, and some recent writings focus on how these interrelationships can be generalized to demonstrate similarities and differences across the arts. [*] There is little disagreement that this is a workable context for organizing some content areas in the arts, but we do not consider it sufficient for the complete aesthetic education curriculum. [*]

Interrelationships and commonalities in the arts do exist, but primarily at a conceptual level. And while this is significant and useful in an interdisciplinary approach to the arts, it loses substance when the obvious examples are exhausted. Light, sound, time, motion, and space are related to most art forms, but it is evident that more specific elements, such as texture or color, even if labeled the same in two different art forms, are not identical. Texture in music, related specifically to such aural qualities as tone color, is quite different from texture in the visual arts, which is related to surface qualities in the art work itself and kinesthetic qualities perceived by the viewer. Only the word "texture" itself

provides the link, an obviously weak one.

So it was apparent that designing an aesthetic education curriculum based solely on the interrelationships in the arts was conceptually dangerous. The disciplines exist as individual entities because of distinctly different content. They do relate to one another in certain instances in spite of the unique nature and characteristics of each, but a forced synthesis of the arts into an area of study called aesthetic education is artificial and implies that all things in the arts are interrelated. This is clearly erroneous.

Should, then, the decision be to pursue each of the arts singly as the sole content base for aesthetic education programs? This seems equally difficult to justify conceptually in light of the actual interrelationships that are conceptually sound.

The obvious solution to the problem of interrelationships and singularities of the art forms was to combine two approaches: regard the arts disciplines as separately existing phenomena that are sometimes best explained in terms of their unique qualities and other times by their interrelationships, and assume that there are concepts found in philosophical aesthetics that can be used as organizers for the general content base for an aesthetic education curriculum. The interrelatedness of the arts or even the juxtaposition of unlike disciplines can be presented on the basis of such existing art forms as the happening, the film, the theatre performance, or the environmental sculpture, all of which deal with a natural synthesis of characteristics of two or more of the disciplines.

In a comprehensive aesthetic education curriculum utilizing all the arts, the community with its

[*] See Leon Karel, *Avenues to the Arts* (Kirksville, Mo.: Simpson Publishing Co., 1966) and Geraldine Dimondstein, *Exploring the Arts with Children* (New York: Macmillan Publishing Co., 1974) for discussions of programs that exemplify this manner of organizing content.

[*] See Madeja, "Aesthetic Education: An Area of Study."

cultural resources is another source of content for the total program. The artists, arts and cultural institutions and organizations, and the community itself are integral parts of the curriculum. Since aesthetic education is concerned with students' daily lives, the aesthetic qualities of the particular place in which they live are also of major importance to the curriculum.

How is the content selected, then, once the general sources are defined? The process is relatively straightforward when it relates simply to the historical development of a discipline. In art history, for example, study of the Renaissance painters precedes a discussion of Romanticism and follows an examination of Gothic architecture. Selection is more arbitrary when the examplars are to be used for aesthetic education and the primary consideration is not necessarily to impart a sense of the "way it was."

We can all agree on some overlying concepts such as "all things have aesthetic qualities," but the arguments over curriculum content are phrased in terms of what film or symphony will be used as an example to teach this concept. Curriculum decisions about content are made on the grounds of appropriateness and are sometimes arbitrary. Conflicts develop when the choice of exemplars runs counter to local attitudes or values; there are usually few disagreements over the truth or validity of the concepts or skills involved. For example, no one can deny that Picasso painted *Guernica*, the mural that depicts the destruction of a town during the Spanish Civil War. One could question, in terms of a local value system, the appropriateness of showing this work of art to elementary students; the argument can be made that because the painting exemplifies violence and condemns humanity for its inhumanity, it is inappropriate for young children. The question here is a question of value, and a school, teacher, and community must determine the answer based on their situation. *Guernica* exists and Picasso painted it — this does not change.

WHERE IS AESTHETIC EDUCATION TAUGHT IN THE TOTAL CURRICULUM?

The design of the aesthetic education curriculum and even the content selected will vary according to the particular setting, but, however the curriculum is put together, the following questions have to be answered: Where should aesthetic education be taught within the general education program? What are the long-range goals? How should the basic curriculum be organized and its content sequenced?

A pressing practical consideration in designing any curriculum, particularly an innovative curriculum, is to determine where the content should be taught. How will it fit into the context of the school day or school year? The question of allocating a time and a place for teaching what is considered a new subject area has to be resolved before effective curriculum planning can take place. An analysis of the existing curriculum has to be made and an entry point for aesthetic education determined very early in the planning process. The following paragraphs discuss possible entry points, but there are certainly others that would be applicable to specific school situations.

The most direct way of inserting aesthetic education into the curriculum is to treat it as an area of study. The area of study concept for aesthetic education requires that an allotted time slot is given over to aesthetic education on a daily schedule. All the arts — dance, film, literature, music, theatre, and visual art — are brought together to provide an arts component for the general education curriculum. A similar organizational pattern is currently used for teaching social studies, the sciences, and language arts. In the simplest terms, the area of study concept means that approximately one-sixth of a standard teaching day is regularly devoted to aesthetic education.

The CEMREL Aesthetic Education Program has designed the curriculum described in this book as an

area of study requiring instruction on a daily basis at each grade level. We believe this to be the optimal plan; given the best of all possible worlds this is how we would implement the curriculum in our own school. Schools may choose to adapt this plan to their organizational pattern and approach it as a model to work from. Alternative methods of structuring segments of the curriculum are also possible.

In another option, aesthetic education can be treated as a separate area of study while aesthetic content is also defined within other areas of study. In each designated area of study, units are added which can be described as the aesthetics of language, the aesthetics of science, and the aesthetics of mathematics. This option would require a major readjustment in the elementary curriculum and a total commitment on the part of the school to restructuring its general educational program. Another alternative is to design a separate course for each arts discipline plus discrete aesthetic education units within the other non-arts disciplines to make up the total education program of the school. This differs from the first option (teaching aesthetic education as an area of study) in that aesthetic content is taught within the separate arts courses throughout the school week rather than as an entity in itself. Separate courses in dance, film, literature, music, theatre, and visual art are offered as part of a total general education program. Occasionally, interdisciplinary arts units labeled "aesthetic education" are organized around concepts that are common to more than one art form. Given the organization of most elementary curricula, this alternative has the disadvantage of consuming more of the school day and is not as workable as the previously described options.

Yet another option for aesthetic education treats the content solely as a part of other disciplines. Units such as the aesthetics of language, the aesthetics of science, the aesthetics of the arts, and the aesthetics of mathematics are taught within the context of existing subject areas, and no separate time slot is allotted for aesthetic education.

No matter which road is taken, the first step of the journey is early discussion among all parties responsible for implementing the curriculum. There must be a general agreement on where aesthetic education will fit into a given school situation, as the option chosen will directly influence the amount of material which can be presented within a given grade level.

We feel strongly that there is a note of caution to be sounded in determining where aesthetic education will be taught. We believe there is valid content within the aesthetic education curriculum that cannot be submerged in other disciplines without losing its integrity. Although we certainly would agree that aesthetic content ought to be recognized in other areas of study, such as science and mathematics, there still is something unique about aesthetic concepts. This uniqueness is lost when aesthetic content does not have its own identity in the curriculum. If the aesthetic is submerged in other areas of study and even unintentionally subverted by other instructional goals, the instructional program may fail to capture the essence of aesthetic education, and the unique qualities of the aesthetic experience will be lost, to the detriment of the educational goals of this curriculum.

Along these same lines, it is important to realize that the same aesthetic criteria that are applied to any phenomenon must be applied to the aesthetic education curriculum, as in this instance the curriculum is the phenomenon and it must exemplify the aesthetic qualities it purports to teach. The aesthetics of the curriculum, if you will, refers to such tangible things as the physical setting in the classroom, the teacher's attitude toward the curriculum, the "design" of the materials used for teaching, and above all the feeling of joy and pleasure on everyone's part that ought to pervade the whole experience. A non-aesthetic curriculum cannot teach aesthetic education.

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CHAPTER 2
CEMREL'S AESTHETIC EDUCATION PROGRAM

What is CEMREL's Aesthetic Education Program? From the beginning we regarded CEMREL's Aesthetic Education Program as a provider of curriculum resources for the elementary grades at a national level. As a consequence the Aesthetic Education Program made curriculum decisions not only in light of the arguments posed by theorists, but also in light of the social and educational responsibilities dictated by its national constituency. The method of curriculum development and the model for the development of resources employed by CEMREL were based both on theory and on practical needs. Curriculum development was accomplished through the efforts of a consortium of talent drawn from many academic areas and from the world of working artists. The curriculum development model used by the Aesthetic Education Program is described in several places.[1]

CEMREL's aesthetic education curriculum is a comprehensive approach to aesthetic education using all the arts as its content. This curriculum is unlike traditional arts programs, however, in that while it also provides students with the opportunity to engage in performance and production of a variety of art forms, it does this in the broader context of perceiving, analyzing, judging, and valuing all the art forms as exemplars of aesthetic experience. In most, although not all, elementary schools, arts programs are confined to "art" and "music," and perhaps some "dance," often as a part of the physical education program. CEMREL's aesthetic education curriculum introduces each student to dance, film, literature, music, theatre, and visual arts as experiences that can enrich each of their lives.

Although all the art forms are at the core of the curriculum, it is designed to be taught by the generalist

classroom teacher. The materials and the content of the curriculum take into consideration the situation in most elementary classrooms where a generalist has some, if not all, of the responsibility for teaching the arts. Comments from teachers often refer to the facts that, although they didn't feel they were experts in dance or film, they felt comfortable teaching the units and they and the students learned together. However, the curriculum design does not ignore those elementary schools where personnel trained in the arts have responsibility for teaching or supervising teaching in one or more of the arts. The teacher who is specially trained in the arts can also use this curriculum as a comprehensive arts approach to all the students in the elementary grades. The division of teaching responsibilities between generalist and arts specialist will be unique to each school building, and this curriculum was designed to accommodate the variety of staffing patterns.

HOW WAS THE CURRICULUM DEVELOPED?

The general goals of aesthetic education, plus the concepts and instructional strategies developed to express them, form the foundation of a curriculum in aesthetic education. However, in the past, a "take all or none" attitude toward curriculum components has allowed an isolated item of irrelevant or offensive content to preclude implementation of an entire unit or even an entire program. This has been one of the major problems with the implementation of new curricula: many large-scale curriculum development programs use an elaborately sequenced system allowing for few, if any, alternatives when the program is in operation in the classroom. The challenge has been to develop a flexible system of instruction, one that forms a curriculum consistent with the general goals of aesthetic education but that also allows for options to meet situational goals or community and teacher values in a specific school setting. Variations within an individual curriculum

[1] See The Aesthetic Education Program: A Report on the Accomplishments, 1969-1975 (St. Louis, Mo.: CEMREL, Inc., 1976), and Bulletin of the Council for Research in Music Education no. 43, particularly Sharon Bocklage and Nadine J. Meyers, "The Curriculum Development Game as Played by the Aesthetic Education Program"; Betty Hall and Patricia Thuernau, "Formative Evaluation in the Aesthetic Education Program"; and Naida Tushnet Bagenstos and Albert LeBlanc, "The Role of Research in the Aesthetic Education Program."

should be considered analogous to alternative paths that all converge on a single place. The aesthetic education curriculum allows for this kind of flexibility.

Curriculum development, according to the theorists, may start with the learner, with the society, and/or with the discipline, but there is no agreement on which is the best place to begin. The arguments fall into the chicken-and-egg category. The starting point for curriculum development by the Aesthetic Education Program was determined by CEMREL's responsibilities as a national educational laboratory. Because the United States is a diversified nation and the schools are locally controlled, school systems are very different in their political, educational, and social make-up. A great variety of opinions and values exist among school systems, and development of curriculum designs tailored to each school setting is impossible. However, curriculum developers of a nationally-targeted program can define content and develop materials which suggest grade levels and strategies for instruction, even though they cannot anticipate the value decisions of each community nor determine what will be taught in its schools. Thus, while it is difficult to build any curriculum on a national level founded on the society, the discipline itself is relatively unaffected by ethnic background, geographical location, and community values. It seemed logical that the starting point for a curriculum with national commitments should be the discipline, and for aesthetic education this meant the arts. With the arts disciplines as a starting point, the society and the learner become the context within which the curriculum operates. The specific task of the curriculum developer is always to adapt the content, be it auto mechanics, macramé, or aesthetic education, to the learner. The learner defines the level of and strategy for instruction; and the society (in most cases, the local community) provides the value structure within which the curriculum operates.

See Stanley S. Madeja and Harry T. Kelly, "A Curriculum Development Model for Aesthetic Education," Curriculum and Aesthetic Education, a special issue of The Journal of Aesthetic Education, 4 (1970).

WHAT ARE THE GOALS OF THE CURRICULUM?

In the previous chapter we discussed how the goals for aesthetic education were consistent with the goals of general education. The relationship between the two sets of goals is very important as it provides the broadest possible base of justification for the curriculum and reinforces the idea that aesthetic education is general, not specialized, education.

The goals for the aesthetic education curriculum can be stated as broad general goals for aesthetic education as an area of study in the elementary school:

to demonstrate to students that all phenomena in our environment have aesthetic qualities and to heighten their capacity for recognizing, analyzing, and experiencing these qualities;

to demonstrate to students how the arts contribute to the aesthetic conditions of our environment;

to assist students in discovering similarities and differences among the arts and, by these means, to enhance their responses to aesthetic qualities in each of the arts and demonstrate that all the arts are potential sources of aesthetic experience;

to involve students in experiences that are aesthetic in nature, such as the creative or critical processes;

to introduce students to a wide range of views about aesthetic qualities so that they develop their own criteria and ability for making aesthetic judgments;

to demonstrate the importance and relevance of aesthetic values to the individual and to society.

HOW IS THE CURRICULUM SEQUENCED?

The design of the aesthetic education curriculum is based on six series of instructional units which are related to grade levels, kindergarten through sixth grade. Each series of units represents content from a particular center of attention. The centers of attention were identi-

fied very early in the development of the curriculum as a means of pinpointing key content areas in aesthetics and the arts, and as a mechanism for identifying a progression of concepts related to the students' developmental level and grade level. Although none of the centers of attention is necessarily tied to a specific grade level, the total curriculum is constructed to parallel a child's ability to deal with the content and to approximate roughly the organization of a typical elementary school. In many ways these are arbitrary decisions, and the school or the teacher may find it necessary, or may choose, to adapt or change the sequence of units. Since kindergarten through grade six actually includes seven grade levels, and the curriculum is divided into six, the need for some adjustment is immediately obvious. The forty-four units, however, contain more than enough content to sustain seven years of instruction.

The curriculum is bracketed by aesthetics in the context of environment. The students begin their study by becoming aware of the aesthetics of the very immediate world in which they live as children of five or six, and they conclude with aesthetics in relation to the total environment. Throughout their progress through the curriculum they work with the arts continually, learning more about them and becoming more and more literate in the language of aesthetics. Although each curriculum level concentrates on a different theme, students use more than one of their senses to identify aesthetic qualities in any given unit at any level. They are continually analyzing and synthesizing the processes of perceiving and creating art objects and events.

The six centers of attention which were developed into the six series of units are:

Aesthetics in the Physical World
Aesthetics and Arts Elements
Aesthetics and the Creative Process
Aesthetics and the Artist
Aesthetics and the Culture
Aesthetics and the Environment

Aesthetics and the Physical World, Level 1 of the aesthetic education curriculum, emphasizes that all things in the environment can have aesthetic qualities and helps students recognize the aesthetic potential of basic phenomena like motion and light. Aesthetics and Arts Elements, Level 2, allows students to investigate the art forms and experience them through their parts or elements, such as shape in visual art and conflict in theatre. Aesthetics and the Creative Process, Level 3, changes the emphasis to the students' ability to organize and arrange the elements of the art forms into a structure or method for completing a whole work of art that meets their own aesthetic criteria. For example, the students arrange taped sounds into a musical composition, or they select and arrange incidents, characters, setting, conflict, crisis, and resolution into a dramatic plot.

Level 4, Aesthetics and the Artist, introduces students to the individual artist, the way he or she works, and the source of his or her ideas. This level differs from the earlier levels in that students are now concentrating on individual artists and their role in the creative process. Level 5, Aesthetics and the Culture, investigates aesthetics in several cultures, examining the effect of culture on aesthetic values. This series of units, each of which concerns a different culture, allows the students to experience how humanistic concerns are reflected in the arts and aesthetic values of a culture. Aesthetics and the Environment, Level 6, investigates the aesthetic qualities of our environment as it expands from our own personal space to include the community and the whole wide world of the environment of imagination. In this level of the curriculum the students will again examine their environment for its aesthetic qualities.

One more piece of information is necessary before we end our discussion of the curriculum as a whole and begin to describe the individual units — the curriculum is described here as its developers would implement it in their own school given the best of all possible worlds. Therefore, it is presented at a level of specificity chosen to give readers a clear idea of the total range of content and the sequence of curriculum units, level by level and unit by unit, for students from kindergarten through grade six.

This chapter describes the six levels of the aesthetic education curriculum and the forty-four curriculum units. First, each level of the curriculum is discussed in relation to the center of attention that defines its content. Then, each curriculum unit is presented in terms of its specific content and objectives and its accompanying instructional materials are listed. Because of space limitations, however, individual lessons and specific activities are not given for each unit.

Within each level of the curriculum a particular sequence of curriculum units based on the art forms is recommended. These sequences are illustrated on charts and accompanied by suggestions for related student activities with artists and the community. The concepts and outcomes for each level of the curriculum and the concepts and objectives for each unit are also listed.

Figure 1 represents the curriculum units by level and center of attention. Figure 2 indicates the art forms from which the content of the individual units is drawn.

Figure 1:

The Aesthetic Education Program Curriculum Units by Level and Center of Attention

LEVEL 1: AESTHETICS IN THE PHYSICAL WORLD	LEVEL 2: AESTHETICS AND ARTS ELEMENTS	LEVEL 3: AESTHETICS AND THE CREATIVE PROCESS
Introduction to Space	Part and Whole	Examining Point of View
Introduction to Light	Texture	Arranging Sounds with
Introduction to Sound	Shape	Magnetic Tapes
Introduction to Motion	Tone Color	Creating Patterns of
	Rhythm/Meter	Duration and Pitch
	Sound in	Creating Word Pictures
	Poems and Stories	Relating Sound and Movement
	Characterization	Creating Characterization
	Dramatic Conflict	Constructing Dramatic Plot
	Non-verbal Communication	Forming Movement Phrases
	Setting and Environment	Creating with Sounds and
	Movement	Images

LEVEL 4: AESTHETICS AND THE ARTIST

Critics
Writers
Composers
Visual Artists
Choreographers
Actors
Architects
Filmmakers

LEVEL 5: AESTHETICS AND THE CULTURE

The United States: An Approach to Aesthetics
The First Americans: An Approach to Aesthetics
Mexico: An Approach to Aesthetics
The Yoruba: An Approach to Aesthetics
The U.S.S.R.: An Approach to Aesthetics
Japan: An Approach to Aesthetics

LEVEL 6: AESTHETICS AND THE ENVIRONMENT

Environments Are Places and People Together
Sensing Places
Moving Through Environments
You and Your Place
Cities Are . . .
Imagine a Place

The Arts in the Aesthetic Education Program Curriculum by Level and Unit

	Dance	Film	Literature	Music	Theatre	Visual Arts
LEVEL 1 Aesthetics in the Physical World						
Introduction to Space		●			●	●
Introduction to Light	●	●			●	●
Introduction to Sound	●	●	●	●	●	
Introduction to Motion	●	●			●	
LEVEL 2 Aesthetics and Arts Elements						
Part and Whole	●	●	●	●	●	●
Texture						●
Shape					●	●
Tone Color			●	●		
Rhythm/Meter	●		●	●		●
Sound in Poems and Stories			●			
Characterization			●		●	
Dramatic Conflict					●	
Non-Verbal Communication			●		●	
Setting and Environment			●		●	
Movement	●					
LEVEL 3 Aesthetics and the Creative Process						
Examining Point of View	●	●	●	●	●	●
Arranging Sounds with Magnetic Tapes				●		
Creating Patterns of Duration and Pitch				●		
Creating Word Pictures			●			●
Relating Sound and Movement	●			●		
Creating Characterization					●	
Constructing Dramatic Plot					●	
Forming Movement Phrases	●					
Creating with Sounds and Images		●	●	●		●

	Dance	Film	Literature	Music	Theatre	Visual Arts
LEVEL 4 Aesthetics and the Artist						
Critics	●	●	●	●	●	●
Writers		●	●		●	
Composers				●		
Visual Artists						●
Choreographers	●					
Actors					●	
Architects						●
Filmmakers		●				●
LEVEL 5 Aesthetics and the Culture						
The United States: An Approach to Aesthetics	●	●	●	●	●	●
The First Americans: An Approach to Aesthetics			●	●		●
Mexico: An Approach to Aesthetics						
The Yoruba: An Approach to Aesthetics	●		●			●
The U.S.S.R.: An Approach to Aesthetics	●	●	●	●	●	●
Japan: An Approach to Aesthetics						●
LEVEL 6 Aesthetics and the Environment						
Environments Are Places and People Together						
Sensing Places				●		
Moving Through Environments						
You and Your Place						●
Cities Are . . .						●
Imagine a Place				●		●

Level 1: Aesthetics in the Physical World

Light, sound, motion, and space are fundamentals that underlie aesthetic phenomena, and each of these is explored in a separate curriculum unit. Activities encourage students to become involved in such things as creating their own spaces or examining the function of light and vision by experiencing them in playground games. This center of attention introduces students to a way of unifying the aesthetic dimension of the arts and the environment. The outcomes for students are: Students are familiar with the physical properties of light, motion, sound, and space. Students are aware of the aesthetic qualities of light, motion, sound, and space. Students engage in aesthetic encounters with light, motion, sound, and space. Instructional units in this level are appropriate for students in kindergarten and grade 1.

Level 1 Concepts

1. Space, light, sound, and motion are phenomena in the physical world that is the child's environment.
2. The physical properties of space, light, sound, and motion affect our perceptions of the phenomena.
3. Space, light, sound, and motion have aesthetic qualities.

Level 1 Outcomes

This level of the curriculum encourages students
1. to become familiar with the physical properties and aesthetic qualities of space, light, sound, and motion.
2. to engage in aesthetic encounters with space, light, sound and motion.
3. to begin to develop a critical language to apply to art forms and art objects.
4. to begin to create their own art works using space, light, sound, and motion.

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The introduction of very young children to aesthetic education must begin where they are, with the things they know. To do this, we have designed units related to the child's immediate environment, units that exemplify the concept that all things in our environment have aesthetic qualities. In this beginning level of the curriculum we want to heighten students' awareness of the aesthetic qualities in the environment and in art objects, not treat these phenomena in a critical or historical way. Aesthetics in the Physical World is experiential for the students, emphasizing recognition and identification of aesthetic qualities within their world rather than explanation or analysis. The goal of the introductory units in this level is to heighten aesthetic awareness through a series of arts experiences with space, sound, motion, and light, with each experience giving students a deeper understanding of the aesthetic qualities of the things around them.

Aesthetics for the young child is much simpler than for the adult. Young children need very direct experiences that will slowly develop their ability to recognize and talk about the aesthetic qualities of the environment. At this level of the curriculum, teacher and students are given many opportunities to design with light, sound, space, and motion so that they can utilize their own ideas and develop their abilities. Learning is directed toward recognition of the aesthetic qualities of the child's immediate surroundings: the classroom, the home, the neighborhood, the backyard, the community. The purpose is to introduce the child to aesthetics as a building block in the lifelong process of recognizing the aesthetic qualities existing in all things. In this connection, the arts are used as the primary examples of aesthetic qualities in the child's world and in our world.

Outcomes

The outcomes for Level 1 are formulated in terms of understanding the physical properties of space, light, sound, and motion, and then recognizing their aesthetic qualities. Students become familiar with the physical properties of the four phenomena and how the aesthetic uses of the four phenomena are determined by their

physical properties. To experience this for themselves, the students engage in aesthetic encounters with space, light, sound, and motion. Through increasing familiarity with these phenomena and their use in art forms, students begin to develop a critical language to apply to art forms and art objects. Finally, the students begin to create their own art works using space, light, sound, and motion.

Concepts

Aesthetics in the Physical World introduces the students to three basic concepts: space, light, sound, and motion are phenomena in the physical world that is the child's environment; the physical properties of space, light, sound, and motion affect our perceptions of the phenomena; space, light, sound, and motion have aesthetic qualities.

Sequence

This level of the curriculum, Aesthetics in the Physical World, is an introduction to the aesthetic education curriculum. It provides students with a highly experiential approach to aesthetics and the world around them. The sequence of instructional units is organized around the basic environmental phenomena of space, light, sound, and motion, each of which is treated in a separate unit. Related activities with artists and the community such as those suggested on the chart should be integrated into the teaching of each unit. The sequence ends with a culminating activity in which students make use of the aesthetic potential of the phenomena to enhance their immediate classroom environment.

The rationale for the sequence of units in this level of the curriculum is very simple and straightforward. In Introduction to Space the students start to explore the space around them for its aesthetic qualities, and they begin to understand that artists use space in creating works of art. The instructional strategy encourages them to broaden their concept of space from personal space to an understanding of spaces around them, moving from their home to their neighborhood and

community, all the while exploring the aesthetic uses of space. Various related activities can be developed in the classroom around the concepts of personal space and public space and how we can treat space aesthetically. Finally, the students are introduced to the artist's conception of space and, through more related activities, they investigate how they can use space in similar ways.

Introduction to Light, the second unit in this introductory level, explores the many functions of light in the environment, and its uses by artists in many of the art forms. The students explore and experience light as a phenomenon in the environment and, through related activities, they become aware of light as an aesthetic medium. Again the emphasis is on the aesthetic uses of light and the way it is manipulated in the context of a variety of art forms.

Introduction to Sound is treated in a similar manner: an introduction to the phenomenon of sound through the discovery that sound is all around us, the development of an awareness of the aesthetic uses of sound within the environment, and then exploration of the uses of sound by composers, arrangers, and others who create with sound. At the close of the unit, the students are asked to respond to sound themselves and to use it creatively and aesthetically in their own world.

The final unit in this level is Introduction to Motion. The unit is developed using the same approach. Students are introduced to the concept of motion within the environment. They become aware of the aesthetic uses of motion and engage in aesthetic encounters with motion. Then, related activities demonstrate motion as a part of works of art.

The introductory level of the curriculum is designed to include a culminating activity as a way of dealing with the four phenomena in a context that is meaningful to the students. Because it is difficult for young children to deal with the term "aesthetic," each of the units is based on experiences that exemplify the concepts rather than written or verbal messages; therefore, it is very important that the culminating activity become an experience during which the students exercise choice and creativity. Teachers should construct this activity as an outgrowth of the four units of instruction and as something particularly related to their own classroom.

The design of the culminating activity will be influenced by how the teachers have developed the related activities with the artists and the community, and how much they have expanded the existing material within each of the units. Of course, the related activities with the artists and the community should correspond to each unit, but they should also be chosen to build up to the culminating activity. One practical suggestion is to create a sound-light-motion-space environment within the classroom, using the classroom as an exemplar of the concepts taught during the year. The children can create their own environment using these phenomena and emphasizing their aesthetic qualities.

Level 1 Related Activities
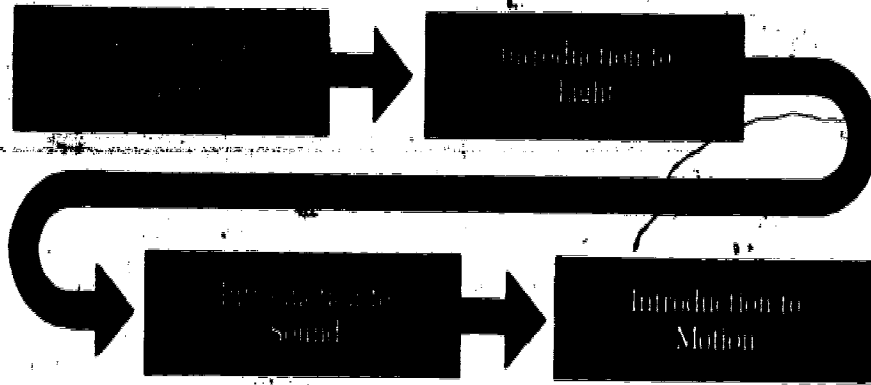
1. Select an artist in the community whose work makes use of light and sound or light and motion. Visit the artist's studio or bring the artist into the classroom.

2. Attend a multimedia presentation that uses space, light, sound, and motion.

3. Go to a rehearsal for a theatrical production and/or dance performance, and ask the lighting director to talk about how he or she lights the performance.

4. Go to your science museum and visit exhibits on light, sound, and motion.

5. Visit a planetarium, view their star show, and visit the exhibits. Discuss with the students the things in the show and exhibits that relate to the aesthetic qualities of space, light, sound, and motion.

6. Attend a theatrical and/or dance performance, or visit an art gallery where the productions and works emphasize space, light, sound, and motion.

7. Take a tour of a large department store and seek out everything that has to do with space, light, sound, and motion.

8. Develop with your students a list of space, light, sound, and motion phenomena in their immediate and extended environment. Continue this activity throughout the year, illustrating examples on a bulletin board or mural.

Introduction to Space

Space surrounds us; one of our major concerns is how to organize it. Thus, we are concerned with limiting space and filling it, with having enough space for comfort but not so much that we are overwhelmed by it. The space around us — its size, its shape, the objects within it and their arrangement — helps form and modify our actions within a given environment. As a fundamental phenomenon, space can be manipulated to express order, form, and beauty; thus it can be aesthetic or used aesthetically.

Architects, interior designers, and visual artists are all well aware of the aesthetic potential of space. Even very young children need to become aware of space as a phenomenon to be manipulated because of the increasing importance of spatial considerations in the world. This unit is designed to help kindergarten and first-grade students become aware of these considerations and to develop the beginning of confidence in themselves as spatial decision-makers.

The specific goals of this unit are to introduce students to space as a phenomenon with aesthetic qualities and to involve them in working with its elements of height, width, and depth; to develop in the students an awareness of functional and aesthetic considerations relating to space; and to involve them in creative problem-solving related to the functional and aesthetic uses of space.

The activities in the Introduction to Space unit are based on a series of game-structured experiences that require the students to solve specific spatial problems. They are asked to go on a space hunt, locating specifically described spaces within their classroom. Using their classmates as living examples, they discover the role that distance-in-space plays in perception, how perspective affects perception and how perspective can be "artificially" created. They experience the differences between three-dimensional and two-dimensional space and apply what they have learned about perspective to the uses of the illusion of depth in the visual arts. By rearranging objects, and themselves, within a succession of different-sized spaces the students

grasp the functional considerations of space size and the role it plays in natural and personal environment. Finally, the students apply what they have learned, and they redesign their classroom as a living and working space in which for a stated period of time they will live and work with the consequences of their decisions.

Materials in this instructional unit include the following: Teacher's Guide, filmstrip and sound track, three rugs (large, medium, and small), and packet of shapes of various sizes.

Unit Concepts

1. Space is all around us and it has aesthetic qualities.
2. Fixed spaces can be recognized by their shapes and sizes.
3. Two-dimensional space has height and width and may have an illusory third dimension.
4. Three-dimensional space has height, width, and depth.
5. Distance-in-space plays a role in perception.
6. The size and shape of a given space and the arrangement of objects within the space affect our aesthetic response to the space.

Unit Objectives

This unit encourages students

1. to recognize space as a basic phenomenon that has aesthetic qualities.
2. to perceive that fixed spaces can be known by their shapes and sizes.
3. to recognize that two-dimensional space has height and width and may have an illusory third dimension.
4. to recognize that three-dimensional space has height, width, and depth.
5. to become aware of how distance-in-space affects perception.
6. to explore how the size and shape of a given space and the arrangement of objects within the space affect our aesthetic response to the space.

Introduction to Light

Light is defined as something which makes vision possible, the sensations aroused by stimulation of the visual perceptors.

Light permits us to see. Variations in light intensity in combination with the potentials of our eyes determine the nature of what we see. Light is fundamental to our perceptions. Light or the appearance of light can be manipulated to express order, form, and beauty; thus, it can be aesthetic or used aesthetically. Artists, well aware of the aesthetic potential of light, use it consciously. Light is a major consideration in almost all art works, particularly film, visual art, drama, and dance.

Light is used in the creative process in three ways. Artists employ the first of these when they create the appearance or effect of light in an art work through the use of colors and values. Artists have long used our expectations in regard to light conditions to create moods or to manipulate spatial conditions in their work.

A second way that artists use light is to take into account the effect of natural or artificial light on the art object, as in sculpture and architecture. They determine the best kind and direction of light to enhance the art product; they use light/shadow patterns to create unity, variety, or excitement in the art product and use reflective, translucent, transparent, and opaque qualities of surfaces and materials to modify the light reaching the art object.

The third way artists use light is to use it in the art product itself, as in neon sculpture and filmmaking. One of the most prevalent and perhaps most important uses of light is image projection. Consider the fact that a great part of our entertainment and information dissemination comes in the form of television, films, filmstrips, and slides. Although in many cases projected images have the primary purpose of conveying information, aesthetic considerations — choice of content, medium, audience, approach, visual elements, color, space — play a most important part in the total effect of the images.

And in the aesthetic experiences of everyday life, those moments when we recognize beauty in our natural environment, light will often be at the core: sunlight casting a shadow pattern through the new-leaved trees of spring, the light pattern of a city seen at night from an airplane, the excitement of a brightly lighted building, the stark presence of glaring sunlight on desert rocks.

Through the activities in this unit, the students become aware of the connection between light and their senses, and between light and their ability to move, to locate themselves in space, and to perform various tasks. The students use masks to cover their eyes and then are asked to perform a variety of tasks: moving about the classroom, identifying unknown objects, classifying sounds. The students manipulate light sources, using flashlights, colored gels, and transparent and translucent materials to produce images. After designing and performing a shadow play, the students are introduced to the aesthetic potential of light in the visual and performing arts through the discussion of light uses and sources in art reproductions. Finally, the students use light, color, and motion to create their own moving images out of colored water projected through an overhead projector.

Materials in this instructional unit include the following: Teacher's Guide, filmstrip and sound track, eye masks, colored acetate rectangles, pads of acetate, grid sheets, and slide mounts.

Unit Concepts

1. Light is a natural phenomenon with aesthetic qualities that enables us to see.

2. The physical properties of light are intensity, direction, and color.

3. Light with its properties can be used creatively as well as functionally.

Unit Objectives

This unit encourages students

1. to recognize light as a natural phenomenon with aesthetic qualities that enables us to see.

2. to become aware that the physical properties of light are intensity, direction, and color.

3. to explore the aesthetic qualities of light.

Introduction to Sound

Sound is defined as the sensation perceived by the sense of hearing — a particular auditory impression. Sound gives us information about objects and events in our environment. It helps us know something is happening and gives us some idea where it is happening. It provides cues we need to get along safely in our world.

As a fundamental element, sound can be manipulated to express order, form, and beauty; thus, it can be aesthetic or used aesthetically. Composers, whose works of art are based on sound, are highly aware of its aesthetic potential and manipulate sound to create a desired effect. The history of musical composition is the history of increasingly sophisticated efforts at organizing the qualities of sound. Musicians have used natural sounds and have also created a wealth of sound-making devices which exploit natural sound. They have also created increasingly complex musical forms within which to explore the potentials of these sound instruments for expressing musical ideas.

Before the explosion of modern technology, sound could be easily categorized as either noise or music; noise, of course, having no aesthetic properties and music smugly boasting all. The advent of quality electronic sound devices enables the composer to bring "non-musical" sounds into very musical contexts. Thus, the listener, because of various manipulations of frequency and content, by chance and/or by design, has become attuned to the music of sounds which in the past would have been relegated to the category of sheer noise. No longer are most people bewildered when they are asked to perceive the music of their own physical environments. A city, on any day or night, can supply an aesthetic listening experience. Think of the sound sequence of a rainy day: different pitches of raindrops, the rhythmic squish of sodden shoes, the polyphonic rhythms of an automobile's turn signal and windshield wipers, the muted sounds of traffic. Through the medium of electronic technology, sounds of this kind are being brought into the concert hall.

The overall goal of the *Introduction to Sound* unit is to make the students aware that sound is a fundamental element in the environment with aesthetic qualities and that sound can contribute to aesthetic experiences either naturally or through the expression of an artist. The students are introduced to sound as a phenomenon inherent in many objects in their environment. They find that every sound has characteristic elements — a natural timbre, pitch, dynamics, duration, and its own ranges of high to low and loud to soft. These make up the "sound" of the sound. The unit is intended to bring to the students' attention the multitude of sounds in their everyday surroundings and to make them aware of the potential of these sounds as musical expression.

By working with sounds with which they are already familiar and comfortable (a dog's bark, the roar of a car's engine), students begin to understand the possibilities of sound — sound from the farthest reaches of the imagination to sound falling within the traditional musical range of the symphony orchestra. This beginning instills in the students an initial confidence about creating with sound which can lead them into more complex modes of understanding and expression. The approach is based on the premise that when individuals use all of their senses to create, imagine, or organize sounds, these sounds gain special significance. It is this special significance, a personal meaning, which should reinforce the students' motivation to work with sound and to appreciate others' work with sound.

The unit is divided into two main parts. In the first part, the students explore the concept that "Sounds Are All Around You." Here the students investigate and experiment with the unlimited possibilities of working with sounds, those made by a car or a clock as well as a symphony orchestra. Activities in the second part center around the manipulation of sounds for a desired effect. The students learn that each thing has a distinctive timbre which is its unique and recognizable sound. The students are made aware of the roles that pitch, rhythm, duration, and dynamics play in the perception and use of sound. They experiment with sound-making instruments,

both musical and noise-producing, to discover their particular sound and how that sound can be consciously altered by changing one of the elements (pitch, rhythm, duration). Through a number of activities the students come to see that an infinite variety of sounds can be created. Finally, the students use their new awareness of sound and its potentials to create and record a sound composition.

Materials in this instructional unit include the following: Teacher's Guide, record, sounding board, blank recording tape, and a set of cards representing sounds, silence, and the elements of sound: duration, intensity, and pitch.

Unit Concepts

1. Sound exists all around us and it has aesthetic qualities.

2. Each sound is made up of a unique combination of elements: pitch, direction, and intensity.

3. The blending of two or more different sounds and/or modifications of sounds creates an infinite variety of sounds.

4. Each person, place, and thing in our environment has numerous sound potentials that can be manipulated to create a desired aesthetic effect.

Unit Objectives

This unit encourages students

1. to recognize sound as a natural phenomenon that enables us to hear.

2. to become aware that each sound is made up of a unique combination of elements: pitch, direction, and intensity.

3. to explore the possibility of blending and modifying sounds to create an infinite variety of sounds.

4. to explore the aesthetic qualities of sound for each person, place, and thing in our environment.

Introduction to Motion

Motion is the act, process, or instance of changing place. Everything in the environment can be placed on a continuum from no movement to constant movement, or perpetual motion. One way of classifying things is to state their degree of movement: "It doesn't move; it barely moves; it moves a lot." Thus, motion is fundamental to our consideration of things. It is a pervasive element in the environment.

As a fundamental element, motion can be ordered and given form; thus, it can be aesthetic or used aesthetically. Artists, well aware of the aesthetic potential of movement, make use of this element — very obviously in dance, drama, and film; and more subtly in the implied movement of visual arts, music, and literature. And in the aesthetic experiences of everyday life — those moments when we recognize beauty in our natural environment — movement will often be at the core: leaves floating on a stream, tiny lights blinking across the face of a great electronic computer, the grace of children running through the grass. Motion or movement is a fundamental phenomenon of the environment which can contribute to aesthetic experiences either naturally or through the expression of an artist.

The activities in Introduction to Motion are designed to help students explore some things they already know, and some new things as well. All of these things-to-find-out have something to do with motion as a phenomenon that is of the essence of our world and our bodies. The students discover motion in their environment, find how many ways their own bodies can move, explore how motion can be used creatively, recognize and express ideas and feelings as portrayed through motion.

The students conduct a motion hunt in the classroom and outdoors to demonstrate the pervasiveness of motion in the environment and the fact that their bodies are moving things. They engage in games that help them discover how the senses of sight and touch give us cues

about motion. To introduce the elements of motion —
space, energy, and time — the students react to a number
of imaginary situations, such as shopping in a grocery
store or playing in a park. They also move their bodies to
make individual and group shapes in response to energy
as a movement force. In the same manner they explore
rhythm in movement.

Another series of activities in the unit introduces
the aesthetic potential of movement. The students
become aware that the body is an instrument like the
composer's piano or the painter's brush, except that it is
an instrument that each of us uses, however consciously
or unconsciously. Some of the activities are based on
recognition of motion as non-verbal communication;
others show how language expresses motion. Finally,
the students react to motion in art works in the visual
arts, in musical compositons, and in dance.

Materials in this instructional unit include the
following: Teacher's Guide, set of motion study cards, set
of non-verbal communication cue cards, cassette tapes,
set of instrument cards, image wheel with set of image
cards, strip of clear leader with images, and set of art
reproductions.

Unit Concepts

1. Motion is a basic phenomenon with aesthetic qualities
that is intrinsic to human beings and their environment.

2. Motion can be described in terms of its elements of
direction, speed, and quality.

3. People can manipulate motion or the appearance of
motion in ways that are aesthetically pleasing.

Unit Objectives

This unit encourages students

1. to recognize motion with its aesthetic qualities as a
basic phenomenon intrinsic to human beings and their
environment.

2. to identify and describe motion in terms of its elements
of direction, speed, and quality.

3. to explore how motion or the appearance of motion
can be manipulated in ways that are aesthetically
pleasing.

Level 2: Aesthetics and Arts Elements

Activities in this center of attention encourage students to recognize elements of aesthetic phenomena both in works of art and in their daily world. Texture in music, shape in the visual arts, movement in the environment--students learn to identify elements such as these, recognize them as a part of the arts, and relate them to the structure of a work of art. The outcomes for the students are: Students are able to perceive and describe the part/whole relationship of elements in the physical world by identifying the elements of each art form and their relationship to the whole work. Students, given a work of art, are able to identify and describe the elements that are dominant within the work. Students begin to develop a critical language for describing aesthetic qualities in works of art and the environment. Instructional units in this level are appropriate for students in grade 1 and grade 2.

Level 2 Concepts

1. All art forms are made up of arts elements that constitute the parts of the whole work.
2. The same elements that exist in works of art are also present in objects and events in the environment.
3. The arts elements are the substance of the language of aesthetics; they are the descriptors of the aesthetic qualities existing in a work of art and the environment.
4. Artists consciously arrange arts elements to create works of art.

Level 2 Outcomes

This level of the curriculum encourages students
1. to recognize that works of art and things in the environment are made up of elements such as texture in music, shape in the visual arts, and movement in the natural world.
2. to perceive and describe elements in the work of art as exemplars of the part/whole relationship.
3. to understand that art forms can be characterized by their unique elements.
4. to identify and describe the aesthetic qualities in dance, film, literature, music, theatre, and visual arts based on a recognition of the arts elements in the art form.
5. to understand that artists consciously arrange arts nts to produce a whole work of art.

6. to perceive and understand the relationship between arts elements in works of art and in the environment.

The art forms are central to an understanding of aesthetic concepts and ideas; they are the best examples of aesthetic objects and events. Aesthetics and Arts Elements, Level 2 of the aesthetic education curriculum, is concerned with the elements of the art forms. The emphasis is on giving the students arts experiences leading to a general awareness of the art form through its elements. In the visual arts the students engage in activities that center around painting and sculpture; in music they work with classics and pop tunes; in literature, with stories and plays; in drama, with plays; in dance, with traditional and contemporary dances. The units are designed to feature one or more elements in each of these art forms along with the whole art work. The arts experiences are used as the basis of the student's first introduction to the language of aesthetics, commonly called "critical language."

The basic premise is that perception of the whole of an object or event within the environment or a work of art requires some understanding of its parts or elements. Understanding of the whole work of art does not come about until there is some cognition, recognition, and synthesis of the interaction of its parts. Cognition, recognition, and synthesis are accomplished by concentrating on the part/whole relationship between the elements that exist in works of art. The same relationship can be extended into an aesthetic appreciation of the environment.

Outcomes

In this level of the curriculum it is continually important to strengthen the bridges between the child's world and works of art, and to emphasize the idea that the arts elements, once understood, can be used to create works of art and to describe the aesthetic qualities of the works of art and the environment. The outcomes for the student are: recognition of the elements of works of art and things in the environment, such as texture in music, shape in the visual arts, and movement in the natural world; the ability to perceive and describe particular elements in the work of art as exemplars of the part/ whole relationship; the understanding that art forms can be characterized by their unique elements; and the

ability to identify and describe the aesthetic qualities in works of arts. The emphasis throughout the units at this level is on recognition of the relationship between the arts elements and the aesthetic qualities of the art form.

There will be some transfer of the students' ability to recognize and describe arts elements from works of art to the things in the students' own environment. Texture as an element in the visual arts exists in a piece of sculpture or painting, but also in a rough piece of wood. The ability to make connections between arts elements that are studied and used as starting points for student activities and the aesthetic qualities of the objects or events in the environment is an important conceptual outcome for this level.

Concepts

All art forms are made up of elements that constitute the parts of the whole work. The same elements that exist in works of art are also present in objects and events in the environment. The arts elements in works of art are the substance of the language of aesthetics; they are descriptors of the aesthetic qualities in a work of art and the environment. Artists consciously arrange arts elements to create works of art.

Sequence

Within this sequence of curriculum units students are introduced to the art forms themselves through their elements. Dance, literature, music, theatre, and visual art are the five major art forms included. The fundamental concept in this level of the curriculum is the part/whole relationship between the art forms and the arts elements that are the aesthetic qualities and properties of the work. The approach is very experiential, with the students engaging in activities that exemplify the characteristics of the arts elements and manipulating these elements to create art works in each form.

Part and Whole, the introductory unit, gives students an understanding of the part/whole relationship between the elements and the art forms. It also introduces the art forms by name and some of their characteristics. The succeeding curriculum units are taught as introductions to the art forms. The sequence presents

only a sampling of the possible art elements for each art form: *Texture* and *Shape* for visual art; *Tone Color* and *Rhythm/Meter* for music; *Sound in Poems and Stories* and *Characterization* for literature; *Dramatic Conflict*, *Non-verbal Communication*, and *Setting and Environment* for theatre; and *Movement* for dance.

Level 2 of the curriculum acquaints students with all the art forms in a very general way. The students experience the arts elements which are then used as entry points for discussion of the art forms. Texture is experienced visually and tactually before it is related to painting and sculpture. Hearing and experiencing various tone colors (parts) in a whole musical composition is presented as the aural equivalent of focusing on the individual parts that make up a visual work of art. Movement is explored experientially before it is related to dance, and conflict is introduced in stories before theatrical conflict is explored. These became entry points for describing and analyzing in a very elementary way the characteristics and qualities of the art forms themselves.

A parallel part of the development of the content in this level should be identification of the art forms within the students' community. In any of the related activities, the emphasis should be on the way artists use the arts elements to produce their art. Resources will vary from setting to setting and field trips are encouraged. Students should have at least one live experience with each of the art forms. They should go to the theatre, attend a dance performance, visit an art gallery or museum, attend a concert of popular and/or classical music, and read stories and poems. The related activities with artists and the community should be thought of as a survey of the arts resources available in the community. Also, any arts program operating in the school, such as "Young Audiences," or the "Artist in the School" should be brought into the context of this sequence of units. In addition, language development activities in other areas of the general education curriculum should be closely tied to the beginning of critical language abilities in aesthetics.

Figure 4:
Level 2 Related Activities

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┌──────────────┐    ┌──────────────┐    ┌──────────────┐
│ Part and Whole│ ─▶ │   Texture    │ ─▶ │    Shape     │ ─┐
└──────────────┘    └──────────────┘    └──────────────┘  │
                                                           │
┌─┐ ┌──────────────┐    ┌──────────────┐    ┌──────────────┐
│ │◀│  Tone Color  │ ─▶ │ Rhythm Meter │ ─▶ │Sound in Poems│
└─┘ └──────────────┘    └──────────────┘    │ and Stories  │
                                            └──────────────┘
┌─┐ ┌──────────────┐    ┌──────────────┐    ┌──────────────┐
│ │◀│Characterization│─▶│Dramatic Conflict│▶│  Non-Verbal  │
└─┘ └──────────────┘    └──────────────┘    │Communication │
                                            └──────────────┘
┌─┐ ┌──────────────┐    ┌──────────────┐
│ │◀│ Setting and  │ ─▶ │   Movement   │
└─┘ │ Environment  │    └──────────────┘
    └──────────────┘
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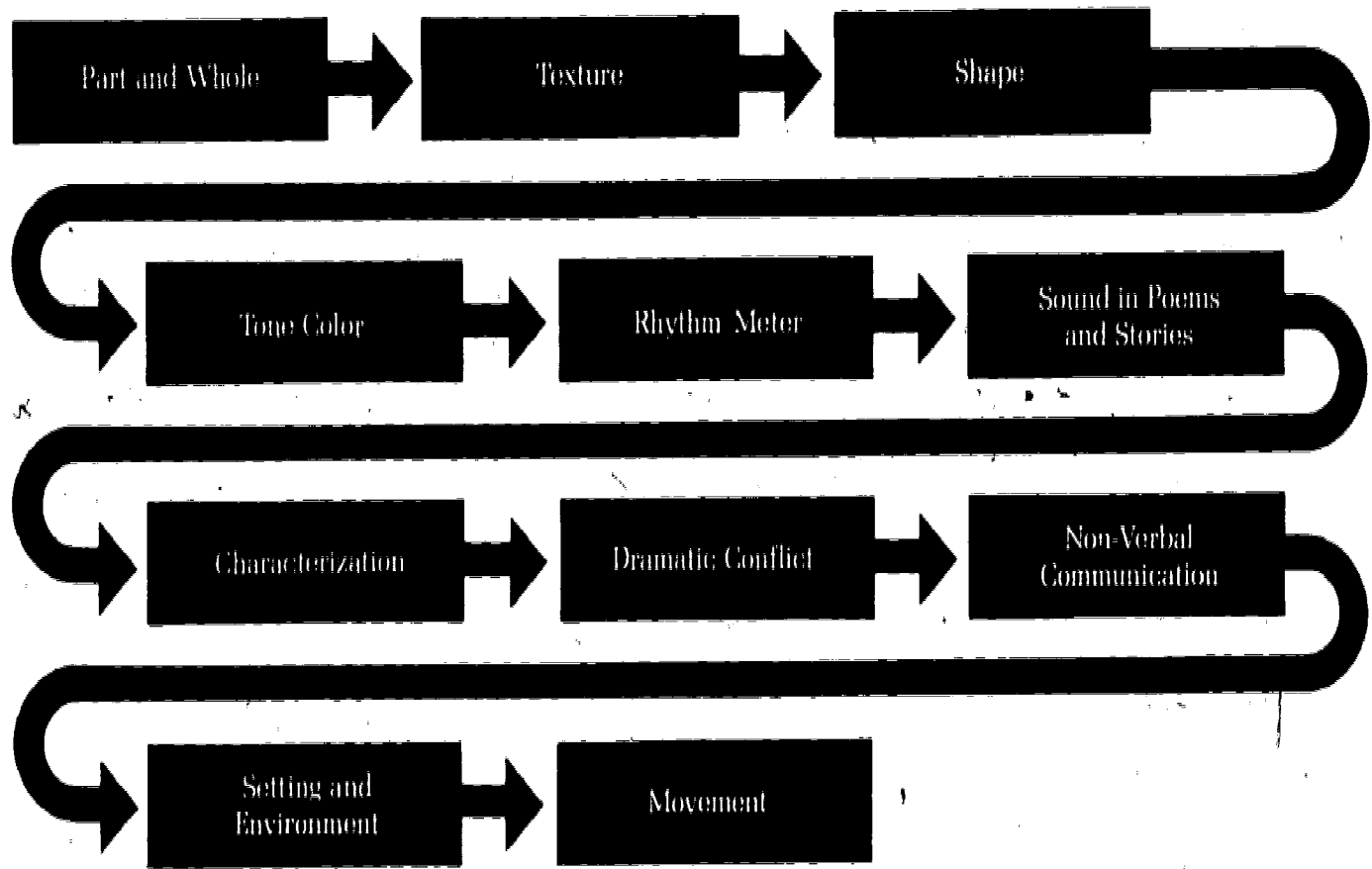
1. Visit a potter's studio. Talk about-wheel-thrown pottery in relation to movement. Discuss the effect of the part/whole relationship, texture, and shape on pottery.

2. Visit a large record store and categorize the music by rhythm. Ask the students to bring records from home and discuss their rhythms.

3. Visit a dance studio and talk to the staff about the different kinds of movement in dance, about the different kinds of dances, and about creating mood through movement.

4. Take a "texture and shape" walk in the community. Pay attention to interior and exterior uses of texture. Discover the predominant shapes of buildings. Discover parts and wholes.

5. Ask a playwright or director to talk about and demonstrate how arts elements such as sound, shape, color, texture, movement, setting, characterization, conflict, and non-verbal communication, are used in theatre. Ask artists working with other art forms to do the same thing.

6. Categorize the sculptures in the community according to shape. Are they mostly people shapes? shapes within shapes? part and whole compositions? and so on.

7. Take a "part/whole" field trip. Have students keep a list of parts they see in their environment and of the whole works the parts create. Use a camera to document some of these.

Part and Whole

All around us we find objects and people complete in themselves and yet composed of individual elements. A clock sits on the shelf. The clock is a whole and yet it has a face, numbers, big and little hands, and inside, though we may not see them, the works — the many parts which make possible the indication of passing time. We glance at the clock to see the time. It is our eyes, one of our many body parts, that we use to do this. All around us we find objects and people complete in themselves and yet composed of parts.

For students, particularly first-grade and second-grade students, learning the relationship of part to whole in a general way can be a building block. With this building block, they can understand more easily how attending to elements of natural occurrences or art works contributes to a pleasurable experience with the whole. They can begin to look for parts and point out their contributions to whole objects and events within the environment and to works of art.

This unit is designed to introduce first- and second-grade students to this concept of part and whole. The students first find that objects and events are made up of parts (elements). Then they see that some parts are also whole objects and events in themselves. Finally, they explore the concept that introducing different elements into an object or event can create a new whole or can give the whole and/or the parts a different feeling.

The unit is intended to develop the students' ability to respond to the elements of an art work and their organization, and to develop their perception of how the elements function together to determine the whole art work.

The unit on part and whole relationships is presented in three sections. The first is concerned with making the students aware that many things people perceive as whole objects or events (toys, families, art works) can be broken down into parts. The students assemble salads, make pictures from cut-outs, discuss

the parts (lines, shapes, colors) they use in their pictures, and harmonize the parts of a song. In the second section of the unit, the students work to identify parts of objects or events that are wholes in themselves and to perceive these in larger contexts. They do this by building constructions out of cardboard boxes, tubes, etc., and by investigating an art reproduction with a number of parts (be they objects in the picture or the parts of the composition of the art work such as line, shape, texture, color). In section three, the students discover that changing the parts of an object or event results in a redefinition of the original. They explore this concept in various art forms. The students interchange parts of faces, change the musical composition they previously created, create whole patterns out of shapes, and invent new stories out of the elements of familiar ones. In the final activities of the unit the students identify parts in art forms: in music, in drama, in dance, and in paintings and sculpture.

Materials in this instructional unit include the following: Teacher's Guide, study cards, slide presentation, face puzzles, mime puzzles, bag of shapes, photographs, and story cards.

Unit Concepts

1. The ability to discern the parts (elements) of a thing, be it a toy, a family, or an art work, can contribute to a better understanding of the whole object or event (art work).

2. A work that is whole in itself can also be part of a larger whole (a square as part of a checkerboard pattern).

3. An object or event changes when its parts change.

4. Our response to an object or event is affected as its parts are changed or rearranged. The change of color in a painting changes its overall effect.

Unit Objectives

This unit encourages students

1. to recognize the pervasive nature of the part/whole relationship in the environment, in man-made objects, and particularly in works of art.

2. to become aware that things perceived as whole objects or events can be broken down into meaningful parts (elements), recognition of which can contribute to a fuller understanding of the whole object, event, or work of art.

3. to develop their ability to identify parts (elements) within many different kinds of objects, events, works of art.

4. to recognize that some parts are whole works in themselves and to identify these when combined in larger objects or events.

5. to demonstrate their understanding that the parts of any object or event, their classroom or a work of art, can be changed or rearranged to create a new object or event.

6. to understand how changing or rearranging the parts (elements) may change the perceiver's response to the object, event, or work of art.

Texture

Rough sandpaper, a slick mirror, the downy fur of a puppy, nubby tweed fabric, the bark of a tree, velvety grass — these are all textures we have seen or touched. When we see and touch these textures, we know something about both the surface characteristics and the appearance of these things. Artists see and touch texture all around them. Visual artists carry the visual and tactual information they receive one step further by manipulating the textural elements in their work to express ideas or feeling.

In this unit, tactual, verbal, kinesthetic, and visual textures provide a variety of encounters that heighten the students' awareness of this element in their environment and in works of art.

When the students have completed this unit, they have learned to recognize textures in their world that they had probably not noticed before. And they have an understanding of the way the visual artist uses these same textures to express ideas or feeling in works of art. More important still, they have practiced a new approach to looking at their world by focusing on one element and its relationship to other parts in a whole.

In part one of the *Texture* unit, the students discover that textures have individual qualities that distinguish them from one another, and they physically experience and verbally describe a series of textures. In part two the students examine how body movement is influenced by textures. Through the activities in part three they learn that textures have both visual and tactual properties that can be correlated by matching photographs of textures and textured materials. In part four the students use photographs of paintings and sculptures to learn about the visual artist's use of texture to convey feelings. As final activities they create a sculpture, emphasizing textural effects, to be touched rather than seen, and a painting incorporating some of the techniques used by painters to achieve textural effects.

Materials in this instructional unit include the following: Teacher's Guide, texture bags, photographs, art reproductions, word cards, and slides.

Unit Concepts

1. The ability to perceive texture as a distinct part of an art work contributes to a better understanding of the whole work.

2. Texture is both a visual and a tactual phenomenon.

3. Different textures have individual qualities that distinguish them from one another and that can be described.

4. The visual artist uses real texture and can create illusionary textural surfaces in works of art.

5. The ability to respond knowledgeably to the component parts of an art work, in this case to texture, is the first step in the development of an aesthetic judgment.

Unit Objectives

This unit encourages students

1. to recognize texture as an element in art works.

2. to understand that we perceive texture both visually and tactually.

3. to begin to develop their critical language by using their existing vocabulary to describe textures and to expand their store of "texture" words.

4. to look for, perceive, and describe qualities of texture in their environment and in art works.

5. to perceive and identify the relationships between tactual experience and movement.

6. to perceive correlations between the visual and tactual properties of objects and events.

7. to identify textural qualities in works of art.

8. to create art works in which texture is a dominant element.

Shape

Shapes are all around us. We observe the outline and fullness of a cloud high in the sky, and near it is the c   le of the sun. Closer to earth we can see the shape of a tree with its straight trunk and the branches and leaves. The tree casts a shadow, and the shadow too has a shape. Still closer is our own shape, with fingers, arms, feet — the outline of a body.

Everything we can see has a shape, and these shapes are sometimes similar, sometimes different. There are geometric shapes and biomorphic shapes (shapes that have no predictable pattern to their outlines); there are shapes that are combinations of these two. Some shapes are symmetrical and look the same from all sides. Some shapes are asymmetrical, appearing different from various viewpoints. Many different things share the same basic shape configuration. What these shapes mean to us will certainly be different; in fact, we may perceive them as entirely different things unless we are consciously thinking about their shapes.

When a number of shapes are combined, a new, larger, and different shape is created. Reversing this process, a large shape can often be broken down into smaller shape units. There is the shape of a house: the bricks or boards forming its walls, the configuration of the chimney, the outlines of doors, windows, each of which remains a shape in itself while existing as a part of the larger shape. The individual component parts of a shape viewed separately appear visually different from the total shape made when the components have been put together.

Further, shapes can be two-dimensional and three-dimensional. For example, a person's head is roughly egg-shaped, with volume and depth, but a photograph or drawing of the person's head shows it as a flat oval. Three-dimensional shapes, too, can be separated into parts. When the planes of a cube, each of which is a separate shape component, are laid flat on a surface, the viewer sees something quite different from a three-dimensional cube. And as with two-dimensional shapes, three-dimensional shapes may be combined to form larger volumetric shapes.

The shapes in our environment often form patterns which can be thought of as one or more shapes in repetition. Think of the pattern formed by the many buildings and streets of a city seen from some high place. Think of just one street — the repeated shapes of houses, windows, lamp posts. Other elements, too, recur — the green of many lawns, the rough texture of bricks in many buildings, the regular sizes of houses or cars, similar volumes in these same houses and cars.

Why introduce young children to these considerations regarding shape and its relationship to other visual elements? One important reason is to prepare a basis for their awareness of elements of the visual phenomena that operate in their lives and environment. Shape is one such fundamental element, and an awareness that complex visual material can be broken down into simpler visual units increases students' confidence to perceive and judge aesthetic qualities of the things they see. Another reason is to give students a way to simplify and relate visual elements, be they within the environment or within works of art. Students who are encouraged to perceive similarities between shapes also become more aware of variety within visual elements such as shape. This perceptual skill is a basic classification tool that is exploited by visual artists as one means of bringing their own perceptions to the viewer.

Visual artists take such arts elements as shape, color, texture, volume, depth, and size and organize them into works of art — into whatever form best presents their unique statement about the world they see and interpret. Increasing the students' ability to identify and

judge aesthetic uses of such visual elements in the arts and in their environment is the overall purpose of the *Shape* group of un ts.

The *Shape* group is actually composed of three separate units: *Shape, Shape Relationships,* and *Shapes and Patterns.* For the purposes of this discussion they are treated as a single unit in which the students explore visual phenomena through shape. Any one of the several elements — color, texture, volume, size — is just as important as shape, but shape was chosen as the focus because young children use the shape of a thing to recognize and classify objects very early in their lives. The content of the *Shape* unit builds on this more familiar element.

To begin, the students consider the infinite variety of shapes existing in the environment, and see that shapes exist within other shapes. They see that complex shapes are often composed of smaller shape units. These explorations lead the students into the next group of activities which center around *Shape Relationships.* There they discover the shape similarities found among things different in kind, learn that some shapes having volume may be seen as composed of smaller shapes or planes, and find that volumetric shapes, too, may be combined to form larger three-dimensional shapes. They observe the qualities of color, size, texture, and volume as they relate to shape, and examine some ways in which the representation of any object differs from the object itself.

Color, texture, size, and shape are regarded from another point of view in the activities that investigate *Shapes and Patterns.* Students learn about order, repetition, and variation and how they apply to pattern formation. They find that a pattern is formed when one or more shapes are repeated or when elements such as color, texture, size, and volume are repeated.

The objective of the unit is not that the students memorize or become experts at recognizing or using these concepts. This, as most artists, designers, architects, and other creative individuals will attest, requires long practice and perseverance. The unit should be regarded as a strictly introductory experience for the students. Reinforcement and further development of conscious awareness regarding the aesthetic and practical aspects of the visual environment can be built upon this initial experience.

Materials in this group of instructional units include the following: Teacher's Guides; *Things About Shapes, More Things About Shapes,* and *Things About Shapes and Patterns* student books; and worksheets.

Unit Concepts

1. The ability to discern the parts or elements of a work of art contributes to a better understanding of the aesthetic qualities of the whole work.

2. Shape is a quality of a thing that depends on the form of its external surface.

3. All things have shape, shapes can be categorized, and shapes have aesthetic qualities.

4. Color, texture, size, volume, depth in three-dimensional objects, and illusion of depth in two-dimensional representations of objects are all aspects of shape.

5. Many different things in the environment share the same or similar shapes.

6. A pattern is formed in nature and in art when one or more shapes are repeated or when elements such as color, texture, size, and volume are repeated.

7. Visual artists organize elements such as shape, color, texture, volume, depth, and size into works of art.

Unit Objectives

This unit encourages students

1. to become aware of the relationship between an art element, shape, and the whole visual work.

2. to perceive the aesthetic qualities of simple and complex shapes.

3. to perceive that many objects and events in the environment share the same or similar shapes.

4. to perceive that objects and events in the environment also have color, size, texture, and volume.

5. to see the interrelationship between shape and objects and events in the arts and environment.

6. to perceive and describe three-dimensional shapes from different points of view and to understand the illusion of depth in two-dimensional representations of objects.

7. to explore how a pattern made up of shapes employs shape similarity, repetition, and ordering, and how visual patterns can also have color, size, texture, and in some cases, volume.

8. to perceive and identify elements of pattern in the environment and in works of art.

9. to make aesthetic judgments about art objects and events based on an awareness of shapes and patterns.

Tone Color

"Tone color" is the characteristic sound of an individual instrument or voice. (In musical literature, "timbre" is frequently used as a synonym for tone color."*)

To help students focus on tone color as an aurally distinguishable element of a musical selection, they use an approach to listening that consists of learning to listen for and hear the individual, distinctive sound-parts of sound combinations. This kind of listening is done with the mind as well as with the ear; the ear catches the sound, and the mind identifies it and relates it to the whole sound combination. Through these "steps of listening," listeners can come to an understanding of how the parts of the whole sound combination fit together. With these data, they are then in a position to respond knowledgeably — to judge and value the whole. The listener can say, "Now I understand it, and I like it." Or, "I don't like it, but I do understand it."

A wide variety of performance levels and types of

music are presented to the students. Some of the selections are very complex, some are easy. The experience with the easier selections increases the students' abilities to perceive at least some of the tone colors in the more difficult ones, an ability that allows them to move closer to the goal of being able to judge and value the range of sounds and music around them.

In the sequential activities in this unit, the primary-grade students are encouraged to apply the same confidence and awareness to discovering tone color in music that they can and do apply to the discrimination of daily environmental sounds. The students examine how things we perceive as wholes can be broken down into meaningful parts, and they begin to be able to pick out various tone colors in musical selections while becoming familiar with the pictures and names of the instruments that produce the tone colors they hear.

The first part of the unit on *Tone Color* develops the part/whole relationship that the students have been investigating in relation to music. The students work with "parts" of a musical whole: the distinguishable tone colors of instruments and voices that can be enumerated and identified at any point in a musical composition. They learn key terms: one part is a musical sound (vocal or instrumental) heard by itself; two parts is two musical sounds heard together, etc. They are then more able to see and, particularly, hear parts of musical wholes.

In the second part of the unit, the students learn how to identify various tone colors, becoming familiar with the instruments that produce particular tone colors by listening to the internal makeup of musical selections. The main point is that they be able to distinguish aurally one tone color from another, in terms of *how many* they hear rather than the names of the instruments.

Materials in this instructional unit include the following: Teacher's Guide, filmstrip, film, records, word sheets, set of tone color cards, and student response sheets.

*The entry for "timbre" in *The Oxford Companion to Music* (9th ed.) illustrates: "Timbre means tone quality — coarse or smooth, ringing or more subtly penetrating . . . the metaphorical term (tone color has) now become a commonplace as a synonym for 'timbre'; the German for timbre is *Klangfarbe* — literally 'sound-color'."

Unit Concepts

1. The ability to discern the parts of a musical composition, in this instance the tone colors of voices and instruments, contributes to a better understanding of the aesthetic qualities of music.

2. Tone color, the characteristic sound of an instrument or voice, is an element in music.

3. Listening to music with both the ear to catch the sound and the mind to identify and relate it to the whole composition is the beginning of critical judgment in music.

Unit Objectives

This unit encourages students

1. to become aware that tone color is an element in musical compositions.

2. to understand that the distinguishable tone colors of instruments and voices can be enumerated and identified at any point in a musical composition.

3. to identify some of the instruments that produce the tone colors they hear, whether used individually or together.

4. to distinguish one tone color from another aurally in terms of *how many* they hear, rather than the names of the instruments they hear.

5. to recognize tone color as an important element in musical compositions that contributes to their aesthetic qualities.

Rhythm/Meter

In the Rhythm/Meter unit the students are introduced to the concept of meter and its functional relationship to musical composition. The essence of music is its rhythmic and tonal patterning, and the rules and techniques which apply to these patterns are external. Meter contributes to the aesthetic qualities of music.

One way to introduce the concept of meter is to consider recognition of natural and mechanical meters as a source for the human penchant to organize sensory input into discernible patterns. The ebb and flow of the

sea, the rhythmic beating of the human heart, the ticking of a clock, all of these can be pointed to as regularities of sound familiar to the student. In addition, connection can be made between the musical concept of meter and similar concepts with which the student has already worked. For example, the study of word syllabication lends itself to a discussion of rhythmic patterns in language. Verse and poetry also make use of rhythm and meter.

The activities that introduce students to rhythm fall into three categories: rhythm in visual pattern, rhythm in movement, and rhythm in sound. Some of the activities are: students identify visual patterns in the environment and make patterned prints based on vegetable and animal forms; students recognize some of the basic movement rhythms of everyday life: chewing gum, brushing their teeth; they experiment with the variety of sound patterns in the environment, in songs, in body movements (like marching and skipping), in poetry, and in spoken language.

Through the Rhythm/Meter activities, the students will find that rhythm is perceived order in the movement all around them. The students can observe rhythm in the basic cycles and movements of their bodies, in patterns they see every day, in sounds they hear. For example, they can feel a steady swing to their arms as they walk; they can observe the regularity of evenly spaced lamp posts on a city street or of bricks in a house; they can notice the sounds of heavy traffic pausing for a red traffic light and flowing at the green light. They see that rhythm is everywhere and that it is both natural and people-created.

Through exposure to recorded musical selections, students learn to identify and execute simple meters. The students learn the meaning of the musical terms: "accent," "barline," "meter," "measure," and "theme." Student involvement requires listening to recordings, making metrical notations on charts, clapping meters heard, and notating simple duple and triple meters.

The meter activities introduce 1,2 duple meter; 1,2,3,4 duple meter; and triple meter. The three kinds of

meter are combined, and the students are asked to identify the proper meter from recorded musical selections. Then the students are introduced to notation of rhythmic patterns through use of accent marks. The students notate the proper meter on an answer sheet. Odd-time meters are presented. Finally, the students are asked to discriminate among three metrical treatments of the same melody.

Materials in this instructional unit include the following: Teacher's Guide, records, charts, set of rhythm activity cards, response sheets, and test answer sheets.

Unit Concepts

1. The ability to discern the parts of a musical composition, in this instance rhythm/meter, contributes to a better understanding of the aesthetic qualities of music.

2. The essence of music is its rhythmic and tonal patterning.

3. Rhythm is order in movement.

4. Using a musical theme in a variety of meters gives a different feeling to the music.

5. Rhythm can exist in visual patterns, sounds, language, and movement.

Unit Objectives

This unit encourages students.

1. to recognize meter as an important element in the composition of music that contributes to its aesthetic qualities.

2. to identify specific meters by clapping.

3. to understand and use musical terms and symbols such as "accent," "barline," "meter," "measure," and "theme."

4. to recognize the element of rhythm/meter in their environment — through visual pattern, movement, language, and sound.

Sound in Poems and Stories

Splash! Wham! Plop! Onomatopoetic words; sound words; words that "sound like what you heard." Zip! Zap! Zoom! — patterns you can make with these words. That's what Sound in Poems and Stories is all about. It introduces primary students to onomatopoeia, alliteration, refrain, and rhyme as literary devices based on sound which are consciously used to communicate meaning and feeling. Using this unit students develop an understanding of the properties of these four devices and of several literary forms, including the stanza and the cinquain. This understanding is reinforced by both using and creating onomatopoetic and alliterative words, refrain, and rhyme patterns, as well as by creating visual representations of onomatopoetic words.

An understanding of poetic devices enables primary students to appreciate how the sensuous qualities of language are used in literature. Unlike the person who uses language primarily to impart information, the writer/artist chooses words for sound and meaning, using sound as a means of reinforcing meaning. By introducing onomatopoeia, alliteration, refrain, and rhyme as devices used in literature and by dealing with word choice and arrangement, Sound in Poems and Stories provides students with some ways of using the sounds of words to point up their meaning.

Although primary students are not expected to be sophisticated creators of literature, they are capable of understanding that sound can reinforce meaning. To encourage this understanding, the unit focuses on one of the chief means by which writers suggest meaning through sound — onomatopoeia. In its strictest definition onomatopoeia means the use of words which, to some degree, sound like what they mean, such as "hiss," "slam," and "whirr." Although we introduce the term "onomatopoeia" because it is a big funny-sounding word that students might like to learn, we have provided the term "sound word" as an alternative. The operative definition of a sound word is "a word that sounds like what you heard." Many of these words are in everyone's

speaking vocabulary, and many more are spontaneously created by children and adults alike.

Once students understand what a sound word is and how they can create original sound words using letters, they move toward creating patterns of sound words. Pattern is used here to mean repetition of like elements within which there is juxtaposition and variation. In literary language, repetition is a rhetorical device reiterating a word or phrase, or rewording the same idea, to secure emphasis. When employed by deliberate design, it adds force and clarity to a statement. (See the literary works of Gertrude Stein). Alliteration, refrain, and rhyme depend upon repetition for their effect.

The approach used emphasizes the element of sound in each of the devices. When the students are dealing with rhyme, they use only sound words to create patterns of rhyming sounds. Finally, the students write noise poems and sound word cinquains (a poetry form containing five one-word lines, at least three of which are sound words).

By exploring and using these poetic devices, students understand that they can organize and structure words by repeating them in certain combinations and arrangements, and they begin to recognize their use in literature. The students also become aware of some of the sensuous uses of language.

Materials in this instructional unit include the following: Teacher's Guide, cassette tapes, Sound Word Bingo game, Splash! Wham! Plop! and Zip! Zap! Zoom! student books, rubber stamps, stamp pads, and student exercise sheets.

Unit Concepts

1. The ability to discern the parts of a poem or story, in this instance the uses of sound in language, contributes to a better understanding of the aesthetic qualities of literature.

2. Onomatopoeia is a literary device that writers use to suggest a sound through written language.

3. Alliteration (repetition of initial or final consonant or vowel sounds), refrain (repetition of individual sounds and syllables in some fixed pattern), and rhyme (similar or identical sounds placed in corresponding positions within a word pattern) are three poetic devices used in literature.

4. Language can be consciously used for its sensuous qualities.

Unit Objectives

This unit encourages students

1. to recognize some of the uses of sound in language.

2. to become aware that we can use the sensuous qualities of language to reinforce meaning.

3. to use onomatopoeia in poems and stories.

4. to perceive that three common poetic devices — alliteration, refrain, and rhyme — depend on repetition for their effect.

5. to understand that sound contributes to the aesthetic qualities of language.

6. to use alliteration, refrain, and rhyme to organize and structure words into patterns and five-word poems depending on onomatopoeia for their effect.

Characterization

What we know and what we want to know about people is central to Characterization. Both the characters we meet in the arts, particularly literature, and the people we meet in our daily lives are known to us along a continuum from superficial acquaintance to very full knowing.

We may know some people only by surface details: sex, age, race, hair and eye color, shape of nose and mouth, where they live, their salary, their spouse's name, their children, their religion. Our knowledge of other people may be more complete. Not only may we know the surface details, but we may know "what makes them tick" (drives, aims, ideals, morals, and ideas of conscience) and what makes them "the way they are" (past and present environment, heredity, education).

What we recognize about our knowledge of other people in daily life correlates with how we come to know

characters we meet in the arts. In literature most minor figures are presented as flat or static personages. Usually we know little more than surface details about such a character, or perhaps we are aware of one dominant trait which colors everything else we know about the person. Other characters, most often the central characters, are portrayed not only with surface details but with many personality traits. These characters are round or dynamic personages. We see more than one side of them. The amount and nature of information given us about such characters during the course of a literary work allow us to see them in different lights as the work progresses. Sometimes, as is also true in our real lives, when we have become fully acquainted with one of these characters, he or she appears very different from our original perception.

Characterization does not attempt to bring the primary student to a conscious understanding of any of the technical aspects of characterization, such as the methods a writer uses to build a character. Instead, the unit attempts to bring students to a conscious awareness of characterization as applied to the people they may meet in their daily life and in the arts. Students are asked to perceive some surface details (sex, age, role or occupation, actions, and speech) and some deeper revelations of character (feelings and emotions) as indicators of characterization. Then they are asked to apply these new perceptions to characterizations in drama, visual art, and literature. They also become aware that characterization contributes to the aesthetic qualities of a theatrical performance or literary work.

There are two more concepts implicit in the content of this unit. They are: because of differences between individuals, creative products resulting from the same stimulus may be very different; and literature is not necessarily created only by professional writers — it may be created by anyone who uses words to convey thoughts and feelings.

The unit is designed less for developing the attributes of good novelists, dramatists, and short-story writers than for developing other somewhat intangible attributes in the students: greater awareness of people and more

sympathy toward them, and more awareness of their own creative work and more perceptivity about it.

The students apply words (some are provided, some are their own) which classify attributes of characterization in terms of sex, age, role or occupation, actions, speech, and feeling to the stimuli (photographs, oral statement, reading passages) and to their own creative products (drawings, improvisations, writings, and storytellings). By working with characterization in a number of disciplines, the students observe that the ability to handle perceptions of this sort leads to greater understanding of people and "characters" within the spectrum of the environment and the various arts.

Materials in this instructional unit include the following: Teacher's Guide, Characters student book, tapes, and demonstration guide.

Unit Concepts

1. The ability to characterize people in real life and to classify, interpret, and communicate these perceptions is the same ability needed to analyze and create characterization in the arts.

2. Characterization can be expressed in several art forms: dance, film, literature, theatre, and visual arts.

3. Literature is not created only by professional writers: it may be created by anyone using words to convey thoughts and feelings, and in this instance, characterizations.

Unit Objectives

This unit encourages students

1. to recognize characterization in daily life and in the arts.

2. to explore specific properties of characterization (sex, age, role or occupation, actions, speech, and feelings) and use them in developing their own characterizations.

3. to become aware that perceptions of character in everyday life and in art are similar processes.

4. to understand how characterization contributes to the aesthetic qualities of a theatrical performance or literary work.

Dramatic Conflict

Conflict is a major element of dramatic structure in the theatre and in literature. In drama, real-life or constructed, conflict is the interaction between a character and some force that is a potential obstacle to the character's achieving what he or she wants and/or needs. The ability to perceive conflict and its formation and resolution as an element of dramatic structure increases the perceiver's capacity to experience theatre or, for that matter, literature. The major concern of the unit is that the students perceive how conflict formation takes place. The students are led to this perception through a game format based on card decks of characters and character goals, discussions, story-telling, and improvisations.

The unit begins with a discussion of what a character is. The presence of characters in stories, books, T.V. shows, theatre, puppet shows, and film is demonstrated to the students using examples drawn from things they are already familiar with. Then the students distinguish between real and imaginary characters: John-boy Walton is a real character; Mickey Mouse, an imaginary one. "The Little Engine that Could" is also imaginary; in this case, a personified object is a character. To demonstrate their grasp of characters and elements in a story, the students make up stories using real and imaginary characters.

Next, the students begin to come to grips with "goals." Although they may not know the term, they will all recognize the concept: a goal is something you want, something you need, something you want or need to do, someplace you want to go, someplace you need to go. A goal can be a person, a place, or a thing. The goal or goals of a character can be identified in a play or a movie or T.V. show. The students apply what they have learned about goals in relation to characters, to stories that they make up and short improvisations they act out.

Once the students are familiar with the concepts of character and goal, the element of conflict is introduced. The character meets a force, perhaps another character, that tries to stop him or her from achieving the goal. Again, the concept is related to situations with which the students are already familiar: family or school life, a T.V. show, or a story. At the end of the unit, the students make up and act out stories, focusing on the character, the goal, and the conflict.

Materials in this instructional unit include the following: Teacher's Guide, game boards, card decks, and filmstrip.

Unit Concepts

1. The ability to discern the parts of a story or play, in this instance the role of conflict in dramatic structure, contributes to a better understanding of the aesthetic qualities of the story or play.

2. Dramatic conflict is the interaction between a character and some force, real or imaginary, that is a potential obstacle to the character's achieving a goal.

3. A character's goal is something that the character wants and/or needs.

Unit Objectives

This unit encourages students

1. to recognize dramatic conflict as an element in theatrical and literary structure that contributes to their aesthetic qualities.

2. to become aware that conflict in dramatic structure describes the situation in which some force potentially prevents a character from achieving what he or she wants and/or needs.

3. to demonstrate their perception of conflict formation in story-telling and in improvisation.

4. to distinguish between real and imaginary characters in a variety of media.

5. to recognize a character's goal as something the character wants and/or needs.

Non-verbal Communication

Not all communication between people is expressed verbally. Even infants can "sense" when a person is tense, relaxed, angry, or happy — and without a word being said. However, this concept of non-verbal communication between people, though sensed intuitively, is sometimes overwhelmed by our reliance on

words, by the tyranny of verbiage. There is a "language" of emotions, ideas, and moods which can never be adequately expressed by words. Children know this, but sometimes schools, with their emphasis on more academic pursuits, do not give legitimacy to the children's intuitive knowledge of non-verbal communication. Hence, by the time they are adults, some feel the need to re-learn cognitively what they "knew" affectively as children.

Early in children's development they should become aware of the range of expressive content that is available in non-vocal non-verbal and vocal non-verbal sound, and they should begin to be able to identify characteristics and moods of people that are conveyed non-verbally: What does an old person sound like? How can you tell when a person is angry? etc. Gestures, facial expressions, vocal qualities, body positioning, and clothing can convey emotions and conditions that would remain unexpressed even after everything that can be said has been said, unless a person can interpret the non-verbal cues.

The theatre emphasizes human interaction and, in particular, interpersonal interaction. A pervasive mode of interpersonal communication in the theatre and in the daily lives of people is non-verbal communication.

This is a unit about theatre; one of its goals is to enable students to become more attentive to non-verbal communication as an element that contributes to the aesthetic qualities of the theatrical experience. So much of the theatre is not dialogue, but rather action or mood expressed in movement and vocal qualities. However, unless students can begin to interpret their immediate environment, including their own use of non-verbal communication, they may not be able to appreciate the subtleties of a theatre experience, either as a performer or as an audience member.

The activities in this unit expose the students to a wide variety of non-verbal communication, helping them to decode or understand what is being "said" non-verbally, and allowing them the opportunity to experiment with encoding or enacting non-verbal communication.

In this unit, the students explore the communicative potential of the human face, using transparent overlays depicting eyebrows and mouths and a hand mirror so they can "try on" different emotions. They then make up and record a story about their favorite "emotion face." They continue exploration of facial communication cues and extend their investigation to include posture, body movement, and body placement in relationship to others. The students hear a song about possibilities of kinetic expression and see a film about the communication of relationships between people through body placement and movement. Non-verbal communication is easier to see and understand than to talk about. The students then begin to attend to the possibilities of the voice as a means of communicating emotion, age, and ideas separate from the meanings of the words the voice is saying. Finally, the students use clothing and hand properties to give non-verbal cues about people in everyday life and actors.

Materials in this instructional unit include the following: Teacher's Guide, face boards with transparent overlays, metal hand mirrors, song tape, film, and flipbooks.

Unit Concepts

1. The ability to distinguish the parts or elements of communication and theatre, in this instance non-verbal communication, contributes to a better understanding of the aesthetic qualities of the theatrical performance.

2. Non-verbal communication, both vocal and visual/physical, is an important element of theatre and personal communication.

3. Facial expression, voice, posture, body movement, body placement in relation to another person, clothing, and personal effects (props in theatre) — these are all non-verbal interactions with other characters.

Unit Objectives

This unit encourages students

1. to recognize the role of non-verbal communication in personal communication and in theatre.

2. to decode and encode various non-verbal stimuli or cues that communicate emotions, ideas, moods, roles, and/or conditions-in-life.

3. to perceive the function of non-verbal communication in their daily lives and in theatrical contexts.

4. to use non-verbal communication consciously for creative purposes.

5. to understand how non-verbal communication contributes to the aesthetic qualities of a theatrical performance.

Setting and Environment

Every human being stands in relationship to many environments. Before dealing with concerns in the immediate environment or setting, human beings must realize how environments are related to each other and to themselves. Human beings use their imagination to manipulate the environment to suit their needs. Behavior settings are areas which individuals enter into and in which they act according to given forces which produce various behavior patterns. People use available materials to design spaces which fulfill personal needs, and cooperative efforts by people can change environments.

This unit focuses on the interactive nature of people and their environment, both natural and man-made. Its intent is to attune students to how setting or environment affects human beings, whether this effect comes from natural surroundings, such as rivers, mountains, forests, or from man-made settings, such as homes, furniture, schools, or stage sets.

One purpose of this unit is to prepare students to deal with the concept of setting as it is thought of in the theatre. To appreciate theatre aesthetically involves appreciating a number of dramatic elements, one of these being setting. Before dealing with this concept in its special relationship to theatre, young students need to perceive the influence and importance of setting or environment in their daily lives. Setting and Environment is devoted to developing this perception.

Creating and fostering a sensitivity to our environment is of paramount importance in heightening feelings of personal responsibility toward our surroundings. It is a prime intent of this unit to contribute toward such sensitivity.

During the unit the students actually perform the functions of both playwright and scene designer. The students are asked to express their affective reactions to changes made in their immediate environment and are given the opportunity to manipulate elements (physical objects, space, light, color, sound) within a setting to create certain effects and to solve given design problems. The students become aware of how setting influences behavior. The unit promotes individual awareness and aesthetic perception and helps students to become responsive to their natural and man-made environments.

Materials in this instructional unit include the following: Teacher's Guide, Settings student book, kit for creating settings, and foldable shape sheets.

Unit Concepts

1. Setting is an arts element necessary to theatre that contributes to its aesthetic qualities.

2. Every person stands in relationship to many settings.

3. Settings are made up of light, sound, color, space, and furniture.

4. When people design settings, they manipulate light, sound, color, space, and objects.

5. Settings influence the way a person feels and behaves.

6. Changing the elements within a setting creates feeling and behavior changes in the people who relate to that setting.

7. In theatre settings all the elements and behaviors are controlled.

8. Theatre settings are artificial settings rather than actual, even though some appear real (true-to-life) and others appear imaginary.

Unit Objectives

This unit encourages students

1. to perceive setting as an element of theatre and to

understand how setting contributes to its aesthetic qualities.

2. to recognize that a setting is made up of sound, light, color, space, and objects.

3. to recognize the relationship of doers (constructors) and perceivers (audience) in settings.

4. to become aware of how setting affects feelings and behavior.

5. to understand theatre settings as artificial settings in which all the elements are controlled, unlike real settings in which the elements are not always predictable.

Movement

Movement is a phenomenon that pervades our lives. The elements of movement which give it form are space, time, and force. Its aesthetic qualities become obvious when movement functions as a medium of expression.

The expressive potential of movement is extensive. It can be used as symbols and gestures representative of ideas, events, or feelings. For instance, the way a person walks or stands may reveal feelings and thoughts, just as the way a dancer moves conveys a particular feeling. But movement can also be appreciated for its own innate qualities and forms. Movement can be appreciated simply as movement, as being expressive in its own right, not as an expression of something else. Movement for movement's sake, so to speak. Having such a range of expressive potential, movement has found its way into many art forms: kinetic sculpture, film, dance, and pantomime.

The Movement unit develops in elementary students an awareness of movement in general and of its expressive elements in particular. The students' own body movements serve as the tool with which they experience, perceive, and respond to the concepts presented. Besides being a mode of expression already familiar to young children, movement provides a natural liaison with two of the art forms in which it is used aesthetically — dance and drama. An awareness that movement, through the manipulation of its elements, can function as an expressive medium for art increases the students' perceptions and responses to art works and to natural events in the environment which include movement as an expressive force.

The students begin their investigation of the phenomenon by exploring body movement. They move various body parts, then try to coordinate movement of more than one part of their bodies. Then they begin to focus on the visual images that the body can produce when it is used as an instrument of expression. This is one of the first steps to perceiving movement as an aesthetic element in the arts, whether dance, theatre, or painting.

In the second part of the unit the students become familiar with the elements of movement: space, time, and force. Manipulation of these elements makes movement expressive. The students move their bodies to experience change in body shape, positive and negative space, path in space, tempo, time duration, energy level, and flow of movement.

The students then begin to apply what they have learned about the elements of movement to dance as an art form using movement. They view and discuss films on dance. They imitate the dancers' movements. Finally, they shape movements of their own for expressive effects to demonstrate their understanding that all of the elements of movement operate simultaneously in any movement and that changing any one element will affect the total movement.

Materials in this instructional unit include the following: Teacher's Guide, Your Body Moves student book, film, photographs, plastic cut-outs, fabric bags, and water clock.

Unit Concepts

1. The ability to discern the elements of objects, events, or works of art, in this case movement as it relates to art works and the environment, contributes to a better understanding of the object, event, or work of art.

2. There is a range of possible body movements each of which has innate expressive potential and requires varying degrees of coordination.

3. The elements of movement are space, time, and force.

4. Manipulation of the elements of space, time, and force makes movement an expressive medium in art.

Unit Objectives

This unit encourages students

1. to become aware of movement as an element in art works and the environment.

2. to recognize and explore the elements of movement — space, time, and force — and to understand how they contribute to the aesthetic qualities of works of art and the environment.

3. to understand how movement through the manipulation of its elements becomes an expressive medium for art.

Level 3: Aesthetics and the Creative Process

In this level of the curriculum the students take elements of the arts and the environment and creatively transform them into a whole work. All people who create art, no matter what the arts discipline, go through a similar process of originating an idea and organizing elements into an end product to communicate that idea. Creating a characterization, constructing a dramatic plot, relating sounds and movements, creating word pictures --these are among the activities in which the students make their own structure for the creative process. The outcomes for the students are: Students examine the arrangement of elements in works of art and organize their own method, or structure, for completing a whole work of their own design. Students can describe and analyze the aesthetic decisions they used in completing the whole work. Students organize the elements into methods or structures for whole works in a number of arts disciplines and, therefore, can contrast the methods, or structures, of the individual disciplines. Students are able to criticize, using their aesthetic criteria, their own work and that of their peers. Instructional units in this level are appropriate for students in grade 2 and grade 3.

Level 3 Outcomes

This level of the curriculum encourages students
1. to describe and analyze the aesthetic decisions made in completing a whole work of art.
2. to demonstrate their understanding of the creative process by organizing a method or structure for creating a work, by applying aesthetic criteria, and by completing a work of art of their own.
3. to criticize their own work in one or more art forms.
4. to use their critical language abilities to contrast the method or structure of the creative process in one arts discipline with another.
5. to recognize communication of ideas and feelings as the end result of the creative process.

Level 3 Concepts

1. The creative process is central to each of the art forms.
2. Possession of certain basic skills and information is necessary for creating an art work and for understanding an art work.
3. Creation in an art form involves an individual making decisions about arranging or structuring the elements or parts of art forms on the basis of aesthetic criteria.
4. It is the application of aesthetic criteria to the results that makes the creative process in art different from that in any other discipline.
5. The end result of the creative process in art is communication of the artist's ideas and feelings in the work of art.

The creative process is the major organizing theme for Level 3. A number of years ago, Saul Bass created a film, *Why Man Creates*, about the universality of the creative process. The film's thesis is that creativity is a characteristic of humanity — the trait that, with intellect, distinguishes humans from the other species. The universality of the creative process in all of man's activities is stressed in the film. The arts have no exclusive right to the creative process, but the process itself is essential to the making of art.

The arts have been considered somewhat disparately at the first two levels of the Aesthetic Education Program's curriculum, with the emphasis there placed on their uniqueness. In Level 3 the student is asked to look across the art forms for a major conceptual connector underlying all the arts — the creative process.

The thing that distinguishes creation in the arts from other areas of creative production, such as the sciences, is the artist's use of aesthetic criteria in creating the work and in judging the results. The creative process through which each artist defines and develops a work of art by arrangement and selection of arts elements is the conceptual link for Level 3. The differences between the arts lie in the art forms themselves — the drama, the sculpture, the dance, the symphony — rather than in the general intellectual process by which they are created. Within the units, a focus on individual works of art provides examples for engaging the students in the creative process and creative experiences, allowing them to recognize that there are multiple solutions to the problem of creating a single work of art.

The unique artistic judgments and aesthetic perceptions that each artist individually brings to creation are explored in Aesthetics and the Artist, Level 4.

Outcomes

To carry out the theme of the creative process, students are asked to operate as individuals who utilize aesthetic criteria to create. Throughout their experiences with the units, the students have opportunities to create art works with movement, words, sounds, and images, or any combination of these. The students become able to

describe and analyze the aesthetic decisions made in completing a whole work of art. The ability to describe and analyze aesthetic decision-making is the major outcome of this level, since it is the use of aesthetic criteria to make decisions that distinguishes creativity in the arts from the same process in other fields.

Recognition and understanding of the process of organizing a method or structure for creating works of art is another outcome for this level. It is important for each student to organize a method or structure for creating and completing a work of art. The activities are designed so that the structure of the decisions comes from the students and not from some outside source that directs their creative efforts. The students decide, adjust, and decide again, while constructing a dramatic plot, creating expressive and fluent word pictures, and deciding upon and examining their point of view in a photo essay.

A third outcome for the students is that they become analytical and critical of their own work in one or more art forms. Simply put, they become their own critics and develop the ability to make aesthetic judgments about the quality of the elements in works of art. Related to this outcome is their ability to use the beginnings of critical language to contrast the method or structure of the creative process in one arts discipline with another. Words and concepts like "close-up," "transition statement," "dramatic conflict," and "logical sequence" become functioning parts of their vocabulary. A final outcome for students is their recognition that the end result of the creative process is communication of ideas and feelings.

Concepts

The major emphasis in Level 3 is on the relationship between the arrangement and selection of arts elements and the end result. The creative process is at the center of each of the art forms. Creation does not happen in a vacuum — an individual brings something to the creative act. It may be a background of knowledge about the thing to be created or a range of experiences related to the problem to be solved. It may be sensitivity

to the subject matter, or an acquired manipulative skill, or a personal response to a felt need. Just as certain basic skills and information are necessary to creating an art work, they are also essential for understanding an art work. Creativity is not a substitute for knowledge, but a supplement to it.

A second concept is that creating in an art form involves an individual who makes decisions about the elements or parts of art forms on the basis of aesthetic criteria. There are general parameters in any creative problem-solving effort: defining the problem, creating a method for solving it, experimenting with that method, and designing the solution. The aesthetic criteria the individual applies to the process are unique to the arts, and they are what makes the end product a work of art.

The third concept at this level is that the end result of the creative process in art is communication. Using the creative process means designing or selecting a technique, establishing aesthetic criteria, and applying the criteria to production of a work of art that communicates the individual's point of view.

Sequence

The sequence of units within Level 3, Aesthetics and the Creative Process, gives the students many opportunities to create within each of the art forms using the elements and substance of each. The students work with arranging the arts elements, the decision-making process, and the artist's use of aesthetic criteria to judge the end product. Students are introduced to this level through *Examining Point of View*, a unit which defines point of view as a compound of what I know, what I feel, what I see, and what I imagine. Each unit in this level builds on the application of individual points of view to the creative process. The more aware we are, the more our senses come alive, the greater variation in our point of view.

Examining Point of View uses photography as a vehicle to engage students in developing visual points of view and delimiting their subject matter in ways which define the overall concept they wish to communicate.

From this general introduction to the creative process the students move to *Arranging Sounds with Magnetic Tapes*, a unit that presents environmental sound as one basis for musical composition. The students use a range of taped sounds to solve a series of sound problems. In *Creating Patterns of Duration and Pitch* the emphasis is on understanding the role of pitch, duration of sound, and patterns of both pitch and duration in music. The students are encouraged to develop their listening skills and to create their own sound patterns.

The next unit is *Creating Word Pictures*. The emphasis here is on using language for its sensuous qualities within the context of communication. This unit can serve as an introduction to creative and imaginative writing and the use of language for all its sensuous qualities.

Relating Sound and Movement juxtaposes two art forms, music and dance. It uses the basic elements of sound and movement as they relate and as they contrast to solve creative problems in movement. With the next two units the students explore some aspects of the creative process as it applies to the theatre: in *Creating Characterization* they develop a character as an actor might, working with physical and vocal expression of human emotion. In *Constructing Dramatic Plot*, the students work to structure a logical and elaborated plot for either a play, a story, or film. At the end of this unit they use improvisational techniques to present student-created plots.

The students then work with *Forming Movement Phrases*, a unit that gives them an opportunity to take the basic elements of movement and create a dance or dance sequence within a given physical space. The culminating unit for this sequence is *Creating with Sounds and Images*, which draws upon the content of many art forms. The students are given the opportunity to create a visual, aural, and kinetic statement expressing an idea or point of view each has chosen.

Figure 5:
Level 3 Related Activities
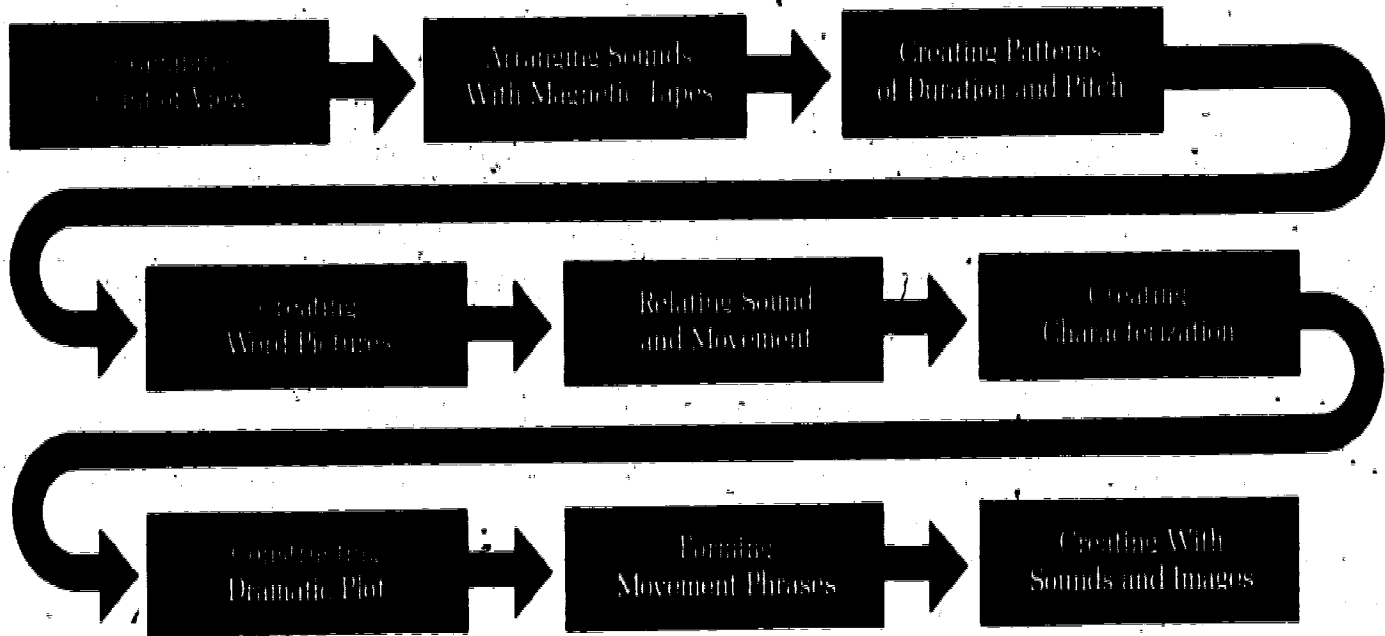
1. Ask a panel of writers, visual artists, and musicians, all of whom do similar work in their art form, to discuss their individual points of view and to demonstrate how their works exemplify their individuality.

2. Visit a graphics studio. Discuss the importance of word pictures in developing an image, in characterizing a product, and in expressing a point of view.

3. Visit or invite into the classroom artists who work by limiting themselves to certain techniques or elements. Let them demonstrate that artists can work within a narrow framework and still be creative.

4. Invite an art critic from a local newspaper to discuss the creative process as a part of creating art.

5. Have artists such as theatre directors, choreographers, or film directors discuss how the group process functions in creating a work of art. Ask them to discuss their relationships with the other people they work with.

Examining Point of View

A definition of point of view includes those things that can actually be seen from a particular location; perceiving a particular part or aspect of a thing or idea; selecting, from a whole, that part which one prefers; and recreating an idea or thing through imaginative selection and elaboration. An understanding of the concept of point of view is central to developing and increasing visual perception. Through photography, the unit introduces students to a way of using aesthetic criteria to see and select a visual statement from the environment that expresses a personal point of view.

To develop their personal understanding of point of view, the students are presented in the initial activities with four aspects of the concept:

1. Exposure to only a particular aspect of a thing may result in a correct perception of a part and yet an incorrect generalization about the whole. The students read and discuss the fable of the blind men and the elephant.

2. Changing the perspective from which you view an object can change both your perceptions and your feelings about the object. A series of sketches showing different views of a fish illustrates this for the students.

3. Your feelings about anything may be based on value judgments which are in turn based on purely personal preferences. The students read and discuss a conversation between identical twins about their divergent opinions on clothes, sports, and food.

4. The imaginative re-creation of a thing or idea depends on accumulated personal experience. All the students hear the same description of a nightmarish monster and yet their drawings of the monster are all different.

Once students have grasped the whole concept and the role it plays in perception in general, point of view is introduced as part of visual perception, particularly photography. Two basic premises of photographic art are presented: first, artists use the camera viewfinder as a tool to express themselves; and second, artists, as they manipulate point of view, use the environment as a content source. The viewfinder way of looking at things helps students view, scan, and focus upon their environment in a new way. Thus, they become involved in subject and form discrimination from their own point of view, making constructive use of their experience with images to probe deeper into the world around them and their place in it.

To develop their personal understanding of point of view, the students begin with a study of examples of photographic techniques for showing ideas, and criteria for judging the expressiveness and aesthetic quality of a photograph. They then take their own photographs, learning to move a camera in space and to alter the scale of objects (close-up, middle shot, long shot). In experiments with viewfinders, frame corners, and cameras, the students manipulate one of the most expressive elements of photography — the dramatic use of frame. They use framing as a way of indicating personal statements about the effects, meanings, and interpretations of their photographs.

The unit culminates in an activity wherein the students, using aesthetic criteria, plan, create, and judge a photo essay that presents their personal point of view of a portion of their environment.

Materials in this instructional unit include the following: Teacher's Guide, Point of View student book, frame corners, viewfinder, activity photograph, and photographic equipment.

Unit Concepts

1. A definition of point of view includes: perception of a part of a thing or idea; those things one can actually see from a particular location; selection of preferred parts of things; and imaginative recreation of an idea or thing.

2. Photography as an art form is an expression of personal point of view in combination with the photographer's physical position in space and technical ability.

3. Delimitation, the process of selecting subject matter from the environment, is a necessary first step in photography.

4. Delimitation, distance, angle, and view are manipulated by the photographer to express a particular point of view.

5. The artist/photographer uses the environment as a source for inspiration and content.

Unit Objectives

This unit encourages students

1. to perceive and understand two basic premises of photographic art: The artist uses the viewfinder and camera as expressive instruments to make visual statements, and the artist, through manipulating point of view, draws on the environment as a source for inspiration and expression.

2. to form a personal definition of point of view.

3. to express visual point of view using a viewfinder and camera to delimit subject matter, select views, and create perspectives using aesthetic criteria.

4. to discuss their photographic decisions, increasing their aesthetic awareness of photography as an art form.

Arranging Sounds with Magnetic Tapes

In this unit the students do just what the title says they will do: they use magnetic tapes to arrange and rearrange sounds. Students juxtapose sounds of different rhythms and tone colors, such as squealing pigs, orchestral sounds, and sonic pings, and change their durations. After an introduction to simple arranging of taped sounds, the students are given a library of twenty taped sounds and a splicing block with attached take-up reel and scissors — these are their tools.

The students listen to tapes which explain simple composing with taped sounds. Then, working in small groups, they proceed to make their own sound arrangements by splicing five, then ten, and ultimately, twenty sound selections from the library. The students discover how to arrive at compositions having unity and balance by varying sounds in terms of time, content, and other elements. They also present and discuss their tape compositions and, on the basis of their discussions, revise their selections into another composition.

The activities in the unit require the students to compose and arrange sounds at varying levels of complexity, using the behavior of the composer/arranger as their model. In one of the simpler problems, students working as a team of four are asked to choose four sounds and arrange them into a theme, deciding what kinds of sounds to use and how long they want each sound to last. They then repeat their theme three times to complete their sound composition. A more sophisticated task for the students begins with arranging another three-sound theme. This time, however, instead of allowing whatever pauses or rests they have decided upon to remain silent, they are asked to compose a sound of their own — something that will put them "inside" the composition. The students then judge what they have composed as it relates to the rest of the arrangement — how well it ties together what came before it and what follows it.

When they make decisions about the planning and construction of their sound arrangements, the students are involved in the same creative process experienced by the artist. The unit also exposes them to different and unusual sounds so they can better appreciate the wide range of sounds and music in their environment.

Materials in this instructional unit include the following: Teacher's Guide, sound library board, sound library tapes, narration tape, charts, holding boards, leader tape, splicing blocks, and sound-action cards.

Unit Concepts

1. Conscious awareness of the composition of sounds enhances appreciation of the wide range of sounds and music available in contemporary society.

2. Work in the medium of taped sounds requires the mechanical skills of cutting and splicing tapes.

3. The form of a musical theme is developed using repetition, duration, and silence.

4. The composer/arranger uses repetition, duration, and silence to create a theme and variations.

Unit Objectives

This unit encourages students

1. to become aware of the creative process of the arranger/composer through the selection and arrangement of sounds.

2. to investigate different and unusual sounds so they can better appreciate the wide range of sounds and music in our culture.

3. to practice the mechanical skills of cutting and splicing required for working with taped sounds.

4. to experience musical form through using repetition, duration, and silence in developing a theme.

Creating Patterns of Duration and Pitch

Certain basic musical skills are necessary for increasing musical understanding; the highly abstract nature of music requires development of these skills. This unit's approach to the understanding of musical communication is based on the primary-grade student's relationship to the three levels of aural perception — hearing, listening, and assessment. Most have attained the hearing level. This level has no aesthetic significance and is the visual equivalent of looking but not seeing. On the other hand, the third level, assessment, requires analysis and performance training. To the young student, this level is of no major consequence. It is the remaining level — listening — that can give the primary student a major introduction to the art of music.

The ability to listen to and understand the role of pitch, duration of sound, and patterns of both pitch and duration is the beginning of understanding the composition of whole musical works, which are built of patterns supplying form, variety, and unity. The unit is designed to develop an understanding of the part played by patterns of sound duration and pitch in the total musical work. Students listen to sounds of short, medium, and long durations and manipulate symbols representing them. Using visual symbols before actual sounds, the students create patterns by counting various sound

durations in a series. Then they perform their own patterns or those of their classmates with a musical instrument or their own voices. Next they add pitch to the duration patterns. The approach concentrates on understanding patterns of pitch and sound as the elements that supply form, variety, and unity to a musical work.

Materials in this instructional unit include the following: Teacher's Guide, information booklet, pattern board, student pattern reading booklets, color-coded pattern sheets, duration symbols, maracas, and wind instruments.

Unit Concepts

1. Sound patterns are made by varying sound duration and pitch.

2. Musical compositions are given form, variety, and unity by manipulating patterns of sound duration and pitch.

3. Manipulation of patterns of sound duration and pitch can create a whole musical work for appreciating and/or valuing.

Unit Objectives

This unit encourages students

1. to recognize that sound patterns are made by varying sound duration and pitch.

2. to become aware that patterns of sound duration and pitch give musical compositions form, variety, and unity.

3. to understand that artists manipulate patterns of duration and pitch to create musical works.

Creating Word Pictures

Precise and flexible combination of words is the most active verbal process used by a speaking being. The delight of cognitively perceiving the images that appear through the manipulation of words is an extremely important, and yet much ignored, process in the development of the verbal being. This unit exposes the primary student to the process of word combination with an emphasis on the sensuous perception of objects and events.

A word can tell you what to see; what you want me to see, what I want to see; what you want to remind yourself to see, what I am reminding myself of. A word is used to name a thing, but you must know the thing before you need name it. In this way, language is basically symbolic. Each word has a specific referent. When you hear a word, you can think of the look and sound and feel and movement, the smell or taste of that thing. All of its sensuous attributes can be examined when you concentrate on the thing that the word is. Two words, both unique, can be combined into a context to say a thing more specifically, a little differently, or in a new way. Through precise combinations, words define or expand meaning (literal or symbolic) and allow new images to be produced and perceived by the students. Finally, words can be positioned to construct a total picture, to capture or express thought.

Words are more than letter clusters. Words and combinations of words can be recognized not only as phonetic symbols, but can also be visualized and known and welcomed on various levels in the region of the internal eye. With this knowledge, any student can turn on to words, language, and ultimately, literature and poetry.

The appearance of the precise verbal being — the poet, the critic — this outcome is a long time coming. It is not the immediate outcome of this unit, which is only a part of the long parade. Word combining may conclude in poetry writing. And an understanding of word combining may conclude in critical analysis. More immediately, the outcome of these eight or nine hours of study might be simply an ability on the part of the student to laugh at verbal combinations. This laughter is important because it is a cue. You must perceive an image before you recognize the intrinsic humor of the thing. ("Lightning toes" was a howling success in one classroom trial.) Or the unit may result in an ability on the part of the students to choose more precisely the words they will use to express an idea. Combining words may (and did for one teacher) conclude in a child's questioning, "Can I use my imagination?"

The two basic concerns of the unit called *Creating Word Pictures* are the students' growth in communication and in creativity with words. At the end of the activities the students should be better able to communicate effectively and imaginatively in the English language, both orally and in writing.

The activities are based on groups of word cards. The students describe verbally the sensuous connotations of words they select. By combining two words, they create original and humorous images and change them by transposing them. Through the activities, the students become aware that words can evoke all the senses to enhance the aesthetic qualities of language.

The students also describe their sensuous perceptions of words through written or verbal means and in drawings. Finally, they demonstrate that they can use words creatively to communicate thoughts effectively by constructing complete throughts and sentences, by consciously using the sensuous properties of words, and by experimenting with word combinations until they find one that is acceptable.

In this unit originality is more important than logic; the freedom to play with words outweighs grammar. When students feel free to combine words without constraint and to savor combinations which please them, their minds will be open to not only their own creative imagery, but also that of others — friends, writers, poets.

Materials in this instructional unit include the following: Teacher's Guide, *Word Book* student book, game, word card sheets, recording sheets, and diagnostic activities sheets.

Unit Concepts

1. The sensuous perception of an object or event can be communicated by the connotations of the words chosen to describe it.

2. Words are symbols that are used to communicate ideas.

3. Every word has specific connotations and can be combined with another word to produce an image embodying the properties of both words.

4. Words can be used creatively and aesthetically to embody an image.

5. Two words used in conjunction produce an image embodying the properties of both words — an image that will change as the words are transposed.

Unit Objectives

This unit encourages students

1. to describe verbally the sensuous connotations of words.

2. to explore creating original and humorous word images.

3. to demonstrate they can use words creatively and effectively to communicate thoughts.

4. to demonstrate that words can evoke all the senses — seeing, touching, smelling, hearing, and tasting — to enhance the aesthetic qualities of language.

Relating Sound and Movement

In the artistic, aesthetic dimension of dance-music events there are three possible relationships between sound and body movement. First, as accompaniment: the music may accompany the dance or the dance may accompany the music. Second, they may relate in a more equal balance. Third, there may be no intended relationship except chance because the dance and the music are conceived and written as independent works.

Relating Sound and Movement is an introduction to this sophisticated and often complex fusion of movement and sound in dance and music events. Exploring the relationship between sound and body movements will enable students to experience these events more fully by focusing their attention and creative efforts on this aspect of dance-music events.

The unit is designed to provide students with a vehicle for exploring and experiencing continuums within pitch, tempo, and amount of intensity in sound; within amount of space, amount of time, and amount of force in movement. The activities are arranged to refine the students' ability to differentiate among high-low, fast-slow, loud-soft/strong-weak sounds and movements.

The students explore possible relationships between sound and movement; match sound with movement; contrast the two; and finally, integrate their experiences with sound and movement and share the results with other students and the teacher.

The content of the explorations of sound and movement within three continuums, high-low, fast-slow, and strong-weak/loud-soft, is only a means to understanding, and it was chosen to guide the students to a focus in movement and sound. By attending to very specific sounds and very specific movements, the students relate these two mediums intentionally and begin to perceive the range of their relationships.

In order to begin to explore the relationships that can exist between sounds and body movements, the students first look at a film on movement and listen to a variety of sounds, and then move and create their own sounds from a variety of soundmakers. They learn to differentiate high-low, fast-slow, loud-soft, and strong-weak sounds and movements. They are encouraged to make use of sounds and movements that they see and make themselves every day. The students also work to refine their perceptions using a variety of soundmakers, flashlights, and their own shadows. Finally, they work in pairs to develop a sound-movement experience that builds on matching similar sounds and movements and contrasting opposite sounds and movements.

Materials in this instructional unit include the following: Teacher's Guide, *Continuum* student book, record, films, flashlight belts, chart, answer sheets, and observation sheets.

Unit Concepts

1. Sound and movement phenomena can be related by matching or contrasting the dynamics of the corresponding elements of the two media: matching or contrasting pitch, tempo, and amount of intensity in sound with amount of space, amount of time, and amount of force in movement.

2. More knowledgeable perception of a dance/music event is achieved by breaking the experience down and recreating its specific components of sound and movement.

3. A series of intentionally chosen and related sounds and movements is, in essence, a dance/music work of art.

Unit Objectives

This unit encourages students

1. to explore sound elements by listening to and producing sounds of varying timbres within continuums of high-low (pitch), loud-soft (intensity), and fast-slow (tempo).

2. to explore movement potential within three quantitative dynamics by responding to examples of high-low, fast-slow, and strong-weak movements.

3. to investigate relationships of sound and movement by matching and contrasting sounds and movements.

4. to develop a sound-movement statement that incorporates matching similar sounds and movements and contrasting opposite sounds and movement.

5. to criticize and evaluate their work and their peers' using aesthetic criteria.

Creating Characterization

One of the elements in the theatrical experience is characterization. Characterization may be defined as the actor's process of selection, synthesis, and expression of the personality traits, emotional and intellectual, of a character. In preparing a part, actors will identify specific mental and emotional characteristics of the personality they wish to portray. The characteristics chosen must then be organized and related to other facets of the character's personality and motivation. Finally, the actor's body and voice must be made to express those characteristics for the audience. The ability to perceive any portion of the actor's portrayal increases the students' capacity to experience the phenomenon of theatre.

This unit directs the students' attention to one aspect of theatrical characterization, the expression of emotions. Creating Characterization exposes the students to these major modes used by the actor: facial expression, gestures, body movements, and vocal expression. While students will be involved in improvisations

based on personifications of specific emotions, particular care should be taken to avoid a stereotyping of expression. There is no one "right" or "wrong" way to express an emotion. The important points are that the students gain 1. a knowledge of different modes of non-vocal and vocal expression, and 2. a knowledge that the portrayal of emotion in a theatrical context is a deliberate decision-making process.

Creating Characterization deals with the physical and vocal expression of emotion in a theatrical characterization. The students are introduced to the word "emotion" and encouraged to think about the range of emotions. Then, through photographs, they begin to explore how a character's emotional traits can be expressed through physical means: face, hands, arms, legs, feet, body. They begin to understand why, as audience members, they should carefully attend to the relationship between emotion and movement because it has been consciously worked out by the actor to tell the audience something about the character's personality. The students perform, evaluate, and then improve their own characterizations.

The process of recognizing emotion in characterization is then repeated, concentrating on vocal expression. Here, too, the students are asked to recognize the conscious element in the actor's use of the character's vocal means of expression. The students create their own character voices, evaluate them, and improve on them.

Combining voice and movement to express emotion is the next step in the process of characterization. The students experiment with several combinations and then select the vocal qualities and movements they think best suited to express a particular emotion. Then they try out their selections on an audience of classmates and teacher to see if they have communicated their intention.

The unit also includes an exploration of the use of color and texture in costume, lighting, and theatrical set decoration as they relate to an actor's characterization. The exploration of the relationship between colors and emotion, and textures and emotion is important because it reveals a stimulation mode utilized by actors as they

work on developing characterizations. It also leads the students to use their imagination and to think in alternatives. While the students are still looking at characterization, now it is from a different point of view. Where emotions were used as the starting point in the first part of the unit, in the second part, color and texture are used as stimuli. The idea, of course, is to have the students understand that there is more than one creative approach to solving the characterization problem. They work first with one color and one emotion and then with one texture and one emotion, always attempting to express related emotional traits in their selections.

Materials in this instructional unit include the following: Teacher's Guide, Motion student book, characterization picture composities, masks, texture swatch books, set of cards, theatrical gels, filmstrip, record chart, answer sheets, and evaluation sheets.

Unit Concepts

1. Voice and movement as well as color and texture may be used as stimuli for characterization.

2. In a dramatic characterization a character's emotional traits can be expressed physically and vocally.

3. An actor consciously develops the relationship between movement, voice, and emotion to tell the audience something about the character's personality.

4. Color and texture can also be used as stimuli for characterization.

Unit Objectives

This unit encourages students

1. to increase their capacity to experience aesthetic phenomena in theatre by perceiving and describing how emotion is used in a theatrical characterization.

2. to explore using their bodies and voices to express emotion.

3. to become aware that the relationship between voice, movement, and emotion in a characterization is the result of an actor's conscious choices.

4. to recognize that color and texture may be used as stimuli for characterization.

Constructing Dramatic Plot

The ability to perceive more clearly any of the elements of dramatic structure increases the students' capacity to experience theatre. An understanding of dramatic plot, a significant aspect of dramatic structure, will increase the students' aesthetic perceptions of the theatrical experience.

Dramatic structure implies a sense of heightened interest on the part of the audience and a perceived unity in the theatrical experience. The audience can experience heightened interest if the performance contains relevant incidents; if they can perceive the skill with which the incidents have been selected, arranged, and developed; and if there has been an arousal of suspense. Unity requires selection, arrangement, and development of incidents into an organic pattern of birth, growth, crisis, and resolution.

A dramatic plot is achieved by the selection and arrangement of incidents, setting, characters, conflict, crisis, and resolution into a story which evokes heightened interest. This unit leads the students to an understanding of dramatic plot structure by having them manipulate these elements in the development of their own dramatic plots. The experience should cause students to have a deeper understanding of the elements of dramatic plot and increase their ability to recognize these elements when viewing a theatrical performance. The students also experience some of the joys and sorrows of the playwright as they arrange and rearrange the elements of their own dramatic plots.

This unit is designed as a series of three games, each posing specific problems. By selecting and arranging the elements of dramatic plot structure — characters, setting, incidents, conflict, crisis, and resolution — the students solve the problems and begin to see how a playwright uses these elements to achieve unity in a play and create heightened interest in the audience.

In the most basic game the students should be able to select characters and setting for a plot and to put together a short and simple story by arranging incidents

into logical sequences. Then they are asked to put together simple but longer stories. When the students have a firm grasp of the basic elements and can manipulate them into a logical order with confidence, they are ready to progress to the second game in which they begin to elaborate their stories with characters, setting, a conflict, and incidents. The third and most challenging game requires stories with a crisis and a resolution in addition to plot, characters, setting, conflict, and incidents. Finally, the students act out their dramatic plots.

At the highest level of sophistication the students consciously use the concepts learned in the unit to write a short play. Not every student will reach this level. But, while many students may not progress beyond developing simple plots, the important point is that all of the students have worked with this element of dramatic structure.

Materials in this instructional unit include the following: Teacher's Guide, game board, rules sheet, card decks, and set of sample dramatic plot cards.

Unit Concepts

1. Dramatic plot, a major element of dramatic structure, is the selection and arrangement of incidents, characters, setting, conflict, crisis, and resolution into a theatre experience.
2. A dramatic plot begins to be developed by linking a series of incidents.
3. A dramatic plot has an organic pattern of beginning, development, crisis, and resolution.
4. Playwrights use elements of dramatic plot to create plays.

Unit Objectives

This unit encourages students
1. to increase their capacity to experience theatre by becoming aware of dramatic plot as an important element in dramatic structure.
2. to experience and create dramatic plots by selecting and arranging incidents, characters, setting, conflict, crisis, and resolution into a theatrical event.

Forming Movement Phrases

The rules for developing aesthetic form have evolved from human experience. Although there is no universal agreement about the aesthetic nature of any particular form, there is agreement among those who perceive the form that a particular set of rules is applicable to the construction of that form. This unit attends to the rules or concepts which describe or prescribe aesthetic forms of movement.

We have control over our bodies and their movement. We can make an infinite variety of movements, each of which is unique because we made it. There are several basic ideas essential to the concept of forming with movement; we can start and then stop; two bodies cannot be in the same space at the same time; and creative movement is serious and hard work, although it also can be fun.

The unit examines how movement can be affected by artistic intention; how repetition and contrast are used; what the elements of movement are; and how to begin to judge movement on aesthetic criteria.

The students are introduced to the creative process of forming as it applies to forming movement phrases. Forming requires conceptualizing, organizing, and carrying out an idea. Through the activities the students learn what a movement phrase is and explore the uses of repetition and contrast in a movement phrase. They also come to understand the meaning of artistic intention in forming movement phrases.

The students explore three major elements of movement: level, direction, and dimension. Then the students look at and participate in movement as formed by chance. They begin to apply what they have learned by organizing movement phrases. They demonstrate their grasp of the concepts by creating movement phrases that illustrate each concept. Throughout the unit they are asked to make judgments about their movement phrases and those of their classmates based on aesthetic criteria.

Materials in this instructional unit include the

following: Teacher's Guide and Movement, Level, Direction, and Dimension student books.

Unit Concepts

1. The creative process of forming requires conceptualizing, organizing, and carrying out an idea.

2. When forming movement phrases, the elements of repetition and contrast are applied to the creative process.

3. Movement phrases can be varied by forming them at different levels, in different directions, and in different dimensions or sizes.

4. Artists consciously use movement phrases to communicate their ideas and feelings.

Unit Objectives

This unit encourages students

1. to experience composing movement phrases for a specific intention.

2. to describe the aesthetic decisions used in completing a movement phrase of their own design

3. to recognize repetition, contrast, level, direction, and dimension in movement phrases.

4. to criticize their own work and that of classmates using aesthetic criteria.

Creating with Sounds and Images

Here an image.
There an image.
Everywhere an image, image.
Here a sound.
There a sound.
Everywhere a sound, sound.
Image, image; sound, sound —
Image, sound, image, sound,
All around.

Marshall McLuhan in The Medium Is the Massage was the first to popularize the idea of the image overload in our society. It seems now that he only pointed out the forest that we could not see for the trees of magazines, television, billboards, and movies. Accompanying the images which now move and have color are all the life-like and bigger-than-life sounds of talking margarines and singing figs. We live out our lives bathed in, and sometimes awash in, sounds and images.

The unit called Creating with Sounds and Images is designed to help children understand these phenomena, how they work together and how they can be used to communicate and to enhance perception and appreciation of the environment. The unit presents the concepts that images with their aesthetic qualities communicate; that to enhance their communication potential they must be carefully selected and sequenced; and that when the phenomenon of sound is added to the images, the communication can be made more powerful.

To explore the idea that images and sounds communicate, the students try communicating without words. They make their own drawings to convey particular ideas or incidents, and they select from a set of photographs those which convey particular information — someone's anger, how to make something, something a person might see in a dream, etc They discuss and experiment with matching and contrasting sounds and images, exploring various possible effects.

As an introduction to the idea of sequencing, the students improvise situations and select and draw several images with the intention of communicating a particular situation to others. The students listen to portions of stories, and by supplying different "befores" and "afters" for the stories, they come to understand that, in addition to selecting images from an existing sequence, they can create part or all of the sequence. They become aware from this procedure that changing the parts of a sequence alters the whole. They also know that a new story or intention for a sequence calls for changes in the sequence. To grasp this, they create image sequences in response to stories of increasing difficulty and complexity. Through a variety of further sequencing activities the students learn the importance of timing when putting images and sounds together, and they discover the many potential relationships between image and sound based on the complexity, mood, color, etc., of either image or sound.

In the culminating activity the students create their own total image/sound presentations with their own images, sounds, and narration. When they have completed this activity, the students become aware of the many elements involved in communicating with image and sound.

The students also develop some criteria for evaluating the multitude of sound/image communications in society, their effectiveness, and their potential for pleasure and expanding awareness of our surroundings. Finally, the students begin to develop the ability to communicate their own thoughts with images and sounds.

Materials in this instructional unit include the following: Teacher's Guide, slide/tape presentation, set of photographs, taped sound effects, stimulus stories, photographs, story cards, storyboard sheets, slides, and slide mounts.

Unit Concepts

1. Images and sounds have aesthetic qualities and are used as modes of communication.

2. Effective communication requires well-chosen images and sounds.

3. The nature of the way we communicate is affected by the aesthetic choices involved in selecting or creating, in ordering and combining images and sounds.

Unit Objectives

This unit encourages students

1. to become aware that images and sounds with their aesthetic qualities are modes for communication.

2. to understand that complex and detailed communications require a series of images and sounds that must be carefully sequenced.

3. to experience the complexity of sound/image relationships: how mood, color, size, and dynamics can affect the relationship.

4. to develop some aesthetic criteria for evaluating the multitude of sounds and images in our society.

5. to practice communicating their own thoughts with images and sounds chosen using aesthetic criteria.

Level 4: Aesthetics and the Artist

Who are the people that make works of art? Why do they do it? Where do they get their ideas? These are the questions explored in this sequence of units. Students see how the artist takes an idea, works with arts elements, and organizes them into objects and performances. Students also create their own art works, doing activities that are analogous to the processes the artist uses. The outcomes for the students are: Students understand that artists are individuals involved with everyday human concerns as well as with aesthetic and artistic concerns. Students perceive, analyze, and describe the process that artists use in creating a work of art. Students engage in activities similar to those artists use in creating works of art. Students understand how the artist as an individual has an effect on the form and content of the art work itself. Students develop a critical language for both describing and responding to works of art. Instructional units in this level are appropriate for students in grade 3 and 4.

Level 4 Concepts

1. Artists get their ideas from what they see or hear in the environment, from what they have experienced, and from their imaginations or interpretive sense.
2. The art form dictates the processes, methods, and techniques used by artists, and the individual artist brings a personal imagination and way of working to the process.
3. The individual is the variable who makes each work of art unique.
4. Describing and responding to art works requires critical language skills.

Level 4 Outcomes

This level of the curriculum encourages students
1. to understand that artists are individuals involved with everyday human concerns as well as with aesthetic and artistic concerns.
2. to perceive, analyze, and describe the process that artists use in each of the art forms to create their works of art.
3. to make distinctions between the way a visual artist solves problems in a sculpture or painting and the way a composer solves problems in music or a choreographer in dance.
4. to understand how the artist as an individual has an effect on the form and content of the art work itself.
5. to engage in activities and experiences that are similar to those artists use in creating their works of art
6. to develop their critical language skills for describing and criticizing the creative process and works of art.

The artist as an individual is the subject matter for this level of the curriculum. The way the artist works and the artist as a person are two major themes that are emphasized. The process that the artist uses to develop or make art is exemplified by artists in many of the art forms: the sculptor, the painter, and the graphic artist in the visual arts; the actor in theatre arts; the choreographer and the dancer in dance; the filmmaker and the cinematographer in film; the poet, the storyteller, and the playwright in literature; the composer in music; and the critic in arts criticism. Each of the artists is also shown as an individual with the everyday concerns of the rest of humanity.

In the twentieth century the artist's role is broad and varied. Media such as television have given artists additional opportunities to express themselves and reach more diverse audiences. The expansion of performing arts centers in communities has given the artist access to larger and larger audiences. There are more museums for the display of art objects. The arts have flourished during this century, and a broader consciousness about the arts has been developed on the national level by the National Endowment for the Arts and on the state and local levels by local arts councils.

In a student-centered view of the artist, this level of the curriculum provides information about how artists work, where they get their ideas, what shapes their ideas, and how these factors affect what the artist produces. Also, the student becomes aware of how the artist as an individual feels about the arts and how the arts influence the way artists live. The arts as a way of life is an appropriate subtitle for the units in this level of the curriculum because most artists do not make a distinction between their art form and the way they live, the arts are so closely related to their personal values and their day-to-day activities.

Outcomes

The primary outcome for this level is that the students gain a general understanding that artists are individuals involved with everyday human concerns as well as aesthetic and artistic concerns. A view of the artist as an individual in society who has to operate on an everyday basis under the same constraints as the student is presented. The students learn to perceive, analyze, and describe the process that artists use in each of the art forms to create their works of art. They are able to make distinctions between the way the visual artist solves problems in a sculpture or painting, and how a composer solves problems in music, and a choreographer in dance. The students begin to understand how the artist as an individual has an effect on the form and content of the art work itself. In order to gain this understanding the students engage in activities and experiences which are similar to those artists use in creating their works of art. The students then take on the role of the artist and simulate the process that the artist uses, introducing their own aesthetic criteria into the process of making a work of art. In addition, students develop their critical language for description and criticism of the process and the works of art they are creating, and those the artist created.

Concepts

The first major concept in this level is that artists get their ideas from what they see or hear in the environment, from what they have experienced, and from their imaginations or interpretive sense. Artists need stimulation to work. They need a sense of purpose, and a sense of structure, and they draw upon a wide range of experiences and things to create works of art. Actors use their observations of people around them to interpret a character. Visual artists use forms within the environment to stimulate their approach to paintings or sculpture. Writers use real situations to gain inspiration for their poems and stories.

A second major concept is that there is no universal method or formula for creating works of art. The art form dictates the process, the methods, and techniques used by artists, and each artist brings a personal imagination and way of working to the process. The individual is the variable who makes each work of art unique. Throughout the sequence of units in this level of the curriculum the artist is the subject matter for the

teaching of aesthetic decision-making, aesthetic values, and aesthetic behavior. The artist in each field uses aesthetic criteria to judge the results of the creative process. The decisions made, the background knowledge and information necessary for making the decisions, the reason *why* the decision was made is important content to be taught. For example, the reason *why* Mondrian's *Broadway Boogie Woogie* is a very rigid geometric composition or *why* Arthur Miller portrayed Willie Loman as a loser in *Death of a Salesman* is as important to the work as the identity of its creator.

Sequence

The sequence of units for Level 4 concentrates on the role of the individual artist in the creation of art works and the function of the critic in responding to the art works. Each of the units deals with specific individuals who are artists and explores where they get their ideas, how they construct their works of art, where they work, and what they want to communicate through their work. The sequence is bracketed on each end by *Critics*, a unit which presents the critic as an individual who can be a student, a professional critic, or a member of the audience for the art work.

After an introduction to the role of the critic, the students begin to meet the people who create the works of art. In *Writers* students explore how all writers, whether professional authors or not, are concerned with the creative use of language. *Composers* presents those who arrange sound into musical compositions as individuals and artists. *Visual Artists* concentrates on artists who interpret their environment through visual images. In a similar manner *Choreographers* focuses on the people who create and design movement into the many forms of dance. In the context of this curriculum sequence, *Actors* are shown as the interpreters and re-creators of the playwright's intent.

Just as actors must work with playwrights, architects must collaborate with others to create their art works. *Architects* presents this artist as an individual who must work with a client within the constraints of form and function. *Filmmakers* also work as individuals,

but they, too, require the cooperation of others to produce the final work of art. The unit concentrates on filmmakers as cinematographers.

The culmination of the sequence of units is a recapitulation of *Critics*. Students review how to analyze and make judgments about the works that artists create. They make aesthetic judgments about the works themselves and demonstrate that they are on the way to becoming members of an informed audience for art.

This sequence of units may also be used to review career opportunities in the arts on the basis of an in-depth look at the lives of producing artists in literature, music, the visual arts, dance, theatre, architecture, filmmaking, and criticism. Students can explore what the artists do, how they make their living, where they work, and what happens to their artistic products. The sequence demonstrates the range of artistic roles possible and also exposes students to an overview of the diversity of creative and productive career opportunities in the arts.

Figure 6:
Level 4 Related Activities
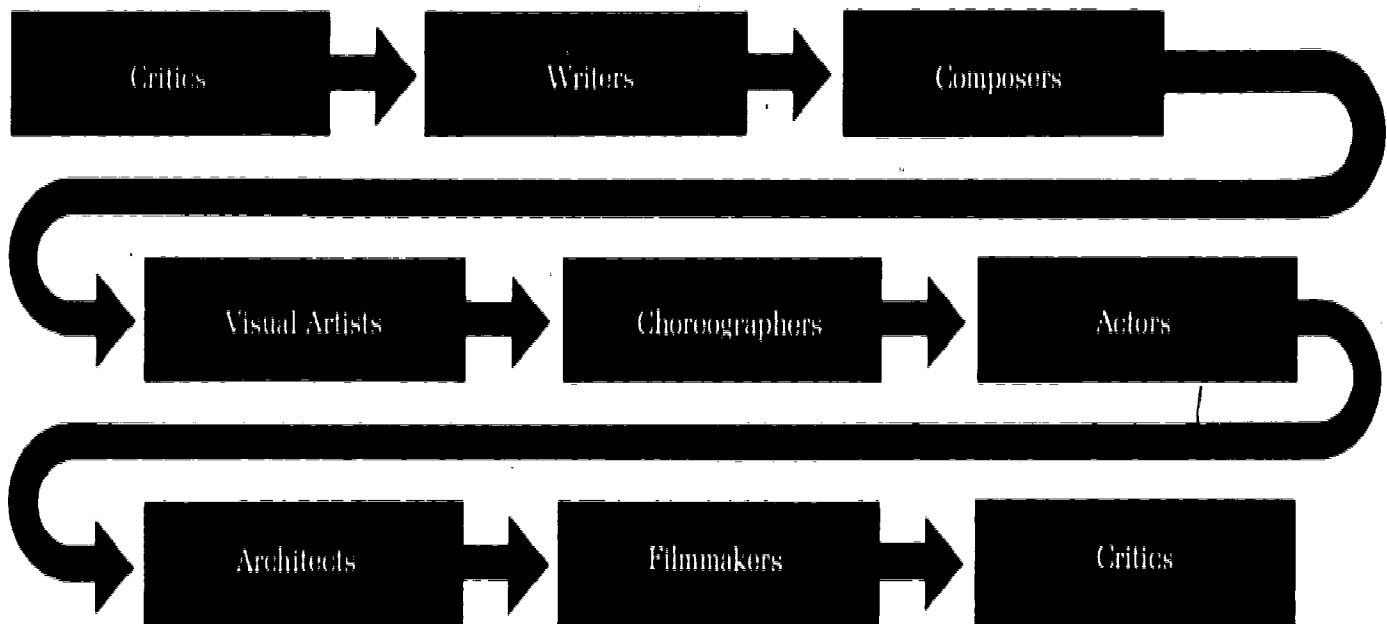
1. Visit an art museum or a gallery. Find several works by different artists dealing with the same or a similar subject. Discuss how the works are different because of decisions made by the individual artists.

2. Visit the studios and/or homes of visual artists, of musicians, and of writers. Have them discuss the problems of their craft, the way they work, and the sources of their ideas.

3. Ask a critic from a local newspaper to discuss a variety of artists in the community: their styles, their qualities, and their ways of working.

4. Visit an art gallery and ask the gallery staff to discuss how they go about displaying, lighting, and selling art. Talk about the effect of the gallery's work on the artists' production.

5. Develop an inventory of the work of artists in the community. List such things as art works in the city, art events taking place, and stories about artists in the local newspapers. Make this a year-long activity including all cultural events in the community. Ask the students to critique those they have attended.

6. Ask a theatrical booking agent to talk about how performers are chosen for productions.

7. Visit a theatre or performing arts center and talk with the managing director about how performances and performers are selected. Talk with a theatrical director about casting a play. Interview members of the technical staff of the theatre; for example, the lighting director or costume designer.

Critics

According to the dictionary, a critic is one who expresses a reasoned opinion on any matter involving a judgment of its value, truth, or righteousness, an appreciation of its beauty or technique, or an interpretation. This unit introduces students to critics as individuals with everyday human concerns whose job is to analyze, evaluate, and express their reasoned opinions about works of art and events.

The students become aware that no two critics go about their job in exactly the same way. Some critics try to find in every art work or event answers to questions like these: What is the purpose of this work or event? What is the artist or performer trying to express or "say" to us? What is the artist or performer telling us about his or her view of life and the world we live in? How well does he or she tell us? How important, if at all, is this work or event?

Some critics like to describe what they saw and felt as they experienced an art work or event. Some critics like to write and talk about how the elements or parts of an art work or event work together or don't work together. Other critics like to describe what they saw and felt, write about the elements, and find answers to questions like those above and other questions: What helped the artist and/or performer express themselves well? What would help them express themselves better?

Activities ask students to become more aware of themselves as critics. Students are to begin with honest reactions about how particular works of art make them feel, then try to determine why they feel that way. Through activities in the classroom and out-of-class experiences, the students begin to analyze and judge artistic works by answering questions about the artist's possible intent, whether or not he or she succeeded in that intent, and whether or not the effort was worthwhile. Both through hearing other students' reactions and professional critics' reactions, the students discover a range of possible responses to any given artistic work.

Throughout the unit the emphasis is on developing the students' ability to respond to works of art and events with reasoned opinions based on aesthetic criteria. To accomplish this, students work to expand their critical language vocabulary by criticizing a series of art works, meeting a number of professional art critics, visiting museums and galleries, attending films and performances, and working within the art forms themselves. Students also begin to understand that many art works depend on the collaboration of several artists. This is particularly true of dance, music, theatre, television, and movies. Students explore the effect of the collaborative nature of these art forms on the efforts of critics to respond to them.

Materials in this instructional unit include the following: Teacher's Guide, Critics student book, taped interviews, sound filmstrip, worksheets, art reproductions, and booklet of critics' reviews.

Unit Concepts

1. Critics are individuals who analyze, evaluate, and express their reasoned opinions about works of art and events.

2. Everyone can be a critic. Professional critics express their reasoned opinions to an audience; their work is often printed or broadcast.

3. Critics use a critical process or methodology to critique art works and events.

4. We can begin to develop a methodology for criticizing art works and events by engaging in activities similar to those professional critics use.

5. Critics use elements of critical language to describe and respond to art works and events.

6. An understanding of the collaborative nature of many art forms (notably dance, theatre, television, and film) enhances critical skills.

Unit Objectives

This unit encourages students

1. to become aware that critics are individuals involved with everyday human concerns as well as with critical concerns.

2. to investigate how critics develop and use a critical process or methodology to critique art works and events.

3. to engage in activities similar to those professional critics use in critiquing art works and events.

4. to become aware of the collaborative nature of many of the art forms.

5. to develop a critical language and aesthetic criteria for both describing and responding to art works and events.

Writers

This unit introduces students to three different kinds of writers — poets, storytellers, and playwrights. The unit was developed not to train students to be writers (though such training is a natural outgrowth of working with these materials), but to develop the students' knowledge of the creative process through study of the writer's relationship to his or her work, and to supplement this understanding with work on their own short pieces of prose and poetry and drama. Young students who acquire this knowledge develop a keen aesthetic awareness. They make good readers and develop into adults who are aware of and involved in a world full of the people and events that stimulate all artists.

A published piece of writing — whether it be a poem, a story, a novel, a non-fiction book, or a play — is the end result of a creative process that begins when a writer, stimulated by any number of persons or experiences, thinks or feels something he or she wishes to express so that others (readers) might share that thought or feeling. Through selecting out some details and adding others, the writer finally produces a work that recreates those feelings and ideas for others to share.

The total creative process for a writer is elusive: it cannot be easily defined or described because it differs from writer to writer. However, it might be described broadly in this way: Writers, like other artists, have developed their awareness of themselves and of others and of the world in which they live. They have increased their powers of imagination and have sharpened their technical skills through training and/or hard work and/or what they have learned by reading others' writings. Using all these skills, writers try to find the precise words and images that will best express their thoughts and feelings. These ideas and emotions may be presented, depending upon the individual writer, in a particular form — a poem, story, play, article, or essay.

The unit focuses on the different ways writers go about creating: by mixing real and imagined people or events, by creating situations and characters only from imagination, by elaborating a situation told to them by someone else. The unit concentrates on three literary forms: poetry, prose, and drama, on the assumption that these are the three forms with which elementary students are most familiar.

The major purpose of this unit is to develop the students' knowledge of the creative process as it applies to writers through a study of the writer's relationship to his or her work.

The activities involve the students in various kinds of learning experiences. Students meet several writers via slide/tape, recorded, or printed interviews to learn about the writer's interests, experiences, and attitudes. They see that writers, talented though they may be, are individuals, involved with human as well as artistic concerns, and that some of these concerns affect how writers create and what they produce. Further, as students proceed to reading the writer's work, they learn that the finished piece of writing does not miraculously appear on the page, but is the result of a fascinating and sometimes frustrating process unique to every writer.

In discussions after their reading, students are encouraged to perceive and describe the writer's creative process as it has actually shaped the finished piece of poetry, prose, or drama. They read comments and pieces by other writers working in the same form and see that, although the process varies, each writer uses the same tool — words. They are introduced to some technical terms such as "characterization" and "conflict" and perceive that the writer manipulates these elements according to his or her own lights. Then as the students try to express their own ideas in writing, they experience firsthand the challenge and excitement of the creative process. In a final activity, the students produce books of their own writings and/or put together a class magazine.

Materials in this instructional unit include the following: Teacher's Guide, *Writers: Poets, Storytellers, and Playwrights* student book, taped interviews, film-strips, Creative Writing File Box, Sharing Your Writings worksheets, and *Blue Willow* by Doris Gates.

Unit Concepts

1. Writers are individuals with everyday human as well as artistic concerns.

2. Writers use their personalities, their experiences, their imagination, and their knowledge to stimulate their creative process.

3. All writers use words to communicate.

Unit Objectives

This unit encourages students

1. to become aware of the creative process as it applies to writers through a study of the writer's relationship to his or her work.

2. to recognize that writers are individuals with human as well as artistic concerns.

3. to understand how the writer's creative process moves from feelings and thoughts through imagination to communication by words.

4. to understand how writers are stimulated by hearing stories, by events around them, people they know, things they observe and remember.

5. to become aware that all writers face the same challenge and enjoy the same rewards: they communicate through words and they see their completed work in print for others to read.

Composers

Who is that mysterious character, the composer? Most young people have no difficulty identifying visual artists — sculptors or potters. The same is true for musical performers or conductors. "That's a drummer," or "Here comes the leader of the band." But the specific role of the composer often remains a mystery.

If students can describe a composer, they come up with the standard theatrical version — a wild-eyed, unhappy character plunking away on a piano surrounded by reams of paper and dozens of pencils. But a composer is more than a piano-plunker and paper-waster.

This unit presents composers as individuals with ideas about sounds who have the ability to express their ideas for others to hear and/or perform. A composer may be an aborigine in some faraway land chanting to a self-made instrument in preparation for a new ceremony, or an individual creating electronic music in a studio. The unifying factor lies in the fact that they organize sounds for others to hear.

A composer will choose from three basic methods of communicating sound ideas. The first, and for many composers the most practical, is the rote method. Here the composer communicates "sound ideas" to the performers directly. This method is very informal and highly dependent on spontaneity and the performers' abilities. It does not use written symbols. The second method of composing is the written method: the sound ideas are translated into written symbols from the outset and before performance. The composer and the performer understand and agree upon the meaning of these symbols and how the sounds will be produced. The third method of composing has developed out of the advances made in electronic technology. It is called the recording method. The composer usually does this kind of composing with the assistance of electronic engineers. The sound ideas are produced by "electronic instruments" or acoustical instruments, or any combination of these.

Through use of this unit, the students experience for themselves the first and second methods of composing. *Arranging Sounds with Magnetic Tapes*, a unit in Level 3 of the curriculum, will allow them to experience the third method of composing.

In *Composers*, the students first learn who a composer is and what the process is that enables him or her to create sound ideas. They then concentrate on their own creative process and apply their insights to composing music. To clarify their understanding of the

creative process, the students play a game where they respond to cue cards suggesting an incident, a word, or an object. They then translate their responses into musical meanings and share the music as the composer does. At the same time, through various media — slide/tape interviews, a student text — the students meet composers who explain what they do and how they go about doing it.

The students then begin to work with the basics of notation, instrumentation, and other technical elements of the art of composing, and they create their own sound-symbol system and select their instrumentation to use in recording their sound ideas. The final section of Composers introduces a general notion of the organizational requirements of composing: the idea that composers may fit their composing into one or more specific types of organization much as a poet might choose a particular stanza form or rhyme scheme. The students listen to taped examples and compose using one of the possible types. This final section also lets students know that composers work in many different areas, composing music that meets the specific demands of the movies, television, a symphony orchestra, a commercial, or whatever.

Materials in this instructional unit include the following: Teacher's Guide, Compose: Discover the Feeling student book, films, card deck, slides, taped interviews, worksheets, and score pads.

Unit Concepts

1. A composer is a person who creates sound ideas or music for others to listen to and perform.

2. In order to communicate their sound ideas to others, composers must use a widely-understood symbol system, or they can evolve an original system and assign sound meaning to it.

3. The choice of matrix (score) and the choice of symbols affect each other. If the symbols are devised first, the matrix is chosen accordingly; if the matrix is devised first, the symbols are chosen accordingly.

Unit Objectives

This unit encourages students

1. to become aware that a composer is a person who creates sound ideas or music for others to listen to and perform.

2. to experience the creative process that the composer goes through.

3. to create their own symbol system to communicate their sound ideas.

4. to understand how the choices of sound symbols and matrices (scores) that a composer makes affect each other.

5. to develop their critical language skills and aesthetic criteria for describing and responding to sound compositions.

Visual Artists

Visual Artists introduces students to the visual artist as a real person whose chosen work is creating visual images based on perception, skill, personality, and experience. The unit emphasizes how visual artists perceive and interpret their environment through visual images. The students see how artists live and go about their work and what finally happens to the work.

Visual Artists provides students with two kinds of experiences. The students first explore the very individualized places where artists work. They read about their studios, examine photographs, and at the same time discuss artists' responses to other students' questions about visual artists. The arts activities, the second kind of experience for students, develop out of what the artists have to say about their work and how they go about doing what they do.

The activities in this unit are created to reinforce the concepts by giving students the opportunity to put themselves in the role of the visual artist. There are five groups of activities in the unit. The first set of activities involves the students in perceiving their environment in ways they may never have before. They describe each other's appearance as accurately as possible — before and after calculated changes. From memory they draw as

precisely as possible their own rooms or a schoolroom and then check the drawings against the originals. These activities are designed to make them "stretch their eyes." They then stretch their eyes on some paintings, naming in a round-robin, no-repeats-allowed fashion the details they see in a reproduction.

The second group of activities involves students in gathering ideas for art works. For this, they draw upon things they see, things they know, and things they imagine. Using these categories as jumping-off places, the students create their own works of art. Then they discuss the source of the artists' ideas in a number of reproductions.

The third set of activities engages the students in making decisions leading to completed art works. These activities are worked out with puzzle pieces so that varying levels of ability will not interfere with the primary outcome of the activity, which is artistic decision-making. Problems are set — develop a landscape, a monkey maze, and so on — and the students must decide how to solve them using the puzzle pieces at hand. Then the students plan and execute a series of collages.

The fourth group of activities has the students look at several illustrations of the work of a number of artists to see that they can often recognize an artist by certain characteristics of his or her art. They do this first with a series of unrelated paintings and then with a group of paintings by the same artist.

In the fifth and final set of activities the students explore the different interpretations possible for any given work of art. By examining a group of paintings, writing stories about them, and then comparing the stories about individual paintings, the students find that different people see art works differently and that the differences come from the viewers' past experience and background. The students then choose their favorites from among the art works they have created while working with Visual Artists and exhibit them. They examine their work in the light of what they have learned about getting ideas, making decisions, organizing arts elements, and identifying personal characteristics in art works.

Materials in this instructional unit include the following: Teacher's Guide, A Special Place student book, student activity book, card decks, shapes, puzzles, worksheets, taped interviews, and filmstrip.

Unit Concepts

1. The perceptual awareness of visual artists affects the objects they create.

2. The perceptual awareness of those who view the work affects how they see it.

3. Artists get their ideas from what they see in the environment, from all they have experienced in their lives, and from their imaginations.

4. Visual artists communicate their ideas by selecti and organizing visual elements into a whole work embodies their experiences and feeling.

5. The ability to identify and analyze works by a particular artist improves with experience.

6. The same art work can create different reactions.

7. Reactions to an art work in different viewers are based on the knowledge and experience of the perceiver.

Unit Objectives

This unit encourages students

1. to understand how visual artists perceive their environment and interpret their experiences, how they live and go about their work, and what happens finally to their work.

2. to become more aware of their own perceptual skills.

3. to become more observant themselves and begin to understand how central a part perceptual awareness plays in artists' lives and in our own.

4. to understand that visual artists communicate their experiences and feelings by selecting and organizing visual elements into a whole work.

5. to look at art works in terms of the creative process the artist engages in and the results of that process.

6. to become familiar with the characteristic ways a particular artist works and through them to identify other examples of the artist's work.

7. to understand that, like artists, they too can create different products to represent a single idea.

8. to recognize how the same art work can evoke different reactions based on the knowledge and feelings of the perceiver.

Choreographers

"Choreography," "choreographer" — these are mysterious words to many people who have little or no knowledge of what choreographers are and how they work. More familiar to students are "dance," "dancing," "dancers" — words which conjure up many images in their minds. The purpose of this unit is to introduce students to choreographers as creative artists who make dances which are presented in performance by dancer-performers.

The raw material of choreography is movement. Choreographers work with dancers who bring their movement ideas to life. Dancers — performing artists — recreate the work of choreographers in performance, the final stage of the making of a dance. The making of a dance is a highly personal act, unique to each choreographer and to each dance. There are no easy solutions or rules for making dances. Personal style, preferences, experiences, feelings, and points of view — these all affect choreographers' ideas and methods of working.

The intent (the image or thought) choreographers have when they begin to make a dance determines their selection of movement, their inclusion of theatrical elements, and the overall look and shape of the dance. Choreographers may work with an established vocabulary of dance movement such as in ballet; they may try to create a "new" and "different" movement; or they may use familiar everyday movements. The making of a dance — the work of choreographers — involves the selecting, shaping, and forming of the material of dance to convey the personal vision of a particular choreographer, and finally, it involves performance by dancers.

The relationship between choreographers and dancers is special. The choreographer considers the personal characteristics of dancers, their strengths and weaknesses as executors of movement, their styles, their sizes, heights, ways of moving; all of these factors influence the look of a dance. Some choreographers work to pull movement from their dancers, improvising and exploring with them in rehearsal, while others may come to rehearsals with a more fixed idea of how the movement patterns, the whole dance, will look. Although there are dance notation systems, they are not widely used to choreograph dances. Instead, choreographers create directly with their dancers, and on their dancers, making personal notes and relying on their and their dancers' kinetic memory.

Choreographers encourages students to look for and describe movement in their surroundings and to perceive how movement, when transformed by the imagination of a choreographer, is the source of dance ideas. To accomplish this, the students work primarily with their own bodies to identify the different roles of creators (choreographers) and performing artists (dancers) and to become acquainted with the materials of each dance movement. As they use their bodies to explore movement, the students experience dance as a creative art, and they begin to understand choreographers' creative, decision-making process through the making of their own creative and aesthetic decisions.

The unit has three main sections. First, the students are introduced to choreographers as people whose work is creating dances; they explore movement as the material of dance; they begin to use their bodies as instruments for making movement. Then the students investigate the working methods of several choreographers. Along with their investigation the students work to identify movement ideas. Finally, bringing together the various elements involved in a dance performance, the students explore idea, movement, design, setting, lights, props, and costumes, and organize and present their own dances.

Materials in this instructional unit include the following: Teacher's Guide, *Dance People* student book, taped interviews, card deck, worksheets, rubber balls, and elastic chains.

Unit Concepts

1. Choreographers and dancers are artists whose medium is movement.

2. Choreographers express their movement ideas in dances to be performed by dancers.

3. The process of making a dance requires selecting and organizing movement ideas.

4. Improvisation and exploration are methods for creating a movement idea.

5. Such theatrical elements as costumes, lighting, and props are sources for movement ideas and/or enhance the expression of a movement idea.

6. Making a dance is an individual act, different for each choreographer.

Unit Objectives

This unit encourages students

1. to become aware that choreographers are people who create dances.

2. to look for and describe movement in their surroundings.

3. to perceive how movement transformed by the imagination of a choreographer is the source of dance ideas.

4. to explore new ways of using their own bodies.

5. to become aware of the process of selecting and organizing movement to express a specific idea or feeling.

6. to understand that making a dance is a highly personal creative act, individual to each dance.

7. to improvise their own movement studies.

8. to make careful choices about sound, props, costumes, lights, and settings to enhance the communication of a dance.

Actors

The actor is the visible center of the theatre experience. Whether an actor's performance is the result of a playwright's work or that of a director, or grows from his own conception of the role, or is an amalgam of all three, the art of the theatre is most visible, alive, and exciting in the actor's work.

The purpose of Actors is to help students better understand who actors are and what they do. Since actors, whether live or on film or television, are at the center of theatre, studying the actor is a means of enlarging students' understanding of theatre in general. Unlike other artists — the painter who uses a brush or the musician who uses a French horn — actors are both the creators and the creation: they form and are the character they create. To do this, actors must prepare their bodies, voices, and minds to the point where they are able to express ideas and feelings to the audience through the character.

This unit focuses on the connection between the actor's human concerns and the artistic process of creating characters for the audiences. Students learn that, like actors, they can build on their own feelings and ideas to create characters. They find that, though we are not all born actors, there is an actor in each of us. They learn to notice how people express themselves by sound and movement. They use their own imaginations to play-act. By studying actors who have developed their talents and sensibilities through imaginative use of observations, training, and practice, students acquire a keener understanding of the actor's role in theatre and are able to evaluate aesthetically the theatrical and everyday expressions of ideas and feelings surrounding them.

The first part of the unit introduces the technique used to acquaint students with a variety of actors — slide/tape interviews in which actors talk about their work and themselves. The actors discuss their lives and how they form their real feelings, experiences, and ideas into imaginary characters. The second section of the unit deals with actors' preparation of their bodies, voices, and minds through observation, training, and practice. The students make use of the same techniques both to refine their perceptions of the craft of acting and to enlarge their acting abilities. The students begin to see the ways in which an actor's work is influenced by other people: his or her companions on stage, the people backstage, the audience out front or all around. The students make choices at this time about lights, properties, sound effects, and costumes. They also

rehearse and share scenes with their classmates. In the final section of the unit, the students share journals they have kept throughout their experiences with the unit and discuss as a group their reactions to the unit.

Materials in this instructional unit include the following: Teacher's Guide, Actor Wall, taped interviews, games, journals. The Mighty Owl (an open-ended play), and card decks.

Unit Concepts

1. Actors are people whose work is creating characters for audiences.

2. Actors' skills are developed by experience, observation, training, and practice.

3. Actors use their bodies, their voices, and their minds to create their characterizations.

4. To create plays, actors must respond to other actors as well as to the playwright, the director, designers, and technicians.

5. Where the actor plays and who the audience is affect the whole performance.

Unit Objectives

This unit encourages students

1. to understand who actors are and what they do.

2. to see actors as performing artists whose work is to form real ideas and feelings into imaginary characters.

3. to become aware that an actor's work is the result of intensive experience and practice and that an actor uses body, voice, and mind to create a characterization.

4. to understand that actors must watch, listen to, and respond to other actors on the stage.

5. to understand that actors work with what the playwright has written and with the director.

6. to understand that actors coordinate their work with that of other theatre people — set and costume designers, light and make-up people, and so on.

7. to understand that the actor's ultimate collaborator is the audience.

Architects

Architects introduces students to architects as individuals and as artists whose art form is the design of structures for people. The students explore the influences that affect the work of architects; they examine the process of organization and decision-making through which architects develop their work; and they investigate the many end results of the process: appropriate spaces for people.

Throughout the unit, architecture is defined as the art of creating places for people. It is approached as a form of visual language. Architects emphasizes also that architecture becomes an aesthetic experience for people when the place that is created not only looks good, but feels good and provides an appropriate setting for the people who are going to participate in a particular activity within it. The unit also gives students a little of the historical background of architecture and introduces them to the names and some of the works of influential architects. In a series of taped interviews, architects talk about their reasons for choosing their profession, their methods of working, and their feelings about their work. The students become aware that architecture is in a sense a cooperative art, with the architect working with a client toward the solution of a particular problem.

The activities encourage students to investigate their own spaces and how they experience them by solving a series of design problems. The students become involved in activities that relate to architects' perceptions and use of space, light, and form. They work with manipulatives such as laminated cardboard pieces that fit into slots on a foam-rubber board. They also use people and animal shapes to help them understand scale. Activities based on materials like these allow the students to make decisions about form and function, scale, and use of space. The students also experience many types of architecture and explore its development in relationship to their previous experiences in the activities.

Materials in this instructional unit include the following: Teacher's Guide, *Places for People* student book, student activity book, taped interviews, slides, Create-a-Place file, Spaces-and-Places board, cutouts, and cardboard shapes.

Unit Concepts

1. Architecture is the art of housing human activities within appropriate spaces.

2. Architecture is a form of visual language.

3. Architects create environments out of the elements of scale, line, color, texture, light, and space.

Unit Objectives

This unit encourages students

1. to become aware that architects are people who design buildings.

2. to recognize architecture as an art form.

3. to investigate what the architect does and how he or she gets ideas and works with others to create places for people.

4. to become aware that the architect creates places to house the activities of people: living, playing, working, and learning.

5. to understand that buildings — their shape, how they are designed, their exterior — tell us something about what they are designed for.

6. to examine examples of architecture objectively in relationship to scale, line, color, shape, texture, light, and space, and to how these elements come together to create an architectural form.

Filmmakers

The purpose of *Filmmakers* is to make students aware of who filmmakers are, where they get their ideas, how they plan and develop their ideas, and what they must know and do to create films.

The unit engages students in activities and experiences designed to increase their perceptions of filmmakers as people and creators. Experiences are struc-

tured to allow students to participate in the decision-making process used to create a film. Students move from the discovery and selection of an idea through the initial stages of its development to the making of creative, technical decisions which achieve the effects needed to express the chosen idea on film.

As they explore the process of creating films, the students begin to experience filmmaking as a creative art, and they begin to understand the filmmaker's decision-making process through making their own creative and aesthetic decisions. They also develop a vocabulary for discussing and responding to films.

When the students have completed the unit, they should know who filmmakers are, what they do, what the filmmaker's creative process consists of, and where filmmakers get their ideas. For those students who wish to make films of their own, this unit also provides a basic introduction to using filmmakers' tools. And, finally, the students should be more perceptive about what they are seeing on television or in movie theatres, and they should be able to talk about what they see with some degree of critical sophistication.

In the unit, the students learn that filmmakers are people who work to create films. Students explore the illusion of movement that makes movies move. They imitate the process by making flipbooks to illustrate an idea of their own. They combine their flipbooks to see how the presentation of ideas becomes increasingly complex through combination and arrangement. Finally the students choose a simple idea to express and draw their images within the frame spaces of clear leader.

The students begin to collect ideas for future films. They learn about and create scripts — verbal plans of a film, and work with storyboards — visual plans of films. The students learn that the structural elements filmmakers work with are the shot, the scene, and the sequence. They explore the range of camera shots which filmmakers can use to express their film ideas and they work with lighting as another phenomenon that is manipulated in expressing film ideas. The students use,

viewfinders simulating camera frames to select subject matter, and they decide on the kind of shot that is best for getting across a particular idea. They investigate their surroundings for sound and then select sounds to help communicate the visual images they created for their flipbooks. They work to create a sound track for a sequence of images.

The last step in the creative process of making a film is editing. The students work to learn how film-makers use the editing process to express ideas. They become aware that filmmaking is a special way of seeing and hearing that artists use to express ideas and feelings.

At the end of the unit the students have two options for bringing together all that they have learned. The first option is to plan and create an animated film by drawing on clear leader film or using a movie camera; the second is to use a movie camera to create a film from start to finish. Each of these options provides the opportunity for students to participate in the creative process of filmmaking in its entirety.

Materials in this instructional unit include the following: Teacher's Guide, *Filmmakers* student book, *The Rainbow King Meets the Lizard Man* film, *Captain Cinema* comic book, taped interviews, card decks, games, worksheets, journals, viewfinders, and clear leader.

Unit Concepts

1. Filmmakers are artists who use film as a medium of communication.

2. The audience of a film is affected by and can critically respond to the filmmakers' expression.

3. Filmmakers select images to express thoughts and feelings and to communicate ideas.

4. Increasingly complex ideas may be expressed by adding and arranging images.

5. Filmmakers get ideas from their own experiences, the experiences of others, their own and others' feelings, and their imagination and that of others.

6. Filmmakers' planning tools are the script — a verbal plan for the film — and the storyboard — a visual plan.

7. The basic structural elements of a film are the shot, the scene, and the sequence.

8. Filmmakers decide on the kind and amount of lighting that will produce the effect on their audience that best communicates their film idea.

9. Editing is the final step in the filmmaking process in which the filmmaker decides how to put the pieces of film together — their order or sequence and the length of each piece of film.

Unit Objectives

This unit encourages students

1. to recognize filmmakers as persons in the everyday world who are also artists creating within their chosen medium.

2. to discover that the sources for their own ideas and filmmakers' ideas are the same and explore their own minds for ideas, thoughts, or feelings they would like to express on film.

3. to become aware of the relationships between the visual, oral, and kinetic aspects of film and how they are used by filmmakers to express ideas.

4. to experience the process filmmakers use in creating a film.

5. to begin to develop a vocabulary for discussing and responding to films.

LEVEL 5: AESTHETICS AND THE CULTURE

The relationship between aesthetics and culture is
explored at this level of the curriculum. Through exami-
nation of the unique points of view of several cultures,
students come to understand how aesthetic elements can
be used to understand other cultures and to identify
what is similar and different in cultures. Students are
encouraged to form ideas on human creative.expressions;
on how those expressions are generated by individuals and
groups and shaped by their interaction with the culture;
and on how aesthetic values and forms are similar or
different in various cultures for a variety of reasons. The
outcomes for students who have experienced two or more of
the units are: Students understand that the aesthetic
values of a culture are closely related to the other
values of that culture. Students understand that different
cultures have different aesthetic values. Instructional
units in this level are appropriate for students in grade
4 and grade 5.

Level 5 Concepts

1. The aesthetic values of a culture can be determined
through an examination of the culture itself.
2. Approaching a culture through an examination of its
aesthetic values is a means of understanding the
rationale behind that culture's humanistic values.
3. Aesthetic values are not separate from the content of a
culture, and they and the art objects and events in which
they reside provide some of the best ways of understanding,
experiencing, and knowing another culture.
4. Aesthetic values differ from culture to culture.

Level 5 Outcomes

This level of curriculum encourages students
1. to realize that each culture has its own aesthetic values
that shape its art forms.
2. to perceive, describe, and analyze some of the
aesthetic objects and events of a culture, and from the
results of these operations, draw some conclusions about
the similarities and differences among the cultures'
peoples, their way of living, their attitudes towards the
arts, and their society.
3. to engage in arts activities or events that exemplify the
aesthetic values of the culture.
4. to become aware that aesthetic values are related to
other values in the culture and that each culture imposes
own aesthetic criteria.

5. to gain an understanding
that aesthetic values are
different in each culture and
that what is valued as aestheti
in one culture may or may not b
considered aesthetic in another

The study of cultures other than our own for their historical, political, economic, and geographic significance is a part of the general education program in the elementary school. Schools have traditionally been concerned with the development of a concept of humanity in a world society. One of the most difficult aspects of the study of other cultures is exploring cultural values and developing an appreciation for values unlike our own. In today's world community, information about the geographic, political, or economic climate is readily available; however, the values of a culture are neither as visible nor as easily approachable.

One of the significant aspects of a culture and a key to its total value system is its creative efforts, particularly its art: the paintings, the rituals, the architecture, and the literature produced by the culture. An understanding of these works and the rationale for creating them ensures a better understanding of the culture. The aesthetic values of a culture are embodied in its art forms, and these values are studied in this level of the curriculum as an approach to understanding the whole culture.

The arts are used as examples of aesthetic values in each of the cultures and as vehicles for comparing aesthetic traditions. The units in this level investigate six cultures by identifying, exploring, and analyzing unique characteristics of their aesthetics as exemplified in their arts. Students come to the important understanding that cultures differ greatly in their aesthetic values and in their criteria for making aesthetic judgments. The content in each of the units is based on exemplars of these aesthetic values.

The specific art forms that are important to a particular cultural tradition are also introduced to students, and where it is possible, the aesthetic elements or principles dominant in the art forms are identified. Dance in a tribal African culture, storytelling in Native American culture, folk music and folk art in Russian culture — these all embody particular cultural values and traditions. The resulting sequence of units is an investigation of six cultures through their art forms.

Outcomes

The primary outcome for students at this level is the realization that each culture has its own aesthetic values which shape its art forms. Students are able to perceive, describe, and analyze the aesthetic objects and events of a culture, and from the results of these operations, draw some conclusions about the similarities and differences among the cultures' peoples, their way of living, their attitudes towards the arts, and their society. Students engage in arts activities or events that exemplify the aesthetic values of the culture. They become aware that aesthetic values are related to other values in the culture and that each culture imposes its own aesthetic criteria.

Finally, and perhaps most importantly, students gain an understanding that aesthetic values are different in different cultures and that what is valued as aesthetic in one culture may or may not be considered aesthetic in another.

Concepts

The aesthetic values of a culture can be determined through an examination of the culture itself. Approaching a culture through an examination of its aesthetic values is a means of understanding the rationale behind that culture's humanistic values. Aesthetic values are not separate from the content of a culture, and they and the art objects and events in which they reside provide some of the best ways of understanding, experiencing, and knowing another culture. Aesthetic values differ from culture to culture.

Sequence

Most elementary schools study different cultures. We have chosen six cultures and have built curriculum units around those cultures, emphasizing the role of the arts.

The units in this level of the curriculum are linked through their common examination of those symbols, rituals, and art forms which express and communicate the aesthetic values of cultures. Students explore the

aesthetic choices made in each of the cultures that elevate certain ideas, objects, and events to prominent places within the value system. By examining the range of choices made in these different cultures, the students begin to understand some of the similarities and differences among the peoples of the world. They become aware of the arts as a special kind of cultural experience, and by participating in arts experiences similar to those provided by other cultures, they gain some insight into other cultures.

There is no suggested progression of units on this level. The sequencing of units is to be determined in each classroom on the basis of what is happening in other curriculum areas. We have selected six cultural areas that are representative of the world views commonly explored in elementary classrooms. The world views we have chosen to investigate are those of the contemporary United States, Native American Indians, pre-Columbian Mexico, the U.S.S.R., Japan, and the Yoruba peoples of western Africa.

We feel strongly that sequencing at this level should be tied to the study of these cultures in their entirety. Accordingly, these units are not planned as a linear progression similar to those described in the preceding curriculum levels. These units should be integrated into the study of cultures and countries wherever they fit into the existing curriculum.

We recommend that more than one unit be taught, whichever two or three or more units are chosen. It is most important for the teacher to provide the bridges between units, pointing out the contrasts and/or similarities operative in the cultures and emphasizing to the students the aesthetic qualities and influences at work.

In general, each unit represents a cultural point of view towards aesthetics, and each builds on the earlier concepts presented in the aesthetic education curriculum, concentrating on the individual/artist whose thinking/creating/producing is influenced by the culture.
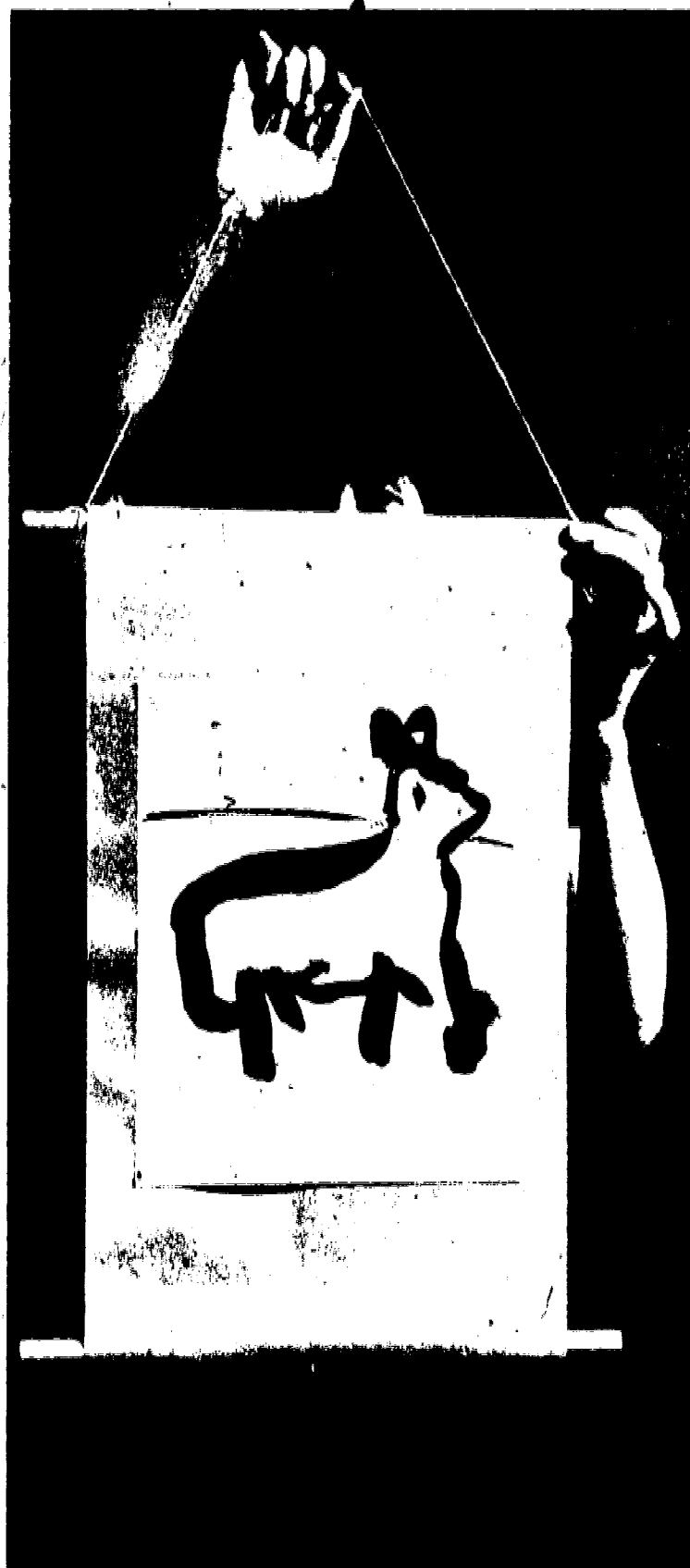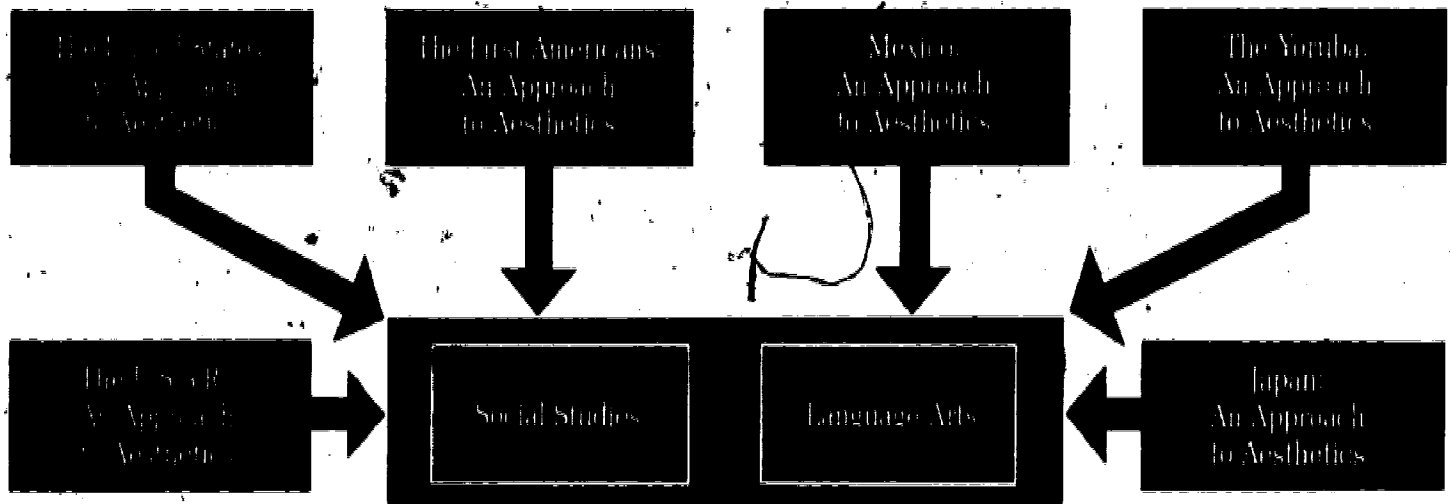
Figure 7:
Level 5 Related Activities

1. Identify the dominant ethnic cultural groups in the community and experience some of their art forms through their artists or arts events. Trace the history of the groups in the community over the past one hundred or two hundred years. Discuss changes.

2. Identify and find examples of folk arts, crafts, or art forms that transcend individual cultures. Identify and find examples of those that seem to pertain to a single culture.

3. Identify cultures in which crafts (pottery, handweaving, and so on) are still part of everyday life. See if you can find any groups within your geographic area in which crafts still play an important role. Visit the craftsmen or bring them to the classroom.

4. Invite a curator from a museum with a collection representing several cultures to talk about the role of the arts in each culture.

5. Put together a Festival of the Arts from different countries in the school. Display and perform works of art that exemplify different countries. Select foods, costumes, folk art, literature, dance, and music to be parts of the Festival.

6. Visit a department store or large gift shop to see how many and what items represent different cultural groups. Make a list of those items that represent the arts and crafts. Make some judgments about their aesthetic qualities and what information they provide about the culture they represent.

The United States: An Approach to Aesthetics

This unit introduces students to American culture between the 1920s and the present. We chose to begin with the 1920s because it was during that period that rapid cultural change began to occur in the United States. During the ensuing years, the variety and diversity of aesthetic values resulting from cultural changes have continued, significantly affecting the American cultural scene. The variety and diversity are such an important part of American culture that we have chosen it as the theme of this curriculum unit.

The students explore five areas in which the variety and diversity of cultural and aesthetic values are identifiable as contemporary American. They are: 1. the coming together of diverse ethnic heritages into a complex but unified culture; 2. the intuitive creative process as applied to arts elements, in jazz, for example; 3. the attitude toward nature and the environment; 4. the place of technology in art; and 5. the cycle of growth, development, and decline typical of "pop culture." The six arts areas — dance, film, literature, music, theatre, and visual arts — are treated within this framework.

Using a game format, the students become familiar with certain concepts and terms that are particularly related to American contemporary art and culture, such as abstraction, improvisation, and expressionism. They investigate the art forms of the contemporary United States in the light of the diversity of cultural traditions that influenced those forms. The students also come to recognize those concepts in art works, and they begin to use them in works of their own. The students incorporate this terminology into their critical language for both describing and responding to works of art.

Materials in this instructional unit include the following: Teacher's Guide, game board, materials for playing the game, and activity file box.

Unit Concepts

1. Variety and diversity of aesthetic values are characteristic of the culture of the United States.

2. There is no one dominant cultural tradition in the United States.

3. The cultural and aesthetic values of the United States are drawn from many sources.

4. One aspect of our contemporary culture, "pop culture," has created a cultural image for the United States.

Unit Objectives

This unit encourages students

1. to become aware of the diversity of cultural traditions in the United States and to understand its culture more fully.

2. to investigate the bases for cultural and aesthetic values in the United States.

3. to examine the effects of art forms past and present on cultural and aesthetic values in the United States.

4. to explore the role of pop culture in the United States.

The First Americans: An Approach to Aesthetics

This unit introduces students to the traditional and modern arts of North American Indians, including tribal groups in Mexico, Canada, and the United States. The students explore the concept of the arts as an expression of cultural vitality and of historical tradition that develops organically over time. They also explore the special meanings and functions of the arts in the daily lives of Indian peoples.

Native American cultural groups are and have always been highly varied, but virtually all have strong aesthetic values and traditions that express the vitality of the groups. Many of these values are shared, at least in a general way, by the majority of Indian tribal groups. This unit allows students to explore the arts as an expression

of cultural values. The students also become aware that different cultures embody different basic values and perceptions (world views) which in turn account for differences in aesthetic values.

The unit introduces students to the concept that in North American Indian society aesthetic values are expressed in activities, in doing. It exposes students to a learning style different from that required by most school activities and similar to that favored by most Indian groups, a style particularly favorable to the development of craftsmanship skills. Students explore the rich American Indian oral literature tradition and engage in activities to enhance their ability to create and transmit oral literature. Students are also asked to become aware of the development of tribal art styles.

Through exposure to American Indian visual art, literature, music, and dance from a variety of tribal sources, students become aware that the arts of a people express important cultural values and express the vitality of the culture. They discuss cultural values shared by a significant number of Indian tribes: group unity, harmony with the natural rhythms of life and the total environment, individual responsibility for learning necessary skills and meeting responsibilities to the group, and competition primarily between groups rather than among individuals. Students identify the ways in which these values are expressed in the art works to which they are exposed and the ways in which these values lead to aesthetic principles common to many Indian societies: complex symbolism based on the natural environment; visual symmetry, generally with some subtle break in the symmetry; complex rhythms based on the rhythms of human speech as well as sounds present in the natural environment; and use of vivid imagery, based on metaphors taken from the natural environment.

As they examine examples of American Indian art, students engage in activities leading them through creative processes similar to those utilized by many American Indian groups. They recreate and create complex cat's cradle patterns, utilizing individual experimentation and observation of others' efforts rather than direct instruction; they create systems of natural symbolism, based on their own observations of natural phenomena and subsequently use these symbolic systems in crafts objects, oral literature, and chanting activities. They recreate the kinds of situations in which traditional Indian oral literature activities take place. Finally they must relate all the skills and arts activities in which they have engages to create "give-away" feasts which combine social and arts activities.

Materials in this instructional unit include the following: Teacher's Guide, The Arts of the First Americans student book, slides, tapes, art reproductions, and card games.

Unit Concepts

1. Native Americans generally regard humanity as an integral, responsible part of a balanced, cyclical, and harmonious natural order.

2. Native Americans generally have a deep respect for all aspects of the natural world as equally integral to the natural order.

3. The aesthetic principles reflecting this world view are integrated into all aspects of life and are not differentiated by most American Indians into a separate domain of "the arts."

4. Native American aesthetic principles are: (a) tightly integrated symbolic systems using natural objects and expressing the view of the total natural order as perceived by the individual tribe or group; (b) vivid imagery derived primarily from the natural world; (c) complex, irregular rhythms often based on the familiar rhythms of human speech as well as sounds present in the natural environment; and (d) preference for visual symmetry, generally with some break of the pattern (similar to organic forms in nature which are generally but never perfectly symmetrical).

Unit Objectives

This unit encourages students

1. to become aware of the diversity of American Indian cultural and artistic traditions.
2. to recognize the set of core values shared in a general way by most American Indian groups and to contrast them systematically with modern American cultural values.
3. to explore the aesthetic principles common to many Indian groups — systems of natural symbolism; use of vivid natural imagery; use of complex, irregular rhythms; and preference for visual symmetry, with subtle breaks in the symmetry — and relate these principles to underlying cultural values.
4. to understand the traditions of oral literature and increase their ability to create and transmit oral literature with accuracy and imagination.
5. to understand the potential of all life's activities for expressing aesthetic as well as cultural values and to identify the aesthetic principles expressed (or denied) in everyday activities.
6. to recognize the impact of the development of the United States on American Indian cultures and aesthetic traditions.

Mexico: An Approach to Aesthetics

The purpose of *Mexico: An Approach to Aesthetics* is to introduce students to some of the cultural and aesthetic values of the world view of pre-Columbian Mexico and to its effect on ancient and contemporary art and aesthetics.

The creation of art in ancient Mexico was directed toward problem-solving. In pre-Columbian Mexican culture, art and life were interdependent; art was used for personal adornment, magic rituals, and medicine and also for the communication of ideas and the creation of vital symbols. Indeed, art served as an effective agent of human behavior, for it not only reflected life, but was also an instrument of life that ordered the world of nature.

Pre-Columbian Mexican art was kaleidoscopic — full of color, jewels, flowers, and birds. The natural world was a wondrous place, yet a place of danger as well as beauty. Nature, full of color, violence, and magic, was the temple of the gods. Art served a wide range of religious ideas, stressing the underlying unity of all knowledge and utilizing complex, interrelated symbol systems, derived from the natural world, to express intricate ideas.

Quetzalcoatl is perhaps the best example of an all-inclusive symbol, varying from one pre-Columbian culture to another but generally embodying the principles of truth, justice, and courage. The way in which the same symbol was utilized by peoples of different culture is an excellent example of the processes of cultural cross-fertilization.

By studying the tightly-knit symbolism of Quetzalcoatl, the students can begin to understand the relationship of nature and art, how symbols arise from nature, how they are used in cultures, and how they become distinct and special within the culture itself.

The unit introduces several major cultural themes of ancient Mexico: duality, continuity, and order. These themes are identified in symbols, games, and art forms. The students study the aesthetic principles used to express these themes and participate in art activities similar to those of pre-Columbian peoples. They see how cultural themes can influence the culture's art forms. To do this they investigate the presence of the themes in mythology, poetry, craft activities, the calendar, and mural-making. Finally, students collaborate in the creation of their own myths, crafts, calendars, and murals.

Materials in this instructional unit include the following: Teacher's Guide, *The Plumed Serpent: Symbols of Ancient Mexico* student book, tapes, calendar, and cards.

Unit Concepts

1. Duality, continuity, and order of the natural world are major cultural themes of pre-Columbian Mexico.

2. Themes of duality, continuity, and order of the natural world can be identified in the symbols, games, and art forms created by pre-Columbian Mexicans.

3. Artists incorporate the basic themes of a culture as symbols into a culture's art forms.

4. The symbols of ancient Mexico are found in myths, crafts, the ancient calendar, and murals.

Unit Objectives

This unit encourages students

1. to become aware that duality, continuity, and order are major cultural themes in pre-Columbian Mexico.

2. to recognize these concepts in games, in symbols, and in works of art created by artists.

3. to explore the process through which artists incorporate the basic ideas of a culture as symbols into the culture's art forms.

4. to become familiar with mythology, poetry, crafts activities, jewelry making, the calendar, and mural making.

5. to produce their own myths, crafts, calendars, and murals incorporating some of the symbols of their own culture.

The Yoruba: An Approach to Aesthetics

This unit introduces students to the traditional arts of the Yoruba peoples of southwestern Nigeria and Dahomey. Its objective is to develop in the students an awareness of the aesthetic considerations which shape the arts of these peoples and make them aware of how these aesthetic considerations derive from values and beliefs central to the culture.

The traditional arts of the Yoruba are an expression of and an affirmation of their world view. These arts — in particular the myths, sculpture, music, dance, and ceremonies in which they are combined — have a special meaning that is understood by the whole community. The ceremonies express and extend mythic themes, keeping traditions alive and reminding people to behave with respect and composure. This meaning is organized around the polar ideas of order and disorder

and their resolution in the concept of balance which becomes composure in life situations.

A people's relationship to nature influences its world view. This world view is in turn reflected in the arts, particularly in their myths. Among the Yoruba, who had no written language, story-telling was a primary way of preserving knowledge and continuing their traditions from one generation to the next. However, myths are more than just stories. Myths embody beliefs about the moral and physical laws that govern the universe, contain past history, and set out guidelines for proper behavior.

Yoruba beliefs, values, and life-style evolved as a response to an unpredictable and often dangerous environment over which humans had little control. Among the most important of these beliefs are: There are a multiplicity of life forces which pervade all things and affect human life. These forces are personified by the Yoruba in the orishas (the gods). Good and evil, order and disorder are invariably found together in life. Social harmony and cooperation are essential for group survival. When individuals respect the authority of the gods, the ancestors, and the elders, they help insure the continued well-being of the community and bring balance and order to the world.

Three ways the Yoruba have traditionally coped with the unpredictable hazards of their environment are through an ideal life incorporating behavioral standards of respect for authority, composure, and character; through divination; and through the creation of art works and ceremonies to placate the forces of disorder and cause them to act favorably toward humans.

The Yorubas' concern with balance, order, and predictability is reflected in their artistic style which is based on considerations of symmetry, emphasis through exaggeration or contrast of important parts of the work, and rhythmic pattern.

The students are introduced to these ideas and beliefs in the oral literature, sculpture, music, and dance of the Yoruba. The concept of cultural style is introduced by having students compare and contrast their own

works of art with examples of Yoruba visual art and the visual art of other African peoples.

The students become aware that all of the arts of the Yoruba — the myths, art, music, and dance — convey ideas and beliefs that are shared by the community and that serve to affirm their world view. Students examine examples of Yoruba masks, dance, and music for their function and meaning, and they create their own masks and dance based on a Yoruba myth "Obatala's Visit to Shango," which embodies the Yoruba concept of the world. They also examine and discuss photographs of the work of contemporary artists to see how the ancient African traditions are reflected in them.

Materials in this instructional unit include the following: Teacher's Guide, The Arts of the Yoruba student book, tapes, posters, and slides.

Unit Concepts

1. The beliefs, values, and life style of the Yoruba evolved as a response to an unpredictable and often dangerous environment over which they felt little control.

2. The Yoruba world view is reflected in their arts, particularly myths.

3. In the visual arts, the Yoruba's concern with balance, order, and predictability is reflected in their artistic style which is based on considerations of symmetry, emphasis through exaggeration or contrast of important parts of the work, and rhythmic pattern.

4. All the arts of the Yoruba — myths, art, music, and dance — convey ideas and beliefs that are shared by the community and that serve to affirm their world view.

Unit Objectives

This unit encourages students

1. to become familiar with the principal beliefs of the Yoruba world view as revealed in one art form, myth, and to relate them to the Yoruba's experience with their natural environment.

2. to become aware that all peoples share the need to explain the happenings in the world around them and

that the similarities and differences in these explanations arise from life experiences, some of which are common to all humans and some of which are unique to a particular culture.

3. to explore the aesthetic principles that shape the traditional sculpture of the Yoruba and make it distinctive from that of other cultures.

4. to investigate how the artistic principles of the Yoruba relate to the basic values in the culture from which they are derived.

5. to understand that in traditional Yoruba culture the arts are not relegated to museums and concert halls, but are an integral part of the life of the people.

The U.S.S.R.: An Approach to Aesthetics

People of different lands have unique ways of perceiving and expressing aesthetic values. We can observe these values in the daily lives of a people as well as in their art forms. For example, people express their values in the clothes they wear, the flavoring of their foods, the sounds of their music, the words of their songs, their dance forms, their visual arts, and their literature. All of these manifest the aesthetic values of a people.

We can learn about the aesthetic values of another people by reading about them or by listening to someone tell us about them. But our understanding becomes more complete when we can occupy all of our senses in the study of those people. That is what this unit is all about. It is an attempt to help students gain an appreciation of the aesthetic values of a particular group of people — the people of the Soviet Union — through a total sense experience.

The Union of Soviet Socialist Republics is the name of a whole nation. The U.S.S.R., with a population of 230 million people, occupies one-sixth of the earth's surface. It stretches from the Pacific Ocean to the Gulf of Finland and from the Black Sea to the Arctic Circle. The Republic of Russia dominates the U.S.S.R. politically and culturally. But, just as the U.S.A. is made up of smaller units called states, the U.S.S.R. is made up of units called republics — fifteen in all. Each one of the

republics is much more complex than any one of our states, since each one represents a distinct nationality and a complex historical development. In this unit the term "Soviet Union" refers to the group of republics; "Russia" refers to the Republic of Russia only.

Through this unit students experience the Soviet Union not only by seeing and listening but also by smelling, tasting, and touching. They take a vicarious journey through the Soviet Union, and during the course of their travels they observe Soviet culture firsthand — in the streets and fields as well as the museums.

The students acquire a background knowledge of the Soviet Union as a culture made up of fifteen different cultures. They explore these cultures through sense experiences: seeing, hearing, touching, smelling or tasting something indicative of the culture. By examining the works of some Soviet artists, the students gain an appreciation of their accomplishments. The students also experience the folk art of the Soviet republics and explore the change in the role of the arts since the revolution of 1917. Finally, they come to an awareness of some of the similarities and differences between the Soviet approach to culture, art, and aesthetics, and their own.

Materials in this instructional unit include the following: Teacher's Guide, game board, materials for playing the game, slides, tapes, diaries, and various objects from the U.S.S.R.

Unit Concepts

1. Diversity is a characteristic of the culture of the Soviet Union because that culture reflects the fifteen different Soviet republics and their individual histories.

2. The political system of the U.S.S.R. has its own cultural and aesthetic values.

3. Cultural traditions in the U.S.S.R. are related to the political and geographic makeup of the country.

4. The role of the arts in the U.S.S.R. changed after the revolution of 1917.

5. The folk art of the Soviet Union grew out of the different environmental and geographic influences acting on the Soviet republics.

6. The cultural traditions of the U.S.S.R. are drawn from the continents of Europe and Asia and the many ethnic groups that make up its peoples.

Unit Objectives

This unit encourages students

1. to recognize that the culture of the Soviet Union reflects fifteen different cultures.

2. to become aware of the cultural expressions of some of the Soviet republics.

3. to read, listen to, or otherwise experience the art forms of the Soviet Union.

4. to gain an appreciation of Soviet artists' accomplishments.

5. to understand the diverse cultural and aesthetic traditions of the U.S.S.R.

Japan: An Approach to Aesthetics

This unit is designed to help students see and understand the way in which Japanese culture and its aesthetic values reflect one another. The unit focuses on the traditional Japanese attitude toward nature, which comes from a religious and philosophical background, and the effect of this attitude on both the art works and cultural values of the people. This attitude is that people are a part of nature and, therefore, should love and respect the natural world.

The aesthetic principles of the Japanese, particularly those exemplified in the visual arts, are intimately related to their love and respect for nature. The three aesthetic principles emphasized in this unit are preservation of the intrinsic qualities of nature or elements of the natural world; simplicity; and asymmetry. In Japanese culture, the artist does not treat these principles as design concepts, but as aesthetic standards. The role of the artist is to make the beauty of nature more visible.

In these terms, preservation means respect for the inherent qualities — color, shape, line, texture, and so on

— of materials used in works of art. The aesthetic focal point of the art product is one or more of these qualities as enhanced by the artist. The Japanese garden illustrates this principle.

Simplicity is best described as "less is more." Ikebana, the Japanese art of flower arranging, and monochrome ink painting exemplify simplicity.

Asymmetry in nature as opposed to the symmetry of machine-made objects emphasizes the dynamic rather than the static world. As a visual element in Japanese aesthetic tradition, asymmetry gives the feeling of incompleteness and movement. Ikebana exemplifies this principle.

The special Japanese attitude toward nature and the aesthetic values derived from it are expressed in rituals as well as in art works. Cha-no-yu, the tea ceremoney, extends the special attitude toward nature and the three art principles into a ritual event. The tea ceremony expresses an ideal way of life in which personal tranquillity is attained through an awareness of harmony in nature (including men and women) and the need for reverence and purity in regard to nature.

The activities in this unit are designed to help students understand how the Japanese attitude toward nature influences the arts and culture in Japan. The students are engaged with art forms that exemplify the three aesthetic principles of preservation of nature, simplicity, and asymmetry. They make models of a dry garden and practice calligraphy and ink painting. The focus of the unit is the traditional tea ceremony, cha-no-yu. The students use examples of their calligraphy or ink painting to make the scroll required for the ceremony. They also make clay tea bowls and create an ikebana flower arrangement for the ceremony. The culmination of the unit is a series of small-group tea ceremonies in which students have the opportunity to be hosts and/or guests and to observe how cha-no-yu brings together the different aspects of the Japanese approach to nature they have learned about.

Materials in this instructional unit include the following: Teacher's Guide, The Way of Nature and Art

and Cha-no-yu student books, slides, tapes, film, and demonstration cards.

Unit Concepts

1. Ancient religious beliefs reinforce a distinctly Japanese traditional attitude toward nature.
2. The Japanese attitude toward nature is that humans are a part of nature and should love and respect the natural world.
3. Three principles of visual art are related to the belief that humans should love and respect the natural world: preservation of the specific qualities found in natural elements; simplicity in terms of "less is more"; and asymmetry in shape and arrangement.
4. Cha-no-yu or the tea ceremony, a ritual which developed to its classical form during the sixteenth century, embodies the three art principles and extends the special attitude toward nature by expressing an idealized life in which personal tranquillity is attained through an awareness of harmony in nature and the need for reverence and purity in regard to nature.

Unit Objectives

This unit encourages students

1. to become aware that the Japanese attitude toward nature (people should love and respect nature) evolved from ancient beliefs and customs.
2. to recognize in Japanese visual arts the three aesthetic principles of preservation of inherent qualities in natural materials, simplicity, and asymmetry.
3. to recognize that these three principles of Japanese visual art derive from a traditional Japanese commitment to a philosophy of respecting and loving the natural world.
4. to understand that the special Japanese attitude toward nature is not limited to the arts, but also has other cultural expressions such as the tea ceremony (cha-no-yu) where this special attitude toward nature is extended into a particular idealized life where people gain personal tranquillity through awareness of their need for harmony, reverence, and purity as they live their daily lives.

LEVEL 6: AESTHETICS AND THE ENVIRONMENT

Aesthetics plays a major role in the affective
quality of our environment. To learn this, students
investigate the effects of technology on their
surroundings; examine personal and public spaces of today;
imagine future environments; and consider the
interrelatedness of functional and aesthetic concerns.
Using the artist's creative tools, students demonstrate
their interpretation of environmental quality. The
outcomes for the students are: Students analyze,
judge, and value their environment for its aesthetic
properties. Students make informed aesthetic
judgments about the problems that affect the general
human condition. Students make decisions relating
functional and aesthetic considerations in the
environment. Students are aware that aesthetic
considerations play a major role in the affective
quality of their environment. Students critically
analyze the aesthetic condition of the environment.
Students demonstrate their interpretation of a
quality of environment by organizing arts elements and
environmental components. Instructional units in this
level are appropriate for students in grade 5 and grade 6.

Level 6 Concepts

1. Environments are places and people together.
2. All things in the environment have aesthetic
qualities that we experience through our senses.
3. Aesthetic considerations play a major role in
enhancing the quality of the environment.
4. We can enhance our environment by making decisions
about it on the basis of aesthetics.

Level 6 Outcomes

This level of the curriculum encourages students
1. to become aware that "the environment" is not an
object, but an ever-changing phenomenon and that
people and their activities are part of the environment.
2. to recognize that aesthetic considerations play a major
role in enhancing the quality of the environment.
3. to analyze, judge, and value the environment for its
aesthetic properties.
4. to explore ways of changing environments to make
them better and more aesthetic places for people.

6. to demonstrate their
interpretation of the aesthetic
qualities of the environment by
organizing arts elements and
environmental components for change

Aesthetics is part of our everyday world, not confined to a museum or a concert hall. Aesthetics permeates all levels of our existence. From the simplest choices of a child picking a green crayon to the design decisions behind the development of new towns, aesthetics plays a very important and positive part in our everyday life. If we are conscious of the decisions we make and their aesthetic potential, we can enhance and improve the quality of life style and increase the ability to celebrate life. We can exist in a less aesthetic environment, but why should we? Aesthetic experiences enrich our existence, giving us intrinsically pleasurable experiences that enhance all our lives.

It is most important for a curriculum in aesthetic education to attend to the everyday aesthetic decisions we have to make. Collectively and individually, we make, and live with, aesthetic choices about such things as clothes, homes, automobiles, parks, and highways every day. The purpose in this level of the curriculum is to heighten the students' understanding and awareness of the aesthetic decisions they have to make concerning their personal environment and the wider community and societal environment in which they live.

In these curriculum units, the word "environment" is used to mean the interaction of people and places. The key word here is "interaction," a concept that is developed throughout the level to mean that environments should allow people to become involved and participate actively and, finally, that aesthetic environments should invite, reinforce, and enhance the activity and participation of people.

Two major themes are inherent in this exploration of aesthetics and environment. When we approach an environment (or virtually any phenomenon, for that matter), we immediately take in information about that environment through our senses in the form of sensory perceptions. Aesthetic perceptions and responses follow when we express how the aesthetic qualities of the environment have affected our senses. Awareness of the aesthetic qualities in the environment, accompanied by an ability to describe them, is the first theme of this level. The second theme embraces concerns about util-

ity, convenience, cost, and appropriateness in the environment — form and function, if you will. Learning to appreciate the delicate balance between form and function helps students to explore, analyze, and make decisions about environments.

Outcomes

The outcome for this level of the curriculum is to give the students a broad working definition of environment. First, the students become aware that "the environment" is not an object but an ever-changing phenomenon, and that people and their activities are part of the environment. Second, the students are aware that aesthetic considerations play a major role in enhancing the quality of the environment, and they become able to analyze, judge, and value the environment for its aesthetic properties. Further, the students explore ways of changing environments to make them better and more aesthetic places for people and begin to make decisions about environments relating functional and aesthetic considerations. Finally, the students demonstrate their interpretation of the aesthetic qualities of the environment by organizing arts elements and environmental components for change.

Concepts

The primary concept in the environment series is that all things in the environment have aesthetic qualities that we experience through our senses. A second concept is that aesthetic considerations play a major role in enhancing the quality of the environment, and the third concept is that we can enhance our environment by making decisions about it on the basis of aesthetics.

Sequence

Level 6, Aesthetics and the Environment, consists of six curriculum units. The recommended sequence begins with the first three units, which are more experiential: Environments Are Places and People Together, Sensing Places, and Moving Through Environments. Then students deal with specific environmental problems in You and Your Place, Cities Are . . ., and Imagine a Place. Each of the six units is based to some extent on

concepts from previous sequences of units in the curriculum.

Environments Are Places and People Together is the introductory unit. It gives the students a working definition of "environment" and also introduces the word "aesthetic" by giving the students some examples of what an aesthetic reaction or experience might be. This unit takes the students from initial perceptions of a place to sensory perception to aesthetic response, and finally to aesthetic judgment. The remaining five units in the level are based on this unit.

Sensing Places expands on the sensory perception concepts introduced in the previous unit and provides a variety of experiences for the students. These experiences enable them to become aware of how we experience places through our senses and how each of our senses can be affected to produce an aesthetic reaction, whether it be offensive or pleasant. This unit is highly experiential and culminates with a major activity that takes the students through an aesthetic decision-making process. Moving Through Environments is the third unit and its major emphasis is point of view. This unit builds on the previous one with students exploring the many ways our senses are affected as we move through environments.

You and Your Place, the fourth unit in Level 6, begins to deal with specific kinds of environments. It builds on all the concepts in the first three units and relates them to the individual and personal space. This unit asks students to become aware that aesthetic choices of clothing, personal belongings, and personal space send messages to others about our personalities. At the end of the unit students move from making choices about space to making them about personal space in a communal setting. The fifth unit. Cities Are . . . , asks the students to look closely at neighborhoods, communities, and cities as the larger environment in which they must make and live with the results of aesthetic decisions. Again the students are required to deal with form and function on the basis of the balance required to create and maintain a city: an environment for living. They

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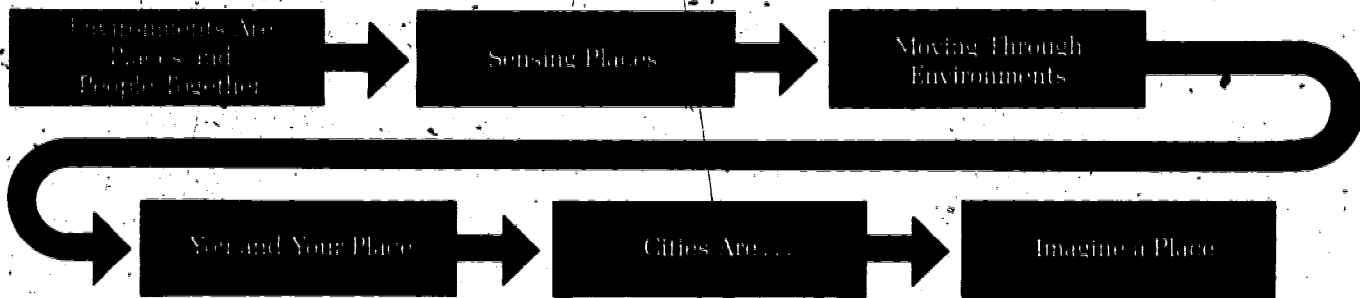environment ar
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Figure 8:
Level 6 Related Activities

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Environments Are        Sensing Places         Moving Through
Places and                                      Environments
People Together

You and Your Place      Cities Are...          Imagine a Place
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1. Visit areas in the community that have been renovated. Discuss whether or not the changes made have created a more pleasing environment.

2. Take a "five-sense trip" through the downtown area or the center of town. Create a photo essay emphasizing sensory responses to delicatessens, outdoor markets, concert halls, shopping centers, and so on.

3. Go to a playground. Analyze how it was designed and what clues the design gives about how to move through it. Discuss the choices involved in the decision-making process with a playground designer.

4. Go to a park, town square, shopping mall, or anywhere there are many different kinds of activities. Discuss how the design of the place affected the activities of the people there.

5. Visit a department store where there are furniture display rooms. Analyze why each room suits or doesn't suit students' personalities. Talk in terms of the aesthetic qualities of the display rooms.

6. Invite city planners, zoning office personnel, urban renewal experts, and so on to talk about aesthetic considerations of their jobs. Attend a city council or zoning board meeting where a decision will be made on the basis of aesthetic considerations.

7. Visit a museum and seek out examples of imaginary places in the work of artists.

8. Visit a theme park where imaginary places have been created and do a critique of their aesthetic qualities.

Environments Are Places and People Together

There are two themes in this introductory exploration of "environment." The first is that when approaching an environment (or virtually any phenomenon, for that matter) we immediately take in information about that environment through our senses. Students are encouraged to respond sensorily, gathering information on how the environment looks, feels, sounds, smells, and tastes. This unit helps them move from these immediate purely sensory responses to the next level of response, the aesthetic. The students are to become aware that they are constantly reacting aesthetically to environments and to the objects within them. Whenever they say, "This shirt is neat," "That car is wow," "The movie was terrible," or "The flowers smell terrific," they are making aesthetic responses — they are expressing their feelings about how their senses were affected by an experience.

The students' understanding of aesthetic perception and response is sharpened through use of questions that get at the aesthetic reasons for their reaction. They are asked, "What is it about this shirt that you like? Is it the texture of the fabric (soft, rough, bumpy), the color (bright, soft, warm, and so on), the style (the cut of the sleeve, the shape of the neck or collar, the buttons, or whatever)?" This line of questioning helps make the students aware of the aesthetic qualities that make them feel the way they do and sharpens their ability to perceive — really see and know — the aesthetic qualities in their experiences. Answering these questions also develops the students' use of critical language: they will find words to describe their reactions other than "yuk," "wow," "neat," "gross," and "terrific."

The focus is then broadened to embrace concerns about utility, convenience, cost, and appropriateness in addition to the aesthetic. As the students explore environments they begin to find some aesthetic qualities are more appropriate for some objects or places than others. A cobblestoned bike path may be made up of lovely shapes, colors, and textures, but if it is inappropriate for bike-riding, it is not as aesthetic as it might be.

This introduces the second theme in the unit: the balance of form and function in environments, with form representing the aesthetic elements and function representing how the place or object serves the purpose and people it was intended for. Form and function cannot be separated and there is not always a fifty-fifty balance. This unit helps students become more aware of that delicate balance.

The experiences in this unit encourage students to explore, analyze, and make decisions about environments, and they provide opportunities for projects leading to some immediate changes in the students' environments. Too often students are asked to solve environmental problems that are beyond their reach and on which they can have little or no effect. If students begin to work with their classroom environment and move on from there to the total environmental issue, the experience will be more meaningful. In this unit and the following ones students work primarily with their immediate environment where they can have some effect and see the results of their decision-making. This introductory unit is also the basis for the five units that follow. Each can be taught separately, but the six units stand together as an exploration of the whole concept "environment."

The materials in this instructional unit include the following: Teacher's Guide, *Environments Are Places and People Together* student book, tape, and worksheets.

Unit Concepts

1. Environment is the interaction of people and places.
2. Well-designed environments allow people to become involved and participate actively.
3. Aesthetic environments invite, reinforce, and enhance the activity and participation of people.

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Unit Objectives

This unit encourages students

1. to develop a working definition of environment as places and people together.
2. to become acquainted with the idea that environment is not an object, but an always-changing phenomenon and that people and their activities are part of the environment.
3. to explore ways of changing environments to make them better and more aesthetic places for people.

Sensing Places

This unit introduces the following ideas: A person's environment is everything beyond or outside of his or her skin. Environment is the interaction of people and places. Environments should allow people to become involved and participate. Aesthetic environments should reinforce the activity and participation of people. We experience environments through our senses.

The general objective of these materials is to have the students become aware that all our senses play an important role in how we interact with environments and how the environments make us feel. Environments can also add to or detract from the activities that are to take place in them. Some places and the activities that go on in them appeal to one or two senses more than others.

This unit takes the students through sensory explorations of many places, singling out each of the senses. The students explore the environments and places that they know and how they specifically relate to themselves. The students learn that some qualities appeal to our senses and others offend our senses. The students analyze their experiences in various environments from this viewpoint.

This unit encourages students to explore, analyze, and make decisions about environments based on these ideas and provides opportunities for projects leading to some immediate changes in their environments.

Materials in this instructional unit include the following: Teacher's Guide, Sensing Places student book, sets of cards, slides, tapes, and wall chart.

Unit Concepts

1. We experience environments through our senses.
2. A person's environment is everything beyond or outside of his or her skin.
3. Environment is the interaction of people and places.
4. Well-designed environments allow people to become involved and participate.
5. Aesthetic environments reinforce the activity and participation of people.

Unit Objectives

This unit encourages students

1. to become aware that all our senses play an important role in how we interact with environments and how environments make us feel.
2. to explore how the sensory qualities of environments can add to or detract from the activities that are to take place in them.

Moving Through Environments

Environments that work for people are places that meet the movement (activity) needs of people. Movement is both a functional and an aesthetic component of an environment. Movement on roads, paths, and sidewalks is a functional need of communities, but this movement and the routes taken can also be aesthetically pleasing and provide people with greater opportunities to experience their world. The feeling of movement created by the relationship of one place to another and the movement activities of people and things in their environments add excitement and life to places.

Environment is a theatre for action and interaction. Different environments provide people with opportunities for different activities and experiences. Designers of environments for people should consider

the movement activities of people. In turn, different places are changed and reshaped by movement. An awareness of natural movement in the environment, and of the interests, needs, and activities of people helps us to shape more pleasing environments.

In order to understand these ideas, students examine the movement and interaction of people and things in their environment, their own movement needs and interests, and those of the larger community. The idea that we want students to come away with is that while movement on roads, paths, and sidewalks is a functional need of communities, this movement and the choice of routes can also be aesthetically pleasing and provide people with greater opportunities to experience their world. The activities invite students to become more aware of movement in their world. At the end of the unit the students are asked to analyze and judge places as to how they provide opportunities for people to celebrate life. They are also asked to select a place in their school or neighborhood that they feel could be improved in this manner. Activities include observing movement in the environment, participating in movement experiences based on responding to the organization of different places, and the creation of different places (or models) which provide opportunities for different activities.

This unit encourages students to explore, analyze, and make decisions about environments based on these ideas and provides opportunities for them to make some immediate changes in the environments most available to them.

Materials in this instructional unit include the following: Teacher's Guide, Moving Through Environments student book, card deck, and activity sheet.

Unit Concepts

1. Environments that work for people are places that meet the movement (activity) needs of people.

2. Movement is both a functional and an aesthetic component of an environment.

3. Movement on roads, paths, and sidewalks is a functional requirement of a community.

4. Movement that is aesthetically pleasing provides people with greater opportunities to experience their world.

5. The sensation of movement created by both the relationship of one place to another and the movement activities of people and things in their environments adds excitement and life to places.

Unit Objectives

This unit encourages students

1. to become aware of the movement and interaction of people and things in their environment.

2. to explore their own reactions and those of other people to the movements around them of which they are a part.

3. to become aware of how people move in response to the organization of different places.

4. to become acquainted with some of the components necessary to create different places (or models) that provide opportunities for things to happen.

You and Your Place

We all have an emotionally and aesthetically charged zone around us, much like a soap bubble. This zone says something special about us.

The individual space that we inhabit may be affected by the way we fix our hair, what clothes we choose to wear, the food we eat, the way we talk, whether we shout or whisper, the way we move our body through space. The way we look, smell, sound as we talk, the way we listen: all these qualities say something about us. All these things regulate our space when we are alone or around other people. They create a bubble or aura around us called personal space.

People desire to define and personalize the spaces they inhabit. The students become aware that their personal environment is an extension of themselves. The unit helps students examine themselves and their own personal space. They make some decisions and plans for changing areas considered personal space. They also become aware of the concept of communal space and

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how it differs from personal space. They explore the contrast between private space and public space.

The students are introduced to and explore a definition of personal space, and they develop ideas for aesthetically pleasing personal spaces for living, sleeping, studying, playing, and for storing belongings. They attend to and make decisions about the components of aesthetically pleasing personal space, group personal space, and communal space.

Through these projects the word "appropriate" is introduced in relationship to aesthetic qualities. Questions such as; "Is the design of a space appropriate for what is to take place there?"-are asked. The concept of appropriateness can then be applied to making critical aesthetic judgments of design situations — many situations — rather than to making value judgments as connoted by the use of the terms "good" and "bad."

The students are encouraged to assess themselves aesthetically, to "tune in" to themselves and how they look and live, and to explore, analyze, and make some decisions about private spaces which affect their way of living. Activities reflect the idea that people are sending messages about themselves and their self-images by the way they dress and what they do with the environment in which they live. These projects provide opportunities for the students to make some personal spaces or to change already existing spaces. By analyzing and designing their own personal spaces in this unit, the students gain greater awareness of and aesthetic sensitivity to the larger environment.

Materials in this instructional unit include the following: Teachers's Guide, You and Your Place student book, worksheets, and charts.

Unit Concepts

1. The emotionally and aesthetically charged zone around each person is called personal space.

2. Personal space reflects the way an individual looks, feels about himself or herself, smells, sounds, and moves.

3. People want to define and personalize the spaces they inhabit.

4. Decision-making about communal space calls for different criteria than decision-making about personal space.

Unit Objectives

This unit encourages students

1. to become aware that their personal environment is an extension of themselves.

2. to explore the role of aesthetic components in creating pleasing personal spaces.

3. to understand that decision-making about group or communal space often requires compromises.

Cities Are . . . .

In Cities Are . . ., the fifth unit in the Environment level, the students begin to look closely at neighborhoods, communities, and cities. As before, students are involved in discussions and activities relating to sensory perceptions, and they are asked to attend to the qualities that make places aesthetic and allow for the participation of people.

The focus is on cities, their function, their look, and how their shape grows out of the natural features of their locations and the particular social, economic, and cultural needs of the people who live there. Students investigate the growth of cities in response to these factors. They also explore their own city or community to discover the forces that shape its individual atmosphere. The students do this by building on the understanding of environments gained in the earlier units in the level.

By now the students are familiar enough with aesthetic elements to begin thinking about aesthetic principles. In this unit the idea that the interaction and coming together of the elements provides us with a sense of order is emphasized. Order relates forms and objects in harmonious and pleasant ways. In the earlier units the students become consciously aware of order, unity, and diversity; in this unit they are the main considerations students explore in regard to environment as places and people interacting. They examine how the activities that define the city affect the city's aesthetic qualities.

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The particular viewpoint on cities to which students are exposed is based on the following concepts: The activities taking place in a city give the city its meaning and also affect the city's appearance. The image of a city depends upon its activities and on the perceptions and feelings that people have about that city. The form a city takes grows out of the natural features of its surroundings and the particular social, economic, and cultural needs of the people who live there. Perception of the interaction and coming together of elements in an appropriate way provides us with a sense of order. Order can be established by relating forms and objects in a harmonious and pleasant manner. Activities, image, form, and order should all come together in the city. The city should come alive for work, for play, for relaxation, and for celebrating life.

Materials in this instructional unit include the following: Teacher's Guide, *Cities Are . . .* student book, simulation game, photographs, activity cards, and poster.

Unit Concepts

1. The activities taking place in a city give the city its meaning and also affect the city's appearance.

2. The image of a city depends upon its activities and on the perceptions and feelings that people have about it.

3. The form a city takes grows out of the natural features of its surroundings and the particular social, economic, and cultural needs of the people who live there.

4. Perception of the interaction and coming together of elements in an appropriate way provides us with a sense of order.

5. Order is established by relating forms and objects in a harmonious and pleasant manner.

6. Activities, image, form, and order all come together in a city that is alive for work, for play, for relaxation, and for celebrating life.

Unit Objectives

This unit encourages students

1. to become aware that the activities of a city affect a city's aesthetic qualities.

2. to investigate the idea that the image of a city depends on the activities that take place there and the perceptions and feelings that people have about it.

3. to become aware of the elements that contribute to the form of the city.

4. to explore how to establish order in creating the appearance of a city by relating forms and objects in a harmonious and pleasant manner.

5. to examine how a city can be made a more aesthetically pleasing place to live.

Imagine a Place

Imagine a Place is the concluding unit in this level. It follows up on concepts that were included in the previous units, but it is primarily concerned with introducing the idea that artists have been creating places for people (environments) throughout history. Some of these are found in literature, art, or theatre; some of these are created for purely aesthetic purposes; and others are created with an eye toward reality and the future. Students explore a number of these imaginary environments and become aware that artists have always created imaginary places as an expression of their feelings and emotions.

This unit reinforces the concepts of form and function, and allows students to review what they have experienced in the preceding units in the sequence. The students investigate the idea of appropriateness in design by solving imaginary environmental problems that require them to balance form and function. Students also provide solutions to aesthetic problems related to environment and the senses, movement, personal space, and cities or communities based on what they have learned.

Materials in this instructional unit include the following: Teacher's Guide, *Imagine a Place* student book, excerpts from books, photographs, and posters.

Unit Concepts

1. Imagination is the biggest environment there is.

2. Imaginary places are sometimes exaggerations and distortions of real places.

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3. Imaginary places created by artists can help solve actual environmental problems.

4. Any environment, real or imaginary, must balance form and function.

Unit Objectives

This unit encourages students

1. to investigate the idea of appropriateness in design by solving imaginary environmental problems requiring them to balance form and function.

2. to provide solutions to aesthetic problems related to environment and the senses, movement, personal space, and cities or communities based on what they have learned.

CHAPTER 4
RELATIONSHIPS
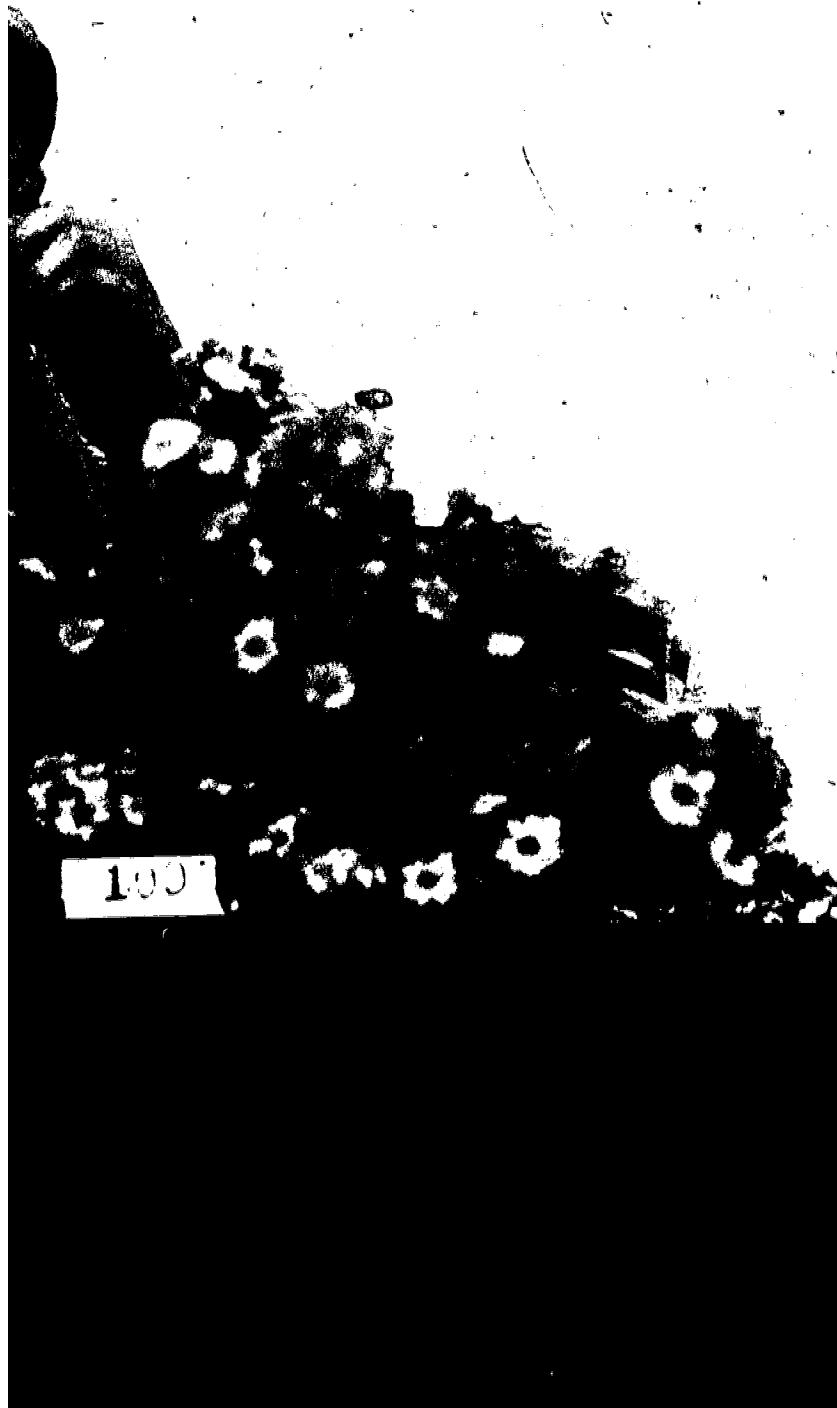
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Aesthetic education is mainly concerned with teaching the arts in the elementary school, and to date aesthetic education, like the arts, has been a peripheral issue in elementary schools. Morris Weitz has noted that students educated in our schools are aesthetically deprived.[1] This is partly due to the fact that the arts education community has not articulated very clearly the role of the arts and aesthetic content in the basic education of the child. There are linkages through concepts, activities, and through content of all disciplines, not just the arts, that make the case for the inclusion of an aesthetic education curriculum based in the arts as a part of the program in the elementary school.

This chapter attempts to strengthen the case by pointing out how the aesthetic education curriculum, while meeting its stated goals for aesthetic education, can contribute to the broad educational goals of developing aesthetic perception, building knowledge about the arts, creating a positive attitude toward learning, and strengthening generalizable thinking skills. In addition, by discussing the role of the arts themselves in general education, we hope to solidify their place in the elementary school as an area of study equal in value to any other.

In the 1960s, Bruner outlined a curriculum model based on identification of major concepts and skills which were then cycled and expanded throughout the learning process.[2] According to this model, major conceptual touchstones developed in the early learning years are expanded and reinforced over time, becoming a continually developing conceptual base for learning. Although the aesthetic education curriculum is not specifically designed on the Bruner model, it did influence the designers of the aesthetic education curriculum in which a core group of skills and a knowledge base of concepts are continuously expanded throughout the six

levels, and these skills and concepts are reinforced in each of the units.

GOAL : TO DEVELOP AESTHETIC PERCEPTION

A major goal of the curriculum is to develop aesthetic perception: the ability to perceive objects and events using aesthetic criteria. In each unit some mode of aesthetic perception is demanded or requested as part of the experiences or instructional process, so that the overall outcome of a continuing experience with the curriculum is an ever-expanding sophistication of the students' perception.

Level 1 of the curriculum, Aesthetics in the Physical World, introduces the concept of aesthetic awareness as a first step in aesthetic perception. The early units of instruction stress observation of all types of phenomena and awareness of their aesthetic properties. Listening for sound within the environment, moving the body as an instrument, looking at things within the environment that move, being conscious of how something smells, tastes, feels — these are the introductory activities for developing aesthetic perception. At this stage of their development, young students are reacting to aesthetic phenomena but not necessarily using language that is descriptive of the aesthetic object or event or of their aesthetic qualities. Later the students start to select out and recognize the qualities within an object or event, or an art form, that can be characterized as aesthetic. Broudy terms them the sensory, formal, technical, and expressive properties of the object.[3] Kaelin terms them "counters": the things that count for the aesthetic in an object or event.[4] Either term applies here. By focusing on the aesthetic qualities of phenomena, the students are starting to select out those things that they think are aesthetic. They have arrived at the middle stage of aesthetic perception.

[1] Morris Weitz, "So, What Is Aesthetic Education?" in *Report of the Aesthetic Education Center*, ed. Bernard S. Rosenblatt (Washington, D.C.: American Theatre Association and St. Louis, Mo.: CEMREL, Inc., 1972), pp. 94-95.
[2] Jerome S. Bruner, *The Process of Education* (Cambridge, Mass.: Harvard University Press, 1960).

[3] Harry S. Broudy, *Enlightened Cherishing: An Essay on Aesthetic Education* (Urbana, Ill.: University of Illinois Press, 1972), pp. 67-89.
[4] Eugene F. Kaelin, "Aesthetic Education: A Role for Aesthetics Proper," *Aesthetic Education* 2 (1968), pp. 51-66. Reprinted in *Aesthetics and Problems of Education*, ed. Ralph A. Smith (Urbana, Ill.: University of Illinois Press, 1971), pp. 144-61.

Later, at a more advanced stage, students start to establish relationships within or between the counters or qualities and the object itself. This initiates the process of analysis that is the beginning step in aesthetic criticism. The students begin to verbalize about relationships that exist in what they perceive. They begin to make judgments about the objects and events they encounter, whether they be art forms or objects and events in the environment. Yet a more sophisticated stage of perception involves the analyzing, generalizing, and justifying of aesthetic perceptions and judgments. It is now that students begin to describe and analyze phenomena for their aesthetic qualities; they are able to make judgments about them and relate these judgments to other encounters within their own experience. This is the most sophisticated stage of aesthetic perception and is the culmination of the process of perceiving an object aesthetically.

Critical Language

One part of the development of aesthetic perception is a cumulative development of the language of aesthetics that we term "critical language." All through the curriculum, students are introduced to the terms and language used to describe the aesthetic qualities of objects and events. In each unit they learn to use this kind of language to phrase aesthetic judgments. In the early levels of the curriculum, words are matched up to objects, events, and experiences. Simple relationships are established: the feel of an object is its texture; characterization has something to do with human emotions. Simple matching and juxtaposing of experiences, art forms, and language are the first steps to developing a critical language. As the students move through the curriculum they are asked to analyze and react to the aesthetic experiences they have within each of the units. On reaching Level 4, Aesthetics and the Artist, they are asked to do more formal analysis such as a critic does in writing a review of a book or a dance performance or a music concert.

Language development is not presented as a list of terms to be memorized, but rather as a descriptive tool to enable students to describe and comprehend aesthetic qualities, to make aesthetic judgments, and to justify those judgments, whether they are dealing with the art forms themselves or the environment as a whole. In this case language development is from the simple to the complex. The continuum is as broadly based as the teacher in the school wishes to make it. There is no prescribed vocabulary list for each level of the curriculum, but as the curriculum expands, it continually develops the students' ability to use critical language. Thus the students acquire over time the language of aesthetics — they develop aesthetic literacy.

Sensory Development

Within the activities the students engage in (that is, within the actual learning experiences in the classroom), there is a definite movement from sensory and experiential types of activities on the lower curriculum levels to more cognitive, knowledge-based experiences on the higher levels. On the introductory levels students are asked to react to experiences through their emotions. This is not to say that there is no knowledge or cognition taking place on the early levels, nor does it mean there are no sensory or experiential activities within the later levels of the curriculum. This is rather a matter of emphasis and growth for the students as they move through the curriculum.

Young students are made aware of how things feel, taste, sound, look, and move. They are asked to participate directly in these experiences and are not necessarily required to explain the hows and whys of these sensory experiences. The students work with their five senses as keys to aesthetic awareness and perception and begin to comprehend how the senses assist in cognition of aesthetic qualities. These early levels of the curriculum provide a sampling of different aesthetic

experiences through the arts, and the students are not asked to order or make choices about them. They are, nonetheless, actually involved in these sensory experiences as an introduction to the realm of arts-based aesthetic experiences in which they will participate later.

On the higher levels of the curriculum more information is presented and more analysis is required, putting the student in the role of making and justifying judgments about the aesthetic qualities of things and events. Because knowledge is necessary for intelligent choices, the learning process at this level is more cognitive than experiential in nature.

The student is now more mature intellectually, and more able to deal with complex ideas and content than in the primary grades. As the students move from the sensory and experiential to the cognitive and knowledge-based, the activities in the curriculum units encourage their development and growth.

Although this chapter began with a discussion of aesthetic perception as an outcome of the curriculum, general perceptual skills even without an aesthetic component are of primary importance to education and deserve a separate mention here.

Throughout the curriculum the students are continually called on to perceive objects and events. They engage in the physiological perception of seeing, hearing, smelling, tasting, and feeling, and in the psychological perception of observing, interpreting, and analyzing visual, aural, tactile, olfactory, and kinetic information, and making judgments about it. All of the experiences in the curriculum encourage the students to use all five of their senses as aids in perception. This assists the students in language development, in reading, in developing curiosity, in creative problem-solving. An increase in general perceptual ability will complement all areas of the curriculum using perception as a basis for learning. It is difficult to think of any that do not.

GOAL : TO TEACH THE ARTS

Aesthetic education is primarily concerned with teaching about the arts. As indicated in previous chapters, the knowledge base for the curriculum is the arts, that is, dance, film, literature, music, theatre, and visual arts. It is obvious from reading the descriptions of the units that the arts are the major source of content for the curriculum. This section summarizes how the students learn about the arts throughout the curriculum.

On the early levels the students become familiar with and experience each of the arts disciplines. They then are engaged in manipulating and creating within each of the art forms so that they may become aware of the relationships between the elements that are the substance of each of the art forms and of the whole work itself (Levels 1 and 2). Further, they experience firsthand the creative process within each of the art forms, and they begin to accumulate a larger knowledge base about the aesthetic qualities of each of these art forms (Level 3). From there they move to an exploration of what might be termed the individual's role within the art form and how the artist plays a role in the creation of works of art (Level 4). Next, much more information is added about the cultural context of the art forms within a country or society (Level 5), and finally the application of the art forms to the environment and the society in which we live is investigated (Level 6).

Throughout the process of learning about and experiencing the art forms, the students are acquiring more and more knowledge about the art forms as disciplines. While moving through the curriculum year by year, they come to understand that the arts are an integral part of our society. They understand that the arts have some unique characteristics that identify them as aesthetic objects and events. The important part of this aesthetic education in the arts is the nurturing and growth of students' ability to make aesthetic judgments,

to become part of a perceptive, critical audience, and secondarily, their desire to become performers or producers of the arts.

GOAL : TO CREATE A BETTER LEARNING ENVIRONMENT

The installation of the curriculum may of itself have some significant secondary effects not directly identifiable as instructional outcomes that will assist the school towards its goal of educating its students. A curriculum of this kind reinforces the ideas of pleasure, joy, and intrinsic rewards within the school context. The events and objects with which aesthetic education is concerned can be validly experienced for their own sake and not for any other outcomes. Aesthetic experiences in a school context can bring joy and satisfaction to students, teaching them that learning is pleasurable and rewarding. It is important for each of us to realize that aesthetic encounters are always among those things we remember and consider most significant in our lives. If only a partial sense of this is introduced into the elementary curriculum, it can have a positive effect on the overall educational climate of the school. After having experienced this curriculum, the students should have a better attitude toward learning in all areas and have a more positive feeling about the school.

It is not easy to identify these feelings or to specify them as instructional outcomes, but teachers involved in teaching aesthetic education have continually referred to them. Lenore Rosen and Rosalie Gale taught the Primary One class at Greensfelder Elementary School in University City, Missouri. The following is their characterization of how an emphasis on aesthetic education has contributed to the educational climate at their school:

We have many visitors from all over the United States because our school is a CEMREL Demonstration School. Our visitors never fail to comment about the children's happy faces, responsiveness, sparkling personalities, and the beautiful environment they have created. The room is covered with original art work — no store-bought or copy-type work exists here. With all the emphasis on the arts, some skeptics might wonder about the reading and 'rithmetic. But the children's scores on their Stanford Achievement Tests prove that there are alternatives to being screwed to a desk, and working on skillbooks, drills, and ditto sheets all day.[1]

Comments like this indicate the potential effects of the aesthetic education curriculum on the total learning climate and total design of the school program — effects that cannot be measured in quantitative terms nor reflected with any kind of accuracy through test data. But this attitude, this feeling that is created within the school is surely one of the most positive outcomes of any kind of curriculum, and if the aesthetic education curriculum can foster it, that may be its major contribution to the general education of every student.

GOAL : TO PROMOTE GENERAL EDUCATION

In addition to the positive effect of the total curriculum on the overall look and feel of the school, implementation of the curriculum can also contribute to the general education goals of the school. Each of the units of instruction is designed to take into consideration the ongoing goals of the education program in the elementary school, and a further outcome of the curriculum is its ability to use aesthetic education to foster general education. There is a continual development and exer-

[1] Lenore Rosen and Rosalie Gale, "Two Primary Teachers' View of Aesthetic Education." This quotation is from one of a series of case studies written at the request of CEMREL's Aesthetic Education Program by teachers who have taught some of the aesthetic education curriculum units. Three of the case studies, edited for length, are included as Chapter 5.

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cise of thinking skills applicable to general education in the aesthetic education curriculum. Understanding of such concepts as point of view, part and whole, and alternate methods of expression, is crucial to all learning, without being restricted to aesthetic education or the arts.

Aesthetic Education and Other Subject Areas

The content areas treated in this curriculum are relevant to subjects now within the general education program in elementary schools. The culture units, for example, complement social studies; the environment units complement and extend the physical and social sciences. The Level 4 units on artists are directly applicable to career education investigations. The introductory units for the primary grades relate to language arts.

In the individual units basic skills are developed that relate to language development. Literary and performing arts activities require use of the basic skills of reading and writing. Units like *Creating Characterization*, *Constructing Dramatic Plot*, and *Creating Word Pictures* help the students develop language understanding and usage, reading and listening skills, and verbal response skills by asking them to perceive the instructional content, the structure, the subject matter and theme, and style of dramatic and literary works.

In units such as *Movement*, *Relating Sound and Movement*, and *Forming Movement Phrases*, activities based on dance/movement maintain and further students' interest and enjoyment in activities involving the use of their whole body (large-motor skills) and help students gain control over the use of body parts (small-motor skills). They increase the students' awareness of space, structure, balance, endurance, rhythm, flexibility,

formations, relationships between body and space, motion, direction of movements, and time. Music or sound-centered units, like *Tone Color* and *Arranging Sounds with Magnetic Tapes*, develop students' basic skills in aural discrimination and perception of voices and instruments, combinations, sound, harmony, tone, and simple and complex patterns. All of the units can be analyzed in this way to determine their general skills content.

Aesthetic Education and Cognitive Skills

Engaging in the kinds of activities required by the aesthetic education curriculum units also helps students' overall cognitive psychological development. In the area of reasoning, the behaviors called for by the units are in the areas of observing, analyzing, negotiating, drawing conclusions, and making judgments. The students are also making inferences and applying what they have learned to situations outside the learning situation. For example, students who have worked through the *Dramatic Conflict* unit are able to apply their understanding of conflict to what they read and to what they watch on television, and to what they experience in their own lives.

Constructing Dramatic Plot is another of the units that aids in acquisition of generalizable cognitive skills. The students identify characters; they sequence incidents; they identify motive, plot elements, crisis, incident, and resolution. The ability to analyze material in this way is useful in every subject area. In *Writers*, the students work to become aware of the variety of ways in which a writer presents an individual point of view. The students are asked to draw conclusions from what the writer has written, an important first step on the way to

becoming intelligent critical readers. Similarly, the activities in *Writers* require students to evaluate the content of spoken and written language. Last and not least, the students are encouraged to write themselves. Each of the curriculum units can be analyzed in this way to show how it contributes to the development of cognitive skills.

As part of the background for this book, teachers who had worked with aesthetic education curriculum units were asked to write descriptions of how they used the units in their classrooms. This series of case studies shows time and again how aesthetic education fits into the general education curriculum. Whether the students are criticizing each other's poems using aesthetic criteria or commenting on the shapes they see under a microscope or judging what they hear and see on television, the teachers recognize that these kinds of responses are reinforced by the presence of the aesthetic education curriculum units in the classroom. The following excerpts from the case studies point out how the aesthetic education curriculum strengthened the overall elementary program in their classrooms.

Janet Davis, a fifth-grade teacher in the Jefferson County Schools, Colorado, says:

With the CEMREL units and units of my own design, I try to provide students with the opportunity to develop their unique talents, to increase self-confidence and aesthetic awareness, to sharpen critical skills, and to work cooperatively within the larger framework of group effort. I have found that this approach successfully enhances and complements existing curricula in language arts, social studies, and math, and makes these content areas more meaningful to the students. An aesthetic ordering of the elements in content areas allows individuals never to lose sight of themselves, their feelings, their strengths and their talents within the objective context of skills. Built into each learning situation of concrete facts is the opportunity for children to use their understanding and

manipulate their knowledge into a personal statement consistent with contemporary expression and their own singularity."

Eddie Katsumoto, who teaches second and third grade in the Jefferson County, Colorado schools, remarks:

My goals for the school year are to develop aesthetic appreciation, creative expression, visual perception, auditory awareness, and integration of art, music, and physical education with the total curriculum. These objectives coincided with the philosophy of the aesthetic education curriculum materials. Through experiences with the units students definitely became more highly aware of the world around them.

A first-grade teacher, Barbara Shanley of Jefferson County, Colorado, says:

Our first-grade curriculum heavily emphasizes the language arts areas of study. In fact, about fifty to sixty percent of every school day is spent in reading, word attack and study skills, handwriting, and other language arts-related activities. The aesthetic education units fit most readily into these curriculum areas ... Math, social studies, and science are taught daily in half-hour time blocks; the application of the units' ideas and techniques effectively complemented county-prescribed objectives in these subject areas also."

Ms. Shanley concludes her comments by saying:

The aesthetic education units fit well into our interdisciplinary approach to the arts, for they afford children the opportunity to experience a real transfer of learning from one subject area to another. Not only do children see shapes, for example, as mathematical structures, but also as the configuration of words in reading, the body form of a friend, and as the patterns that are repeated on their clothing."

"Janet Davis. "A Fifth Grade Teacher's View of Aesthetic Education.'
'Eddie Katsumoto. "A Second/Third Grade Teacher's View of Aesthetic Education.''
"Barbara Shanley. "A First Grade Teacher's View of Aesthetic Education.''
"Shanley.

GOAL: TO USE THE ARTS AS GENERAL EDUCATION

The aesthetic education curriculum uses the arts as a content base for the curriculum. The activities outlined for each of the units usually result in art experiences that give the students a wide range of ideas and attitudes towards the arts. The aesthetic education curriculum presents a comprehensive view of the arts because the curriculum basically teaches the arts. Therefore it may be helpful now to discuss specifically how the arts contribute to basic education, and how they enhance and reinforce the general goals of the elementary school program.

For the past eight years, The JDR 3rd Fund has been involved, through their Arts in General Education Program, in looking at the arts in the context of general education. The Arts in General Education Program has been involved in or has supported many projects in the schools, among them Project IMPACT, SEARCH projects in New York State, and the pilot projects that the Fund itself has financed in school systems in Mineola, New York; University City, Missouri; Jefferson County, Colorado; and elsewhere. Many of the units of instruction included in this curriculum have been tested in a number of pilot projects supported by The JDR 3rd Fund as well as many other school systems. Recently Kathryn Bloom and Jane Remer of the Arts in General Education Program developed the following analysis of how the arts contribute to the basic education of every child.

1. The arts provide a medium for personal expression, a deep need experienced by children and adults alike. Children's involvement in the arts can be a strong motivating force for improved communication through speaking and writing as well as through drawing or singing.

2. The arts focus attention and energy on personal observation and self-awareness. They can make children and adults more aware of their environment and help them develop a stronger sense of themselves and a greater confidence in their own abilities. Through increased self-knowledge, children are more likely to be able to command and integrate their mental, physical, and emotional faculties and cope with the world around them.

3. The arts are a universal human phenomenon and means of communication. Involvement in them, both as participant and observer, can promote a deeper understanding and acceptance of the similarities and differences among races, religions, and cultural traditions.

4. The arts involve the elements of sound, movement, color, mass, energy, space, line, shape, and language. These elements, singly or in combination, are common to the concepts underlying many subjects in the curriculum. For example, exploring solutions to problems in mathematics and science through the arts can increase the understanding of the process and the value of both.

5. The arts embody and chronicle the cultural, aesthetic, and social development of man. Through the arts, children can become more aware of their own cultural heritage in a broad historical context. Arts institutions, cultural organizations, and artists have a vital role to play in the education of children, both in schools and in the community.

6. The arts are a tangible expression of human creativity, and as such reflect man's perceptions of the world. Through the arts children and adults can become more aware of their own creative and human potential.

7. The various fields of the arts offer a wide range of career choices to young people. Arts in education programs provide opportunities for students to explore the possibility of becoming a professional actor, dancer, musician, painter, photographer, architect, or teacher.

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There are also many lesser known opportunities in arts-related technical areas such as lighting engineer, costumer in a theater, or a specialist in designing and installing exhibitions in museums. Other opportunities lie in administrative and educational work in arts organizations such as museums, performing arts groups, and arts councils.

8. The arts can contribute substantially to special education. Educational programs emphasizing the arts and the creative process are being developed for students with learning disabilities, such as the retarded and handicapped. These programs are conceived as alternative approaches to learning for youngsters who may have problems in adjusting to more traditional classroom situations. The infusion of the arts into the general education of all children also encourages the identification of talented youngsters whose special abilities may otherwise go unnoticed or unrecognized.

9. The arts, as a means for personal and creative involvement by children and teachers, are a source of pleasure and mental stimulation. Learning as a pleasant, rewarding activity is a new experience for many young people and can be very important in encouraging positive attitudes toward schooling.

10. The arts are useful tools for everyday living. An understanding of the arts provides people with a broader range of choices about the environment in which they live, the life-style they develop, and the way they spend their leisure time.

By making the case for including aesthetic content in the schools' general education curriculum via the arts, we have come full circle back to aesthetic education.

To sum up: The aesthetic education curriculum gives students a knowledge base in the arts and engages them in aesthetic experiences that connect to and enhance their daily lives. The curriculum also complements their general education and fills the void that we sense in our public elementary schools. Our reasoning is simple and straightforward: The arts and aesthetics enrich and inform human knowledge and intelligence. The arts are unique and precious to the individual who creates within them; they enlighten and expand the lives and sensibilities of all who come in contact with them. They strengthen and illuminate culture and society. While we know that the aesthetic education curriculum by itself cannot fulfill all these goals, we do believe that it does have integrity in relationship to what it was designed to accomplish and in relationship to what it purports to teach. At a minimum this curriculum should further enhance the aesthetic sensibilities of children, and, even if this is all it accomplishes, then we will have made a significant contribution to education.

"Kathryn Bloom and Jane Remer. "A Rationale for the Arts in Education." Arts in Education Program. The JDR 3rd Fund. November 1975.

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CASE STUDIES:
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E CLASSROOM

There have been a number of teachers who over a period of years used several of the curriculum units and integrated them into their existing classroom programs. These teachers were asked to explain how they sequenced the units of instruction and organized them to relate to their grade level and their school programs. The case studies put together by Diane Dion, a third grade teacher, Joe Diamond, a fifth/sixth grade teacher, both from University City, Missouri schools, and Linda Gabel, a music specialist in the Jefferson County, Colorado schools were particularly relevant to the concerns of this book.

It should be noted that the following descriptions refer to only a limited number of units and are not consistent with the recommended sequences. This was due to the fact that not all of the units were available to the teachers. However, teachers are expected to adapt any curriculum design to their own needs, and the case studies show how teachers have adapted aesthetic education units to meet their own needs in the classroom.

A THIRD GRADE TEACHER'S VIEW OF AESTHETIC EDUCATION

Diane Dion
Daniel Boone Elementary School
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I have tried to establish an aesthetic education curriculum to suit the needs of my third grade class. First, I had to establish my goals for the year. I decided there were four main objectives I wanted to accomplish. These were in the area of perceptual awareness, vocabulary development (language development), creative expression, and aesthetic appreciation. Then I chose four sets of CEMREL materials as starting points to achieve these goals. They were: Shapes and Patterns,* Creating Characterization, Creating Word Pictures, and Constructing Dramatic Plot.

I introduced each set of materials separately. Each of them had specific objectives to be learned. I used the aesthetic education materials and worksheets and added some activities of my own, as I found them relevant.

As I worked on individual units I tried to integrate their concepts with other areas of the curriculum. I also tried to interrelate the concepts of the different sets of materials. All the while I was teaching the specific concepts of the materials, I kept my general objectives in mind. I did this so children could relate to all they learned as a total environment, not just as isolated incidents.

Shape and Shape Relationships

I began this unit in October, assuming nothing. Some children had had Shape and Shape Relationships before; others had not. I used the first two Shape units sparingly, also the worksheets, so as not to repeat what the children had before. But I did want to establish the learning of some basic concepts before I proceeded to Shapes and Patterns, such as the following:

shapes are everywhere;
shapes vary in color, texture, size, volume;
many things have the same or nearly the same shape;
and some shapes appeal to you more than others.

Perceptual Awareness and Vocabulary Development

Basic concepts to be developed: All things have shapes and shapes can be categorized. Children learn to verbalize what they are seeing.

We played "I See Something." Each child describes an item as fully as possible: its texture, shape,

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*The unit described in this book as Shape was used by Ms. Dion as three separated but related sets of materials: Shape, Shape Relationships, and Shapes and Patterns.

size, color. One child described an object as "round, kind of hard, black and white, it has smaller shapes inside it, it looks like half of a ball and makes a purring sound." That was a clock on the wall. I liked the idea of the sound, so another day we played the game with objects that had sound. We took a walk outside and around the school, keeping an eye and ear open for shapes and sounds. Naturally this led to a two-day lesson on sounds — how to describe what you are hearing and how to verbalize what you mean.

Creative Expression

Basic concepts to be developed: To create shape compositions; to show shape relationships; to experiment with shapes; and to express oneself aesthetically.

I brought in an unusual vase with many colors and two different textures. I put it in front of the room and asked the children to write a paragraph describing it as fully as possible — size, texture, etc. I told them a mysterious story and asked them to use their imagination to tell more about this vase.

Then we created our own picture with geometric cut-out shapes and created pictures from *Shape* worksheets. We also made mobiles. Some children made the elements the same shape but varied color, size, or texture. One boy made a "texture mobile" as he called it. By this time children felt free to express themselves and *discuss* what they were doing. We attempted paper sculptures but these were quite difficult for the children at this time. At Halloween we created our own shaped jack-o'-lanterns. Children felt secure enough to experiment with different shapes. All jack-o'-lanterns don't have to be round, and all cats don't have to be black.

Aesthetic Appreciation

Basic concepts to be developed: Artists, designers, and all people use shapes, texture, color, etc. to express their feelings, likes, and dislikes. We can make aesthetic judgments ourselves — about environment, clothes, art. We create our environment to meet our needs and our aesthetic preferences.

We took walks and discussed what shapes we liked, and why. We learned we have a right to be individuals. What a horrible world it would be, if all houses looked alike! We discussed why we liked things and why others disliked them. We learned to respect other people's opinions.

The children looked at bookcovers and made critical judgments about them and suggested improvements. We then designed our own bookcovers and our own class flag. I showed the children some modern paintings, particularly ones dealing with design, color, shapes, line. I showed them some of Picasso's works. We discussed the meaning and feelings the painter was trying to express. I let each child express his or her feelings toward the painting, as long as he or she could give me a reason.

In social studies we discussed homes around the world. We used pictures to compare how they were constructed, their usefulness, how different environments necessitate different housing, how different cultures are characterized by different art forms. In the same manner, we discussed the change in styles of cars from their beginning to the present. I had them design a "car of the future." You should have seen some of the interesting shapes! The same with the telephone. We talked about different styles and choices, and how we make aesthetic choices in our everyday living.

Throughout the year, children were constantly discussing things in terms of shapes, color, design, etc. I would hear, "Look at my new dress — it has shapes inside of shapes." The *Shape* unit taught children some of the basic elements of art: shape, color, size, texture, shape relationships. It gave them an awareness of the shapes and designs of their physical environment and enhanced their ability to make aesthetic choices. *Shape* helped them look critically at works of art, architecture, and design. They were encouraged to experiment and build on their creative talents. It gave them satisfaction and the assurance that their choices had value.

As you can see, I began to teach *Shape* as a separate lesson, but then it found its way into many other

subject areas. I even chose to do a math unit on geometry at the same time to tie in with what they were learning.

Shapes and Patterns

I spent more time on the background of *Shape* than I planned, but was so pleased with the enthusiasm and progress of the children I didn't mind. Since none of the children had ever used *Shapes and Patterns*, I used the student book and all the worksheets, in addition to some of my own activities.

Perceptual Awareness, Vocabulary Development, and Aesthetic Appreciation

Basic concepts to be developed: A pattern is formed when one or more shapes is repeated or when elements such as color, texture, size, volume are repeated. There are patterns in the world around us. Each of us develops a like or dislike for certain patterns.

We looked for patterns in the room and became aware of patterns in our clothing. We discussed how they varied — size, color, etc. We discovered who chose the clothes. Why do we make these choices? Do we make them based on what appeals to us? We had a "Pattern Day" at school. Each child wore his or her favorite piece of clothing with a pattern. We took pictures. I sent children around the school to find interesting patterns and take pictures. (Each child could only take one picture so he or she had to make an aesthetic choice.) One child chose a teacher with a patterned dress and asked her to stand next to a numberline which was also a pattern. Others took pictures of a fence, bricks on a building, and steps. We also had a display table for patterns on everyday things. Some of the items were: gum wrappers, soup cans, a shower curtain, father's tie, a pillow, wrapping paper, dishes, bracelet.

We took a pattern walk outside. The children took notebooks to list patterns they found. I wish you could have seen the excitement and observations: they recognized patterns on the buildings, sidewalks, playground equipment, trees, steps, tiles, etc. Children were still pointing out patterns to me days later.

Then we made a list of patterns found in our homes — this really made children aware of their surroundings. Items mentioned were carpeting, holes in the telephone dial, holes in the stereo speaker, bathroom tiles, etc. On a field trip downtown, the children pointed out patterns they saw in the city.

Creative Expression

Basic concepts to be developed: To create a simple pattern; to construct a pattern and vary it with size, color, texture, or volume; to recognize patterns in music; and to make aesthetic choices in creating a pattern.

I assigned four groups to take either size, color, texture, or volume and make a pattern. Someone (seeing the student book) wanted to make a worm. Results were excellent. The color group varied colors of the body parts. The size group varied size of the body parts. The texture group used tin foil, paper, cloth, corrugated paper, cardboard, etc. for the body. The volume group used egg cartons and halves of "Leggs" containers.

Using gadget printing (spools, potato pieces, blocks of wood, different color paints) each child made a pattern and designed wrapping paper for his or her parents' Christmas gift. Some varied their patterns with size, some with size and color. We also worked with pattern in areas other than art. With the assistance of the music teacher, the children looked for and began to recognize patterns in music. They designed a pattern that I made a dress from. We also discussed patterns in poetry and how poets sometimes use different patterns.

The outcomes for the students at the end of this unit were: recognition of patterns; what makes a pattern; how to vary a pattern with size, color, or volume; awareness of patterns in nature, around home and school, and in the total environment; ability to create a pattern on their own; ability to make aesthetic choices of how to vary that pattern with color, size, texture, volume; ability to recognize patterns in music and ability to create patterns in music; ability to recognize patterns in poetry and create patterns of their own in poetry; ability to

make an aesthetic choice about which pattern to wear: ability to justify what type of clothing appeals to them and why.

All the time we are doing these activities, we are constantly referring back to *Shape* and *Shape Relationships*. We continuously discussed the reasons for choices, and how are these different and why you do or don't like this.

Creating Characterization

Perceptual Awareness and Vocabulary Development

Basic concepts to be developed: We can use facial expressions and parts of our body to show emotion. We can use our voices to show emotion.

I introduced this unit with a bulletin board of pictures: Bill Cosby, Jimmy Walker, President Nixon, magazine advertisements. Each face displayed some emotion. I let the children discuss the board for several days (and they did!). Then we discussed how different people felt. I acted really shocked that they could tell me how those people felt just by looking at their faces and the more I acted, the more they elaborated. This was a natural beginning for introducing the unit, *Creating Characterization*.

We began the unit using the *Emotion* student books to learn how different people expressed their emotions non-vocally. Children imitated these emotions. They learned to use new vocabulary words — overjoyed, exuberant, content, etc. — to distinguish different emotions. The children loved explaining why the people were feeling a particular way. We asked, "Would you feel the same way in that situation? How would you show it?" This led to working with the picture composites to show emotion. They imitated the puzzles. Children who were a little uneasy and inhibited at first, quickly joined in the fun. We watched the filmstrip and listened to the records where characters used their voices to show

emotion, and we had some fun experiences listening to and evaluating vocal changes. We listened to movies without seeing the pictures, listened to story records, etc. The children became very quick to say to one another "You're using an angry voice!"

Creative Expression

Basic concepts to be developed: To use the skills they have learned dealing with character emotions; to create a character with a voice and movements to show happiness, anger, fear; to use color and texture in their character development to establish a mood.

One of the first ways we tried creative expression was putting on pantomime skits. The children worked in groups and helped each other. They worked out an idea they wanted to convey, then they helped each other find the best way to express this idea. I liked the way they did this. Some of the skits were terrific.

Then we worked with the Emo Masks. At first I let them experiment with different masks and emotions while working in pairs. They used the blank mask to create their own emotion. Then they worked in groups to work out skits. We performed these skits for the class. We evaluated the ways children showed emotion.

As a culminating activity, I asked each child to create a character with an emotion, a character they would be able to imitate. For an art lesson they each cut out large paper heads, stuffed them, stapled them together, and decorated them with markers and construction paper to create their own characters. Some examples were an angry king, a sad baseball player, a happy girl, a frightened baby, a sad clown.

For a creative writing lesson we did a character sketch. The children wrote short paragraphs describing their character in terms of looks, personality, age, etc. Another day I had story-writing time. I asked the children to write stories using their imagination — any kind of story, but one making their particular character the

"main character." By this time, the children were quite proud of "their own" characters and took quite an interest. Naturally the characters all had names and were beginning to assume personalities. The stories were excellent. Some were in-depth accounts of "why the king was so sad — all his troubles, etc." One of my favorites was the sad baseball player. I had a play-by-play account of a terrible baseball game. The child even used quotation marks and had the boy saying, "Oh, why did I ever want to play baseball this year! Why didn't I just listen to my mother and go swimming. I never want to play baseball again!!" He really expressed his character's emotion!

Another activity was to act like our character. Not all children chose to do this but the ones that did gave a "one-man show." For instance, the king paced back and forth, wringing his hands behind his back, moaning. I let children experiment with the theatrical gels to set the stage and mood for their characters.

Aesthetic Appreciation

Basic concepts to be developed: Actors use costumes, facial expressions, and body movement to communicate ideas. Color and texture can help express emotions. We can make aesthetic judgments about actors, their roles, and how well they express themselves.

— The children now became aware of actors in their roles. They watched more critically when we had movies. They made judgments and gave reasons for their judgments.

I noticed an improvement in reading expression. I have always emphasized "reading with feeling" but what I taught didn't mean half as much as what they discovered for themselves. One child would say, "You're not reading that in the *same* voice that he's saying that." They surely didn't need my help anymore.

Luckily, just as we were finishing *Creating Characterization*, two groups were completing their reading

texts where the last section is a play. The children were more than enthusiastic. They had a chance to use some of the things they just learned and did an excellent job.

A dance group came to our school to perform *Alice in Wonderland*. Afterwards each dancer took a group of children and worked with them to help them express themselves through body movement — they were flowers growing, Alice shrinking, the White Rabbit hurrying around, etc. Good correlating.

Children became aware of how actors express emotions. They learned to express emotions non-vocally. They learned to express emotions by combining voice and movement. They experimented with their own bodies and voices to create different emotions. They gained self-confidence in expressing themselves, sometimes through characters they created. They began to make aesthetic judgments about actors. They discovered relationships between color and mood. They recognized some of the problems of an actor and began to understand acting as an art form.

Constructing Dramatic Plot

Perceptual Awareness, Vocabulary Development, and Creative Expression

Basic concepts to be developed: A dramatic plot begins to be developed by linking a series of incidents. It includes characters and setting, and it should have an organic pattern of growth. Dramatic plot requires the selection and arrangement of incidents, characters, setting, conflict, crisis, and resolution into a theatre experience.

There was no difficulty introducing Constructing Dramatic Plot in my room. We played the game with the sample cards, and children could hardly wait to begin. We discussed the basic rules of the game. They began. They experimented, made many discoveries, and shared their new stories enthusiastically. We played the game

often until the children were fully able to construct a dramatic plot with all the elements. It was an exciting game to the children and a tremendous learning experience for me.

When we worked on dramatic plot, I always did it as a class activity with the children divided into small groups of three to four members. Later when I finished the unit, I put it in a learning center where children could go when they finished their morning "academic" work. Naturally, it was like the local pizza parlor — the most popular place in town!

To explain best how the children reached the desired end of constructing a dramatic plot, I'll share with you some of our experiences. First of all, I don't like isolating learning experiences, so I tried integrating the unit into other parts of the curriculum as soon as possible. It didn't take long for the children to recognize character, setting, conflict, and resolution in their reading stories. They were more than anxious to point out these elements daily. I made a new format for our weekly book reports. It included listing the characters, setting, conflict, etc. The children were so excited about their newly learned concepts, they began relating the conflict, crises, etc. of the evening television shows. Story-writing took on a new dimension. We made a dramatic plot bulletin board with their stories and illustrations, and we made dramatic plot booklets.

Sometimes, after developing their stories in dramatic plot games, the children liked to act them out for the class. This was a "natural" follow-up to our study in characterization. We evaluated voice, body-movement, and facial expression along with the dramatic plot. The kids loved it! Other times they taped their stories, using their voices to express emotion relating to characterization.

As a culminating activity, the children wrote, directed, and acted out their own play using the charac-

ters they developed as their own in Creating Characterization. It was quite a theatrical experience. First they had to develop a story using characters already created. It was hard to match up a sad baseball player with an angry king, but you should have seen some of the combinations and imaginative stories. (I must add some were definitely more successful than others, but as I told the children, that's show biz!) They prepared their own costumes, and used the concepts of characterization and dramatic plot together to formulate this theatre experience. They chose different theatrical gels to set their mood and presto — a play.

Unfortunately, time ran out — it was June — before I was able to finish this experience. If there had been enough time, I would have had them write their plays as a script (a good lesson in creative writing) and I would have made a book — Third Grade Plays.

Aesthetic Appreciation

Basic concepts to be developed: Writers of plays, movies, and TV scripts use dramatic plot. We can make aesthetic judgments about these plots. We can recognize these elements of dramatic plot.

Children were now able to read a book, listen to a story, watch a television show or play, and recognize the elements of dramatic plot. They were also able to give some critical judgments of these performances.

The outcomes for the children were: recognition of elements of a dramatic plot; ability to construct a dramatic plot with the elements of characters, setting, conflict, crises, etc., in a natural and logical order; ability to see the relationship between characterization and dramatic plot in a theatre experience; an understanding of and an appreciation of some of the problems encountered by authors, script writers, etc.; improvement in creative writing skills; continued growth in areas of self-confidence and self-expression; an ability to do critical thinking about story plots, etc.

Creating Word Pictures

Vocabulary Development and Creative Expression

Basic concepts to be developed: Words communicate ideas. Words produce images. Language can be used creatively.

This is probably my favorite unit. One of the reasons is because I spend so much time with third graders on language arts. I have a class newspaper; we read and write poetry and imaginative stories and make as much use of creative language as possible. What a lift this unit was to my teaching! Also, the children loved it. I never once said we were going to do Creating Word Pictures that the kids didn't cheer!!

I put the children in small groups and let them experiment with the blue word cards. At first, some of the children wanted to find word pictures they knew — like an Indian man, etc. I accepted that but encouraged them to find word pictures of their own. They recognized my delight when they made combinations like "ice star," "Indian bug," "moon syrup," or "velvet cloud." Before the end of the first work period, all the children were experimenting with the words creatively. Then we started thinking about these word pictures in terms of describing them. This tied in very well with Shapes where children had become used to describing visual objects fully — their shape, color, size, relationship to other things, etc. Now they learned to deal with the sensuous qualities of words. "How does an 'ice star' look?" "How does it feel?" "Does it have a smell?" The children also discovered that because word pictures brought different images to different people they had to describe fully the image they had in mind. They loved to draw pictures of their new creations.

At the end of a lesson, I always asked the children to select their two best combinations, and I wrote them down. I immediately set up a "word pictures" learning center. At first I just put up word combinations made by the children the previous day. I let the children discuss these among themselves or draw pictures either of their own or someone else's creation or write stories. The little girl who created "ice star" wrote a poem (on her own — I just loved that). As I said before, I always did a lot of creative writing in my room, but never did so many children choose to do it on their own. I found that most children liked to draw or write about their own word combination, but once in a while they all found one they especially liked. "Indian bug" was a favorite in our classroom. We had more "Adventures of an Indian Bug" stories in our room than I care to mention. Never once did I complain. The motivation of the children to write did more for them than any lesson I could have taught.

I used the student book, cards, and worksheets from Creating Word Pictures quite regularly. As we did the suggested activities, I watched the children grow in their ability to experiment and create with the language. This set of materials is a "natural" for children.

One of my favorite parts of the unit is the "What is . . .?" Game. This is another game that was constantly played in the center. I would like to share with you some of my favorites:

A thing that smells cold and old — ice swamp, toad city.

A place where you would like to play — cotton city, flower star.

Something you would like to smell — onion flower, honey swamp.

A thing you would like to pet — velvet fish.

A thing that smells like summer — meadow mountain.

The words themselves have sensuous qualities but to hear the children tell about them was just a delight.

The children learned much more than I could ever have imagined. They learned to experiment with

language creatively. They learned to create their own word pictures and describe verbally their sensual qualities. They learned to categorize and make specific choices. They used words creatively to communicate thoughts by constructing simple thoughts and sentences — experiences which improved their vocabulary and improved and enriched their creative writing. The materials encouraged children (who sometimes are hesitant and unsure of themselves in creative writing or art or music) to create with words. This was a very rewarding experience for some special children. They all began to understand poetry better. They grasped that an author is trying to convey a meaning and produce an image in our minds with words. They also learned we don't all interpret language in the same way — and sometimes we need to express ourselves more fully if we want others to share our mental images.

Japan*

I developed a unit on Japan for elementary children several years ago. My ideas were to study Japanese culture, to compare and contrast it to our way of living, and to give the children some understanding of a different way of life. Since working with the Aesthetic Education Program, I have added a new dimension to my unit. Along with the social studies aspect, I've included a much deeper look into the arts of Japan, development of a sensitivity toward these arts, and an appreciation for their cultural beauty, among my objectives. Because much of our aesthetic education learning dealt with the freedom of self-expression and the freedom to make aesthetic choices, the children approached this unit with "open minds."

Through the use of movies, filmstrips, and books we studied about the land, climate, natural resources, etc. of Japan. The most interesting part of the unit came when we started studying the aesthetics of the culture. We learned about the Japanese love of nature, simplic-

* Ms. Dion's unit *Japan* is not the same as the aesthetic education curriculum's unit, *Japan: An Approach to Aesthetics.* However, we have included the description of her unit to show how a teacher developed a new aesthetic education unit to be part of the general education program of her classroom.

ity, and tradition, and how these strong beliefs pervade their daily lives.

To understand the Japanese way of life better, we had several experiences that proved quite rewarding. We learned that handwriting is an art in Japan and set out to do some Japanese calligraphy. We learned how Japanese characters evolved and copied some simple characters, after some directions on brush, ink, and stroke techniques. After this experience we tried some creative expression, allowing the children to design their own characters — for instance, their names. You can bet all the papers that week were signed with their new Japanese signature. I got quite good at reading Japanese writing. Also, by this time, most of the children had already adopted new Japanese-style names — Tiki, Sato-san, etc.

Another art form we tried was *sumi-e*, brush and ink painting done on white rice paper. We learned some brush techniques, and the children did some beautiful paintings, again keeping in mind the Japanese love of nature and simplicity. They painted waves, trees blowing, birds flying, fields of tall grass. Many of the pictures had good movement. Even my children were able to appreciate the aesthetic beauty of these pictures. We also tried *origami*, the Japanese art of paper folding.

One of the most enjoyable learning experiences for me was their *haiku*. We read some *haiku*, they learned the pattern, and then they created. We discussed simplicity, nature, feeling, and elements of language in poetry. The results were fantastic! With the help of the music specialist, the children learned some elements of Japanese music. Then they created music to go along with their *haiku*. They worked out this music on the bells. The music teacher was delighted with the results and worked on setting their compositons down on paper, using notes, staffs, etc. It was a good experience for her, too. She showed the children how to record what they

had written in musical language. They made overhead transparencies of their music so others could share it. They chose other children to play triangles or cymbals and worked out their own accompaniment. At our Japanese program, the children read their *haiku* and played their music. They were quite pleased with themselves.

Other children chose to express themselves through dance. I let them work in small groups at recess time to create a dance for some Japanese music. Several of the Japanese songs told stories, so the girls used graceful body movements, facial expressions, etc. to tell their story. These girls, dressed in Japanese costumes, also performed their dances before an audience at our Japanese dinner. They, too, were quite proud of their accomplishments.

We did so many other things I can't mention them all. We had a Japanese speaker who brought in kimonos, dolls, school books, paintings, etc. She talked about life in Japan. We read stories and folk tales. We studied about holidays and festivals. We created miniature gardens. We learned some Japanese words, played Japanese games, and studied *Kabuki* theatre, comparing it to ours.

Naturally the children by this time were getting the "feel" of Japanese culture. They often commented about pictures they made saying, "If I were in Japan, they would like this because it's simple," or "It's about nature," etc. As a culminating activity we prepared a *sukiyaki* dinner, sat on the floor on pillows, and ate with chopsticks. We drank green tea. As our after-dinner entertainment, we had some Japanese music, the children read their *haiku* and played their music, the girls did the Japanese dances, several boys put on a karate exhibition, and we went down to the gym where two boys with pillows tied around their waists tried to imitate *sumo* wrestlers. A fun day!!

So many good things have come out of this unit on Japan, I don't know if I can mention them all. What gave me the most pleasure was seeing the children integrate and use many of the things in aesthetic education we tried to develop during the year. For instance, making aesthetic choices: The children learned that we make aesthetic choices daily about the house we live in, the clothes we wear, and the music we listen to. Some of our choices are based on likes and dislikes, others on usefulness. They've learned to respect other people's choices. I think they transferred this learning to an understanding of Japanese life in the same way. They learned to look at Japanese homes, paintings, music, and theatre, not as "strange" or "different," but as art forms representative of Japanese life and feeling with a beauty of their own. They learned that, although Japanese art forms are not the same as ours, we can share in an appreciation of their beauty.

I was extremely pleased to see how concepts learned in *Shapes and Patterns* came naturally into discussions about the patterns of *haiku* and about creating a musical pattern to go along with *haiku*. Creative expression comes easily when children feel free and confident. When I told the children to try to convey a feeling in *haiku*, one child said, "Oh, yes, just like we're doing in *Creating Word Pictures* — trying to put a picture in your mind." Here is her *haiku*:

The orange sun in the dark of night
Says good-bye
From its lovely perch.

As you can see, she did just that!!

Conclusion

After working with CEMREL and the Aesthetic Education Program materials, I have come to several conclusions. First of all, an aesthetic education program is such an integral part of learning that any child not involved in it is "missing out." Through this program I've

seen children gain self-confidence and self-assurance about expressing themselves — and about their abilities. It enriches their self-image. The joy of learning, the enthusiasm, and the motivation of the children are all plusses for the program. The results are equally good.

I set for my children four main goals. I feel they reached these goals, plus much more — certain things are immeasurable —

For perceptual awareness I've seen the children become more sensitive to the world around them. They've learned to identify shapes, textures, color, design, and patterns in their immediate environment. They notice patterns in clothes and houses. They can look at a person or character and know if he or she is angry, sad, or afraid. They can listen to voice-tones and determine what emotions are being displayed. In other words, they are "seeing" more.

The language development of my children was tremendous, and what was so great was that it was used "naturally." It wasn't unusual to hear someone say, "Your dress has a nice texture — it's so soft and smooth" or "He looks exasperated" or "All I have left in my story is my resolution." The children have developed (and used) a language dealing with shapes, patterns, physical environment, emotions, and dramatic plot, and they have become more able to express themselves both verbally and in writing.

Having learned some basic skills and concepts, the children were then able to use these skills in creative expression. They created pictures, mobiles, sculptures, movies, stories, plays, dramatic plots, dances, music, and poetry — all of which were expressions of themselves. Their aesthetic appreciation has definitely expanded. They are better able to enjoy the sensuous qualities of art. They "see more" when they look at a painting, a sculpture, or a work of architecture. They "hear more" when they listen to music or characters' voices in a play. They "understand more" when they watch a play, read a dramatic plot, evaluate a character's performance, or make an aesthetic choice.

In other words, they have become more sensitive human beings.

A FIFTH/SIXTH GRADE TEACHER'S VIEW OF AESTHETIC EDUCATION

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At the beginning of the academic year I usually have a good idea of what I want the kids to do. I usually teach the fifth or sixth grades and work with kids of assorted abilities. Real planning can't be done until I meet with my classes and feel them out.

Fortunately I have a good assortment of CEMREL materials available and choose those which will fit my class best. My kids and I enjoy working with Constructing Dramatic Plot, Creating Characterization, Creating Word Pictures, Examining Point of View, and one of my favorites, Japan: An Approach to Aesthetics.

I usually begin the year with Constructing Dramatic Plot, because the materials are easy to use, the children get a lot out of the unit, and it lends itself easily to what I want to do with my kids. I want children to develop socially, and this one thread is carried through the entire academic year. I would like children to think well of themselves as individuals, as people, to learn self-respect and respect for others. These "goals" tie in with the arts, with everyday living, with social studies, and they have an important bearing on the amount of growth in the basic skills. I've learned to teach the basic skills through the various aesthetic education materials. The basic skills will improve when kids think better of themselves.

Quite early in the year we bring out the Constructing Dramatic Plot materials. This one unit will be used "on and off" throughout the year. The materials provide a little bit of everything: reading, language arts, social development, spelling, composition, dramatics. Interwoven into all of this we find a series of experiences almost guaranteeing that each child will live through a series of successes.

No matter what has gone on in previous classes, I assume that each child reaching me has had no previous aesthetic education background. With this assumption and with Constructing Dramatic Plot on hand I'm ready to begin the year's work. I begin by doing a bit of acting, and this helps the children to relax along with me and get into the right mood. During my little "presentation," I develop three characters and a setting. I act out the parts of my three characters and slowly work them into a plot.

It's really that easy and enjoyable. We do have a number of rules we go by. When a group develops a plot or a play, they must have their parts written; they must have something about their characters, their story, their crisis (if any), and their resolution on paper. Children work in groups of four or five, choosing their own group leader. We have oral reading (this comes from the materials that come with the unit), we have some discussion, and this is followed with some last minute dos and don'ts. All this preparation usually takes about twenty minutes. I then "fade out" of the picture, and the kids begin working. With the teacher acting as a guide who quietly walks around the room and listens to the characters and plots being developed by each little group, a certain high-level academic atmosphere seems to envelop the entire classroom.

When a teacher claims that he or she doesn't have time for aesthetic education or for elementary science, I feel that the teacher simply doesn't know how to use these two excellent avenues to better learning and doesn't want others to know his or her weaknesses. We should realize that both these approaches are not separate from a good elementary curriculum, but are actually an excellent foundation for good curriculum development.

It's good to have construction paper, scissors, crayons, rulers, and other basic "art" items around the room. Children look for these little helpers to aid them in constructing props to help them with their dramatic plot presentations.

After about thirty minutes of "classwork," that is, children working in their groups developing their stories and characters, we are usually all ready to present our plays. Of course, each group wants to be first, and we learn to take turns. Each group of children has the audience experience and the player experience. Children may not listen to their teacher all day, but it's interesting to see how very closely they listen to each other — no matter how long each "plot" presentation happens to be.

Another of my rules is that each child must have a speaking part. One year, during one of our Constructing Dramatic Plot sessions, one group of boys decided to build a plot around a funeral complete with corpse. How could they arrange to have the corpse speak? During the funeral, the pastor smelled smoke and he stopped the service to investigate. Of course someone yelled "Fire!" and all the kids in the play ran to see where the smoke came from. Being part of the group, the corpse jumped up and ran, too. Soon the group returned to the "church" and the pastor reported that "Some dude was smoking in the church restroom." Someone then asked, "Where is the body?" A few moments later the red-haired, freckled-faced "corpse" walked in, grinned, and stretched himself across his three-chair coffin exclaiming, "Here I am, ready to start again!" By using their imagination the group managed to have speaking parts for all participants.

An interesting thing is that kids do not consider aesthetic education an art program because we don't emphasize the use of what they consider to be art materials. If they don't have art paper, crayons, paste, and so on, it's not an "art" lesson.

This past year I felt my group should develop new attitudes about themselves and others. I wanted more kids to feel good about themselves. I wanted my kids to know that all people have the same or almost the same desires in life. We began preparing for Japan: An Approach to Aesthetics about two weeks before I

actually introduced the unit. I taped off a corner of my room using masking tape. We called this corner, an area about eight feet square, our "Tranquillity Corner." To enter, we had to take our shoes off. After the first day all kids made sure they came to school with clean socks.

We used our "Japan" approach about one hour a day, four days a week, and it took us about two and a half months to "complete" the unit. Where did all this time come from? If we consider that this approach included social studies, language arts, reading, art, social development, learning respect for each other and for others, then this approach became a major part of our curriculum. We found we were building a major portion of our school day around the Japan approach, and the children loved all of it.

During our work with the Japan materials children soon learned the true meaning of "simplicity." We found each child to have a different idea of this elementary yet complicated word. Some kids came up with meanings such as something that doesn't have too many details; something that is easy to see.

We went for a walk in a park next to our school — actually just a grassy area with lots of weeds. The kids laughed when I asked, "What's a weed?" After much thinking all of us decided that a weed is a flower that grows wherever it wants to. Nature put it there. We found that in one flower there is beauty, but a cluster of flowers together usually means that the singular striking beauty is somewhat watered down. The children and I talked about simplicity and beauty and decided that the fewer details we had to work with, the better.

During their work with the Japan materials, children developed miniature Japanese landscapes and rock gardens, and they had an abundance of experiences with ink painting and calligraphy, but still wanted more. The children constructed scrolls from their ink paintings where simplicity was emphasized.

After five or six weeks working with our Japan materials we were about ready to begin learning about the tea ceremony. How do you teach a tea ceremony? We should consider that a Japanese tea ceremony is a semi-religious experience, that is, both the host and guests must be relaxed, must "put off" their earthly worries, must be somewhat tranquil, and yet be familiar with the exact and precise step-by-step procedure of the Japanese tea ceremony.

Our class discussed the tea ceremony. We carefully studied the series of slides; we studied the small instruction cards with extreme care. Keep in mind that we are talking about fifth-grade children, children who usually enjoy recess and lunch periods more than any other part of the school day. These same children became completely involved in the goings-on of a tea ceremony. They practiced their parts, either that of host or guest. Kids practiced during recess time, during the lunch periods; they practiced in the park, in all corners of the room, on the playground during their free time. As their teacher I acted as the guide but really they were on their own. Soon we were ready for our first "dry-run."

Consider this: The group is considered a talkative group; it is usually hard for them to sit quietly for fifteen minutes. During the tea ceremony, with twenty children being the audience, six children being guests, and one child, the host or hostess, the entire group sat for a period of forty minutes in complete silence, with the only sound being heard being that of the steam coming from our steam kettle. I later found that each of the audience was watching every move of either the guests or the host and acting as a critic.

During the next few weeks every child in the class experienced either the part of a guest or a host. And each group that went through the ceremony ritual tried to be a bit better than the previous group. Each ceremony was a beautiful experience for the class and for the teacher.

' When visiting teachers ask me what our group got out of the Japan approach I usually let one of the children answer. "Well," one of the kids replied, "I learned more about myself. I learned to respect others, I learned that people all over the world are almost the same. I learned that our differences make us more interesting. I learned that people all have good feelings and bad feelings, good times and bad times." This from fifth-grade children makes a teacher feel that his teaching is reaching them and is meaningful.

Throughout the entire year I use the Constructing Dramatic Plot unit as a major thread. Although we do have a specific time early in the unit for children actually to experience the unit according to the Teachers' Guide, during the year we use specific facets of the unit many times over. Children do not consider the aesthetic education materials as "school work" but rather as a fun learning experience. During our Constructing Dramatic Plot sessions children do have mini-reading adventures, language arts, written work, and social development. As long as these language arts experiences are part of the unit they are not considered "work," and we find children actually working much harder. We find children reading because they actually want to read and enjoy what they are reading. They find that all of their work adds to the betterment of their own group and thereby adds to each person's prestige. Because of this "painless" series of learning experiences I've found the C.T.B.S. scores (California Test of Basic Skills) were much higher in classes having experienced an aesthetic education approach to learning than in those not having experienced it.

When kids learn in a relaxed manner, in a fun-type way, learning and teaching comes easy. To me, Constructing Dramatic Plot makes teaching a pleasure.

I introduced Creating Word Pictures late in the year. I never did care for our language arts textbook, and

children found the textbook approach quite a drag. I was told that a certain amount of grammar should be taught before our children reached our Middle-School. We began the Creating Word Pictures unit smoothly and in a fun atmosphere. Our class began to play games with words. The first hour flew by all too quickly. After that we used the materials for about an hour a day. Part of the hour was used for crayon-type-art. We developed word pictures and then made pictures out of our word combinations. Soon children knew that pink cards were verbs, and that verbs were doing words. Children actually "lived" nouns, verbs, adjectives — it all made sense to them because the words were being used not only in word combinations but in their picture descriptions of their words. For example one youngster took two noun cards, "sand" and "witch," and played with these two words for quite a while. The child made a large drawing, showing his "sand witch," that is, a witch made of sand, complete with hat and broom. Then considering how the word combination sounded, the child made a second drawing showing a sandwich and labeled that drawing accordingly. Another word combination was "hot dog," and the first drawing showed a dog panting while sitting under the sun, and the second, the usual hot dog on a bun with mustard. There were many word combinations, all coming from the children. They were manipulating words and mastering them — at their level.

Children learned to use their senses and they learned that words may have more than one meaning. They found that words are often picturesque. The children discovered that they were able to manipulate words to develop pictures in other people's minds.

.After having a series of experiences with Constructing Dramatic Plot and Creating Word Pictures, I decided to combine the best of both approaches and see what would develop. Children borrowed the blue (noun) cards from the Creating Word Pictures unit and began developing odd and weird-sounding characters. We had

"spiderman" and "mudman" and "sandwitch" for examples. We then used our new characters and each group developed settings to suit their characters and finally worked out very interesting dramatic plots. It was as if children had entered the "graduate school" phase of our aesthetic education. They were actually developing their own characters, settings, incidents, crises, and resolutions. After a brief writing session, each group presented their "dramas" to the entire class.

Another phase of our work, Creating Characterization, proved to be extremely interesting to teach. This unit helped bring out hidden problems children had, either at home or in school. I found that one of our girls was the gym teacher's "pet" and could do no wrong while others could hardly do right. The little girl's peers were making things a bit rough for her because of this. Through this unit the frustrations and tensions came to the surface, and I was able to help soothe the situation.

I don't use Creating Characterization early in the year. I want to know my kids better. I want them to feel relaxed with me. In Constructing Dramatic Plot children work in groups of four or five while I limit the groups to two children in Creating Characterization. The larger the group, the easier it is for the kids — they tend to lean on each other. Later in the year, within a group of two, it seems each child has to depend upon himself/herself more.

Each unit has its own goals and I as a classroom teacher have my own goals. If these goals are somewhat the same, that's fine. But if the goals aren't similar, it shouldn't make much difference. For example, one of the goals taken from one of the units states that the children will increase their capacity to experience aesthetic phenomena in theatre by working with how emotions are used in theatre. My goal is this too, plus I want kids to know their emotions. I want children to be able to express their emotions, to learn to get things off their chests in an acceptable manner. I want kids to share their problems with others.

While working with the Creating Characterization materials children do learn that what they have been feeling all along is part of real life. They learn that their emotions are a real part of themselves. They learn that their facial expressions, voice, and bodily movements, all express their emotions.

The Creating Characterization approach is a bit more sophisticated, and kids find they have to dig a bit deeper into themselves. They have to bring more of themselves into the unit. This is good, but it works best if we have good teacher-pupil rapport.

The final unit we use to round out the year is entitled, Examining Point of View. I don't begin this unit at any special time. I do want a time of the year when we have more sun to help in our photography. I find this unit will complement all other units we have used. The unit itself suggests certain goals. The goals concern the photographic arts and the bringing out of specific points of view. All this is good, and I add certain goals to these; I want kids to respect other people's ideas; I want children to learn that each individual is entitled to express his or her thoughts if he or she wants to. Note how these two goals have gone through the entire year's work as far as aesthetic education is concerned: We emphasized social development, self-esteem, self-respect, respect for others and for other people's point of view.

We begin this unit by having all children draw their own versions of a dream they hear described. We then appoint three judges to judge the drawings. After the judges make their decisions comes the low blow. The judges find they had no basis for judging and that it is very difficult, if not impossible, to judge someone's drawing of another person's dream.

Later in the unit children are divided into teams of two, they are given instructions on the use of a tiny

camera, and they are let loose to expose their roll of negatives. The roll of film contains twelve exposures, and each child is limited to half the roll. Children take pictures of themselves, of others, of trees, dogs, their teacher, their shoes, a hand or an eye.

We know if we send the exposed film rolls out to be developed, the six to ten days of elapsed time would kill something in the unit, so we decided to teach photography just where it best fits into the unit. We set up a mini-darkroom to place the exposed film in our developing tanks and then used the regular classroom for our second "lab" by using black construction paper over the windows and doors. Each child learned to work in complete darkness, then learned the "time and temperature" method of developing negatives. Of course cropping, enlarging, and actual printing were much fun and very exciting. Prints weren't quite dry when they were whisked home to show to parents.

During the entire year our class worked with five aesthetic education units: *Constructing Dramatic Plot, Japan: An Approach to Aesthetics, Creating Characterization, Creating Word Pictures,* and *Examining Point of View.* Before using the unit on Japan, it's good to be sure the teacher has a large block of time available — that is, try not to have any long school holiday interfere. If this unit is used in early October, full value of this approach will be gained, and the unit can come to a natural conclusion by early December.

This coming school year I plan on beginning the year with *Constructing Dramatic Plot.* Of course, we make slight changes to fit the group. We'll use *Creating Word Pictures* and then blend both units together. We'll use the Japan approach, and I know at times we will be working with two different units at different times during the day. *Constructing Dramatic Plot* and *Creating Word Pictures* will be followed by *Creating Characterization.* Most likely we'll end the year with *Examining Point of View* and the photography approach.

A MUSIC SPECIALIST'S VIEW OF AESTHETIC EDUCATION, KINDERGARTEN THROUGH SIXTH GRADE

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There are three objectives of the Title III-sponsored interdisciplinary program utilizing the arts and the outdoor environment at Earle Johnson Elementary School. The first objective is for all students to demonstrate an increased understanding of academic units, through the arts, as measured by their ability to illustrate this understanding through their choice of movement, drama, music, or visuals. A second objective is for all students to demonstrate a more positive self-concept in comparison to those in a control school without a related program. The third objective is for the students to learn specific academic objectives in reading, language arts, social studies, and science through outdoor activities as measured by local criterion tests.

Specific activities have been and are being developed to achieve the above objectives. These activities follow three general categories: 1. short-term; 2. intermediate (1 or 2 weeks); 3. long-term culminating (4 or 5 weeks). Outdoor activities have been developed around existing academic objectives which allow students an alternate avenue to achieve success.

The project staff involves everyone in the school; however there are certain staff members who have special responsibilities for the project. They are: the project director who is the principal, the project coordinator, the music teacher, and the instructional materials director. This interdisciplinary arts team works with classroom teachers to effect an integration of the arts with the traditional academic curriculum.

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It is difficult to capture the essence of the implementation activities in a written description, and the reader should recognize that this description provides only a sketch of what is really happening.

When the arts team works with classroom teachers on a "Culmination Activity," they meet with the teachers of a grade and decide what the activity will be and when it will happen. The activity is focused on some unit of study in that grade. The team and teachers meet regularly to clarify the objectives of the unit and to decide the activities and procedures that can be used to attain the objectives. The arts team provides ideas and support for using the arts in teaching. When the unit is taught, the arts team is directly involved by helping with the activity or by supporting the teachers. This type of activity culminates with a special program in which the students use or demonstrate the learning that has occurred. Examples of some of the content involved, such as Greek Mythology, American Heritage, Christmas Around the World, Africa, will be discussed.

The team members also work with teachers on an individual basis. On request, they provide the needed resources to enhance the classroom curriculum. Instruction is provided, as well as ideas for teachers to use in their teaching.

The school devotes Friday to an "Open Lab" day. This day enables the arts team to be free from scheduled classes in their own areas, so that they can work in the classroom with the classroom teachers, allowing three extra pairs of hands for use on various projects. Obviously, there were some scheduling difficulties to work out, but the flexibility of the Earle Johnson staff has allowed these activities to occur.

As the music teacher on this arts team, it has been my pleasure to venture far from my own field into many other areas of learning. It would be impossible to describe all the activities which have occurred at our school. A general overview is necessary.

Here is where aesthetic education has been so important in our project implementation. For the myriad ideas the arts team must come up with each week for all grade levels, we find it necessary to tap all levels of resources. So far the aesthetic education curriculum units have been a tremendous source of ideas for our program. Although I've found it to be a rare occasion when I've used a unit in my teaching just as it was written, many times I have realized what a valuable resource they are.

Kindergarten

Since kindergarten is not a scheduled music class for me, I usually see these students only in my Arts in Education capacity. With them Texture proved most useful to spur on a development of movement. Using the basics of this unit, the Texture Bags, each child was given a different texture. All the children were asked to reach inside their bags and, without looking, to think about the texture. "Was it smooth? Hard? Scratchy? How might you move, if you were that object?" The children, now in groups of four or five, were asked to make a composition, first with all the different textures in their group, then all one texture which involved their finding all the other people in the room with the same color bag (a fringe-learning benefit!).

In any movement composition, be it with textures or not, Relating Sound and Movement is invaluable. Again, only a portion was used, but through the use of th Sound and Movement Chart, the kindergarteners were able to see all the ways their bodies might move — high, low, weak, strong. Some alternatives were given by the students, "How about half the group moving weak, and half moving strong? What sounds could we add to make our composition stronger, weaker?" These small children came up with some amazing creations having been exposed to Texture and then to Relating Sound and Movement.

First Grade

With first grade, came the Colors Culmination, "Families 1776-1876-1976" and the "Mother Nature" Program. Each of these Culminations dealt with music, drama, art, and movement.

Using aesthetic education concepts, an idea was generated into a program. The children learned about colors, movement, and a great deal about self-concept. We had to learn how to stretch like rubber bands, click like sticks, flow like water, bounce like puppets, and decide at the very end — we like ourselves best of all.

With a recording called Moving, the group had to mirror the leader, who at the beginning was the teacher. Using Creating Characterization, emotions were explored — "How do you feel when your hands are down, up, etc.?" Through the use of characterization picture composites, the children discovered how their body language tells a great deal. "Now, how does water move? Is it sad, happy, excited? How do you know? By its sound?"

Moving with the record soon brought out a lot of creativity in all the children. But one little boy named Tim, who had an incredibly low self-image, began to discover he was good at moving to music. He sparkled when he went through the routine, and when asked to be the mirror for the program, he couldn't believe it. He led those water people as no one else could.

As a music teacher, I think Tone Color is remarkable. This unit was used pretty much as written, with the exception of deleting the movie. It wasn't quite how I'd like to present tone color. I wanted live people. So, the band director brought in a few students, and we introduced tone color. "How can you tell if an instrument playing is a harp or a clarinet?" "By its sound or tone color." The children loved playing the game and recognizing several tone colors. It's so rare to find a tool to teach this concept that doesn't present a 50-piece band or

orchestra and say, "Find the tone colors." Right! The gradual progression of hearing experiences was a much better approach.

Second Grade

Moving along to second grade, the concept of shape, which has been introduced, but is now being worked with a great deal, is best illustrated in our teaching of symmetry. Here, the children study bilateral, repeating, and rotational symmetry in art and music. Through the scientific method of discovery, the students find out what symmetry is and they become able to give examples. The students draw the conclusion that the human body is an example of symmetry. Having been previously exposed to Shape, Shape Relationships, and Shapes and Patterns,* the students are fully aware of the terms "pattern" and "shape."

The arts team reinforces the concept of symmetry by introducing symmetrical body movements. The children experiment with many positions in which they can watch their bodies become bilaterally symmetrical. After experimenting on this level, the children work in groups to come up with all the different ways they can create bilateral, rotational, and repeating symmetry. The class divides into half and then into smaller groups. Each group creates a specific type of symmetry. The other half of the group walks through the "Museum of Symmetrical Form" identifying each form as they come upon it.

As a follow-up activity, the children experiment with symmetry using both their bodies and related art skills. The children work in pairs, one child posing in a bilateral shape and his partner drawing the outline of this shape. The students will then take the outline, use their knowledge of bilateral symmetry and composition skills, and create bilateral designs. The class creates totem poles with their designs which are displayed in the classroom. Another activity for follow-up is singing musical rounds which are identified as repeating

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*These three units are described in this book simply as Shape.

symmetry, i.e., *Three Blind Mice*. Participating in these activities, the child understands the concept of symmetry better.

The second grade studies neighborhoods. Last year, they did the Christmas program, "Neighborhoods Around the World," and this year they studied colonial neighborhoods. Both of these studies and resulting culminations had their inception in the music classroom with *Examining Point of View*. "Different points of view happen when we look at Christmas in Mexico, Israel, Russia, France, Sweden. They all celebrate Christmas in their own way. Is any one of those ways wrong? No, only different from the United States."

All the scenes were enhanced with dancing, singing, movement, and drama. In any of the dramatic programs I always introduce *Creating Characterization* at the outset. These children need first to understand emotions and feelings, before being able to portray an Israeli dancer or a small girl or boy.

Here too, tone color is a major concept in the music curriculum. We carried *Tone Color* a bit further. The children were asked to pick their favorite tone color and choose what shape and color it might be. The hardest part of this activity was for the children not to draw the drum, but what its tone color might look like. Finally, everybody had the idea, and we came up with some creations which involved a lot of feelings which related back to *Creating Characterization*.

Third Grade

In the third grade, Indians, Business, and Space are major emphasis points. Many outside resources are brought in from Indian centers and business. For the Business Day activities, students are taken in groups of about five to various businesses in the Golden, Colorado, area. The children come back to the school and create their own business! If they went to the Pizza Hut, they set up their own Hut with donations from parents.

The children have their own newspaper, using advertisements for all the businesses, their own radio station, and bank, where a great deal of money exchanging goes on.

This year the radio station intends to create an original taped radio broadcast, using the students' skills in tape splicing, learned from *Arranging Sounds with Magnetic Tapes*. They have learned which sound combinations are the most attention-getting, which the most pleasing, and they make use of these techniques in their broadcast. The radio system is of course a P.A. system, but for these kids, it's just as real as any station in the city. The businesses will be able to buy ads from the station, as will the newspaper.

Relating Sound and Movement was a super resource when the third grade wanted to do a Space program. They knew all of the characteristics of each planet to which they were assigned, but what would the creatures look and feel like? Aha! *Creating Characterization* once again comes into play. "If the earth is very hot, how might his feet look? Big? Rubber? Thick?" All the descriptive movements that might also be used were discussed. We came up with all kinds of creatures, fitting both the hot and cold sides of each planet, with the perfect movements, and of course, the perfect music and sounds for each one.

Lighting here plays a great part in setting the mood. Using *Relating Sound and Movement* as a springboard, visuals were employed to give the proper planetary effect.

When third grade studied the Indians, *Creating Characterization* was used again. "How did the plains Indians feel differently from woodland Indians? How is this shown in clothing and houses? How was life different as a result of living near the coast and not just being surrounded by land?" (Feelings are a big part of the Indian unit.) "Why did they create some of the songs they did about celebrations, deaths, hardships? Why did

they play the Choctaw Raccoon Game and not Monopoly? In every instance, the children were urged to feel what an Indian might have felt and to create in that atmosphere. Drum talks were created, baskets were woven, and legends were told — all reflecting the total life of the American Indian.

Fourth Grade

Fourth grade, for the arts team, is a playground of creativity. They have so much to work with. Japan, Africa, Colorado, the Netherlands. We use Creating Characterization, Rhythm/Meter, Examining Point of View, and Constructing Dramatic Plot.

In the case of Japan, the arts team and students made shoji screens, fish kites (wishes on strings), a tokonoma, and flower arrangements. We made a meal for all to share; in other words, the students created a total environment. They wrote their own haiku and set them to music.

For the African unit, the children created environments to reflect the desert, the grassland, and the jungle. They investigated the vegetation, the people, and the animals existing in each region.

Soundtracks were made by the students for each region. Their tapes included the music of each region as well as animal sounds. Arranging Sounds With Magnetic Tapes again came in handy for the techniques of tape splicing and for learning what qualities of sound are pleasing to the listener.

Fifth Grade

The fifth grade curriculum emphasizes history. We've found Examining Point of View to be extremely helpful and, of course, Creating Characterization. How can a child play George Washington or John Adams if he doesn't know how he lived or felt? Last year historical portraits, as seen by a museum curator (a classroom teacher), were illustrated. This year the intent is to show how many choices have to be made under the American democratic system: to come to America or not! to adopt a new way of government or not! Again, there was a lot of arguing. Some issues have never been resolved. But, everyone is entitled to his or her own "point of view."

One of the students acted out a trial in the Old West. Black Bart was accused of stealing a horse; all the signs pointed directly to him. As evidence: he was pigeon-toed, wore a black hat, was shifty-looking. Well, the class soon found you can't hang someone for being shifty-looking. That's a point of view, not a fact. A judge from the Golden area in Colorado tried the case. Black Bart was acquitted by a hung jury. The students in the play had to ad-lib their lines because the judge was there only for the day of the program. This they did with the aid of Creating Characterization, putting great feeling into their performance.

The fifth grade also studies tall tales with the help of Creating Characterization, using dance, music and art. The students read many tall tales, i.e., "Paul Bunyan," "Johnny Appleseed," etc. As a culmination, the class chose one tall tale to develop into a group presentation. The class then restudied "John Henry" to discover how best to illustrate it. A group of students were selected to write the play; the script was handed out; and tryouts were held for the different parts in the play. The rest of the class worked as small crews to prepare for the production. The scenery crew was in charge of scene changes and props. The dance crew created and performed a dance for the last scene. The music crew learned songs and produced the necessary sound effects with the help of Relating Sound and Movement and Arranging Sounds with Magnetic Tapes.

All of this took about four weeks to complete. Two periods were set aside for performances. One was presented to the school; the final performance was given for the fifth-grade parents. The parents were able to share the students' understanding of the Tall Tale's unit

and gain an appreciation of the new skills their children have learned through participation in the broadened arts program.

In fifth grade music, I used *Texture* as a springboard for movement composition, as I had with the kindergarten, and also for musical composition. Each group of five students had several instruments: xylophones, drums, piano, violins, etc. Each melody composed by the students had to have a different texture. Even fifth-grade students benefited from using the texture bags, which also proved helpful in explaining the concept of texture.

Sixth Grade

Sixth-grade studies of Mexico, mythology, Eskimos, and optics provide an ample testing ground for aesthetic education. Even the sixth grade "gets off" on units originally designed for younger students.

Creating Characterization and *Examining Point of View* were used with the Mexico and Eskimo units. Environments for each were built. *Constructing Dramatic Plot* was helpful in enabling the children to create their own plots for an Eskimo legend, complete with music, chants, and sound effects. The Mexican fiesta brought in all kinds of outside resources. We had Mexican dancers and puppeteers and took a field trip to a bilingual school for a splendid program and an excellent meal. And *Constructing Dramatic Plot* helped us create a legend of the discovery of New Mexico to get our fiesta activities rolling.

Mythology ended with a formal program portraying myths, with a Greek chorus chanting (another call for help from *Rhythm/Meter*) and an Olympic meet in the round, complete with javelin throwing, relays, shot put, and discus. The myths were no longer something you read out of a musty book; they became part of a life-style.

The sixth grade optics unit turned into a real "happening." Using photography, *Examining Point of View*, and oils, water, optical illusions, and slides, an entire environment of sight and sound was created. Photograms were made while studying the various positions and degrees of light. The students experimented with oil and water, saline solutions, bubbles, alcohol, and even sand from the playground. Slides were made using all kinds of experimental ingredients.

Grand optical illusions were drawn on huge sheets of butcher paper. The students played with light, with shadow, and with bending. "How does your light show on the wall? On the corner of the ceiling? On the floor?"

At last, after working a week or so on just experiments, we all came together in the gym. Then there were light shows everywhere. Shades of *Laserium*. And we didn't forget the music. Not only did we have electronic sounds on records, but the students, via electronic sound boxes and *Arranging Sounds with Magnetic Tapes*, created their own accompaniments. Oils splashed every which way, and slides flipped madly to *Also Sprach Zarathustra*. It was truly amazing. At the end, for fun, we pulled out a parachute and old sheets. "How does light look on sheets in colors (gels), with strobing when you're under a parachute?" Sixth graders at Earle Johnson found out all at a "Happening."

We were also involved in an environmental program and it might be appropriate to mention some of the activities. *Creating Word Pictures* helped the children to use sensory images to describe what they experienced.

The students were told: Take a fun walk and find the boundaries of your activity. Touch the rough chunks of cement by the gravel road, the retaining wall (*Texture*). Walk down the gully and find where a pipe crosses it. Not far down the gully find where it suddenly

gets deep. Look for cattails and touch one of them (Texture again). Walk to the nearest living tree. Touch the smooth wood of the large dead tree. Walk to the tall fence and listen, what do you hear? Look for different shapes (Shapes), different colors, different designs (Shapes and Patterns). Look for examples of camouflage, something moving, evidence of man, of other animals. Look at the details of a plant (Shape Relationships), the shape of a leaf. Any branches? Any seeds? What color? Are the patterns repeating? Irregular? (Shapes and Patterns). Back in the classroom the students were told: Choose something you see and write a one-word description of it. Then build a pyramid of words which describes the object in more detail. An example:

tree
large   gray
old   dead   hard

Pretend to be a town guide for mice. Describe the area from the point of view of a mouse (Examining Point of View, of course). And then the students describe in writing some changes they think will occur in the area they investigated. A friend reads the description and tries to identify the author's feelings about change.

I was asked to answer two specific questions in this case study. Has aesthetic education made me a better teacher, and has it made my work with classroom teachers better? How can I begin to say that these youngsters have gotten a richer, fuller look at concepts they might never have known?

As a teacher, I'm no longer in my own little music world, but math, science, history, and all the other aspects of education are now part of my teaching abilities. I feel at times as though I were a classroom teacher. I no longer have that "specialist" tag, which is kind of nice to get away from. The classroom teachers work with the arts team as one team, each one contributing his or own strengths.

It is nothing anymore for a first grade teacher to teach a dance or direct a dramatic sketch. The more we've worked with this project, the more we are convinced that we are breaking away from the molds we've been placed in. A teacher said to me, "A year ago, I wouldn't have dreamed of doing anything musical, let alone teach a dance. And look at us, my group was the star of the show."

Using aesthetic education materials, all teachers can be specialists, no matter what their strengths. We can all work together for the enjoyment and education of our children.

EVALUATION

The Evaluation Process in the Aesthetic Education Program

Each instructional unit goes through three development/evaluation stages: preliminary classroom trials, where the prototype design is worked out; a hothouse trial, where the set of materials is taught for the first time in its entirety by a regular classroom teacher in a self-contained classroom; and a pilot test.

Preliminary Classroom Trials

Prior to the first complete classroom trial of a set of materials (hothouse trial), a member of the evaluation staff aids the developer in identifying those activities and materials which contain potential problems. These are tried out in the classroom with small groups of children or with an entire class, depending on the nature of the activity and the problems expected. At this stage, it is usually the developer rather than the teacher who directs the children's work.

In the light of these sessions, the developer and evaluator examine the materials for logical sequencing of concepts and carrier activities, clarity of learning objectives and teaching instructions, appropriateness of the content, and expected student outcomes for the developmental level of students in the target population. Also a major concern is how the content of the unit fits conceptually with the overall goals of the Program and, particularly, with the outcomes of the curriculum levels of which it is a part. Revisions needed in the unit before a full classroom trial can be attempted are incorporated into the materials. Ideas for appropriate methods of assessing student outcomes are also discussed, and prototype instrumentation for testing during the hothouse trial is prepared.

Hothouse Trial

Evaluation of a set of materials during the hothouse stage involves the systematic observation and description of a teacher and a group of students as they work through the completed unit. The concerns of evaluation at this stage

of the unit's development are several: Can the teacher implement the suggested instructional strategies successfully? Are the materials adequate to their task both pedagogically and in their design and construction? Are the students able to demonstrate the behaviors desired by the developer?

During the initial classroom trial, the teacher does the actual teaching or management of the set of materials; however, he or she may call for assistance from the developer or the evaluator/observer when needed. Every session during which the unit is taught is observed by a member of the evaluation staff and, usually, the developer. Their notes are supplemented by a transcript made from the tape recording of each session.

Additional evaluation information at this stage is also derived from teacher interviews, critical reviews of the unit by outside consultants, prototype evaluation instruments, and analysis of student products.

The data from hothouse trial and recommendations for the future development of the unit are presented in a Hothouse Report containing a description of the unit, site description and implementation data, results of teacher interviews, description and evaluation of individual activities, instrumentation, results of critical reviews by outside consultants, and conclusions and recommendations.

Pilot Trials

The pilot trial is the final stage in the evaluation of a curriculum unit. The evaluation at this state not only examines whether or not the unit produces measurable differences in student outcomes, but determines if the unit can stand alone and "work" in the classroom.

Classroom factors are examined using a variety of data-gathering devices. Teachers evaluate individual activities through the use of checklists and questionnaires embedded in the Teacher's Guide. Structured teacher and student interviews uncover specific problems encountered in implementation and/or unanticipated effects the materials may produce. Outside experts review the unit's content from a variety of perspectives.

Student outcomes are measured through a pretest/post-test/control group design. In addition, prior to implementation, student background variables are measured. During teaching of the unit, implementation variables are measured. Measures applicable to all units in a curriculum level as well as measures developed specifically for a particular unit are designed in-house. An observational system consisting of random spot-observations measures teacher implementation of the unit.

A minimum of three classes is used at the grade level recommended by the unit developer. Site selection concentrates on varying the socio-economic, ethnic, and urban-suburban characteristics of the classes involved. The main objective of pilot evaluation is to assess the replicability, effectiveness, social fairness, and harmlessness of a given unit.

A Pilot Report is prepared to include the following information: a standard and detailed description of each pilot site, including demographic information on the student population; a standard questionnaire completed by pilot teachers; an examination of classroom process taken by unannounced spot observations; a sampling and analysis of student work or products; a comparative rating of each teacher's degree of implementation of the unit; a probing of students' affective response to the unit; results of a teacher questionnaire embedded in the Teacher's Guide; an intrinsic critique of the unit written by an outside expert; a concept-ranking exercise completed by the unit developer before pilot test, and by the teachers and students at the end of a pilot test; and an in-depth interview completed by all teachers at the end of a pilot test.

After collecting and analyzing pilot test data, the evaluator makes informed recommendations regarding appropriate disposition of the unit along the development cycle, whether for further revision, further testing, more development work, or readiness for publication.

School Districts, Administrators, and Teachers Contributing to Evaluation

We wish to thank all these educators and their students (and any others we may have inadvertently omitted) for their help over the past years and for their contributions to the development of the aesthetic education curriculum.

Affton, Mo., Schools

Ms. Kedro	Ms. Pappas
Ms. Grizzle	

Berkeley, Mo., Schools

Ms. Bartlett	Ms. Pullen
Ms. Bollinger	Ms. Wright
Ms. Lunceford	

Brentwood, Mo., Schools

Ms. Humphrey

Clayton, Mo., Schools

Ms. Geno	Ms. Murray

Ferguson-Florissant, Mo., Schools

Ms. Barbee	Ms. Kunkel
Ms. Beck	Ms. Lack
Ms. Ervin	Ms. McKenney
Ms. Fone	Ms. Nalley
Ms. Galvin	Ms. Palmer
Ms. Hammel	Ms. Pratt
Ms. Hinsley	Ms. Rather
Ms. Hogan	Ms. Shouhart
Ms. Jensen	Ms. Siemer
Ms. Kapplinger	Ms. Slavens
Ms. Kormeier	Ms. Winter

Francis Howell School District
St. Charles County, Mo.

Ms. Allen	Ms. Moran
Ms. Arnold	Ms. Sandau
Ms. Grandstaff	Ms. Sellman
Ms. Johnson	Ms. Tennyson
Ms. Keane	Ms. Wolfe
Ms. Means	Ms. Ziman

Hancock Place, Mo., Schools

Mr. Brodbeck	Ms. Klocke
Mr. Huff	Ms. Meier

Hazelwood, Mo., Schools

Ms. Diehl	Ms. Schmid
Ms. Prather	

Kirkwood, Mo., Schools

Ms. Meatte	Ms. Summa
Ms. Nordberg	Ms. Wagner
Ms. Prather	Mr. Webber

Ladue, Mo., Schools

Ms. Graves	Mr. Schlamb
Ms. Marx	Ms. Weitman

Lindbergh School District
St. Louis County, Mo.

Ms. Granat	Ms. Pappen
Ms. Karau	Ms. Rodriguez

Normandy, Mo., Schools

Mr. Blitz	Ms. Haus
Ms. Brooks	Ms. Neal
Ms. Brown	Ms. Smith
Ms. Figgons	

Parkway School District
St. Louis County, Mo.

Ms. Alexander	Ms. Horton
Ms. Anderson	Ms. Howell
Mr. Bemberg	Ms. Intag
Ms. Brauss	Ms. O'Connell
Ms. Bybee	Ms. Pedrick
Ms. Chamberlin	Ms. Phillips
Ms. Cohen	Ms. Schardt
Ms. Foster	Ms. Shaffer
Ms. Gabler	Ms. Toeniskoetter
Ms. Gotterman	Ms. Weitman
Ms. Griswold	Ms. Wright

Rockwood Schools
St. Louis County, Mo.

Ms. Fisher	Ms. Loumas

St. Charles, Mo., Schools

Ms. Kern	Ms. Wolford

St. Louis Archdiocesan Schools

Ms. Brown

St. Louis City Schools

Mr. Boyd	Ms. Ledbetter
Mr. Brasfield	Ms. Lilly
Mr. Fick	Ms. McGhee
Mr. Howell	Mr. McGrath
Mr. Johnson	Ms. McKinley
Ms. Mosby	Ms. Muse
Mr. Osborne	Ms. Payne
Mr. Price	Ms. Nurre
Mr. Vaughn	Mr. Parker
Ms. Billups	Ms. Reid
Ms. Curry	Ms. Rodgers
Ms. Dalton	Ms. C. Smith
Ms. Denny	Ms. P. Smith
Ms. Diggs	Ms. Stafford
Ms. Greene	Ms. Steward
Ms. Johnson	Ms. Turner
Ms. Jones	Ms. Wade
Ms. Kanter	Ms. Wright

The Wilson School, Clayton, Mo.

Ms. Rowan	Ms. Berry

University City, Mo., Schools

Mr. Hopson	Ms. Marks
Ms. Jacobs	Ms. Mason
Ms. Ashkanazi	Ms. Null
Ms. Atchison	Ms. Parker
Ms. Billingsly	Ms. Payne
Ms. Brandstatter	Ms. Reynolds
Mr. Diamond	Ms. Richardson
Mr. Fields	Ms. Rovintree
Ms. Fleming	Ms. Stuhlman
Ms. Friese	Ms. Tedrick
Ms. Gale	Ms. Thornton
Ms. Goldman	Ms. Waterston
Ms. Goodman	Ms. Webb
Ms. Loring	

Webster Groves, Mo., Schools

Mr. Brown	Ms. Knobbe
Ms. Burns	Ms. Langenbach
Ms. Clark	Ms. McKinney
Ms. Grahm	Mr. Miller
Ms. Hasse	Ms. Miller
Ms. Hill	Ms. Pollack
Ms. Holm	Mr. Steele
Ms. Jackson	Ms. Tuscher
Mr. Koch	Ms. Willoughby

Available Hothouse and Pilot Trial Reports

Level 1: Aesthetics in the Physical World

Introduction to Light
Hothouse Report: July, 1973
Pilot Report: October, 1973

Introduction to Space
Hothouse Report: July, 1973
Pilot Report: July, 1973

Introduction to Sound
Hothouse Report: August, 1973
Pilot Report: September, 1974

Introduction to Motion
Hothouse Report: Fall, 1975.
Pilot Report: December, 1976

Level 2: Aesthetics and Arts Elements

Texture
Hothouse Report: April, 1971
Pilot Report: July, 1971

Part/Whole
Hothouse Report: September, 1971
Pilot Report (Interim Hothouse/Pilot): September, 1974

Tone Color
Hothouse Report: April, 1971
Pilot Report: June, 1971

Dramatic Conflict
Hothouse Report: September, 1971
Pilot Report: April, 1972

Rhythm/Meter
Hothouse Report: 1. May, 1970
                 2. April, 1972
                 3. March, 1974

Pilot Report: February, 1971
              (Interim) October, 1974

Setting and Environment
Hothouse Report: February, 1973
Pilot Report: October, 1973

Non-verbal Communication
Hothouse Report: June, 1972
Pilot Report: June, 1973

Shape
Hothouse Report: July, 1971
Pilot Report: July, 1972

Shape Relationships
Hothouse Report: July, 1971
Pilot Report: July, 1972

Shapes and Patterns
Hothouse Report: July, 1971
Pilot Report: July, 1972

Movement
Hothouse Report: 1. August, 1970
                 2. August, 1971
Pilot Report: February, 1972

Sound in Poems and Stories
Hothouse Report: 1. March, 1973
                 2. December, 1973
Pilot Report: October, 1973

Characterization
Hothouse Report: January, 1972
Pilot Report: June, 1972

Level 3: Aesthetics and the Creative Process

Making Sounds into Patterns
Hothouse Report: April, 1972
Pilot Report: May, 1974

Examining Point of View
Hothouse Report: January, 1972
Pilot Report: May, 1972

Relating Sound and Movement
Hothouse Report: March, 1970
Pilot Report: February, 1971
Creating with Sounds and Images
Hothouse Report: July, 1974
Pilot Report: December, 1974

Creating Word Pictures
Hothouse Report: May, 1970
Pilot Report: February, 1971

Constructing Dramatic Plot
Hothouse Report: July, 1970
Pilot Report: February, 1971

Creating Characterization
Hothouse Report: May, 1970
Pilot Report: February, 1971

Arranging Sounds with Magnetic Tapes
Hothouse Report: August, 1971
Pilot Report: March, 1972

Forming Movement Phrases
Hothouse Report: February, 1972
Pilot Report: February, 1973

Level 4: Aesthetics and the Artist

Actors
Hothouse Report: 1. February, 1974
          2. October, 1975

Visual Artists
Hothouse Report: 1. December, 1971
          2. January, 1975
Pilot Report: October, 1976

Choreographers
Hothouse Report: October, 1975
Pilot Report: November, 1975

Writers
Hothouse Report: October, 1975
Pilot Report: August, 1976

Composers
Hothouse Report: September, 1974
Pilot Report: December, 1976

Filmmakers
Hothouse Report: July, 1975
Pilot Report: December, 1976
Architects
Hothouse Report: Available spring 1977

Level 5: Aesthetics and the Culture

Mexico: An Approach to Aesthetics
Hothouse Report: Spring 1976
The Yoruba: An Approach to Aesthetics
Hothouse Report: January, 1977
The U.S.S.R.: An Approach to Aesthetics
Hothouse Report: December, 1976
Japan: An Approach to Aesthetics
Combined Hothouse and Pilot Report: June, 1974

Level 6: Aesthetics and the Environment

Combined Hothouse and Pilot Report for all of the units
in this level: June, 1977

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J. Riley Kunkel
October 1972

*Aesthetic Education Program Initial Survey of Selected
Implementation Sites 1971-1972*
J. Riley Kunkel
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Pennsylvania Aesthetic Education Program

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Evaluation
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Roger H. Edwards and Phyllis Kahan
April 1975

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Education Program
Suzanne D. Hoffa
November 1975

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"A Plan for the Hothouse Testing of the Aesthetic
Education Program Materials"
Betty Hall, Patricia Thuernau, and Kathy George
November 1975

"A Plan for the Pilot Testing of the Aesthetic Education
Program Materials"
Albert LeBlanc and Patricia Thuernau
November 1975

"Design for Extended Pilot Study of Previously
Published Aesthetic Education Program Packages"
Roger H. Edwards
August 1973

"Design for Sequencing Effects Study #1"
Roger H. Edwards
August 1974

"Generalizable Congruency as a Factor in Choosing
Evaluative Models"
Roger H. Edwards
1973

"'How Does A Rainbow Feel?' Second Trial Evaluation"
Patricia Thuernau
August 1975

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Innovative Curricula"
Roger H. Edwards
January 1974

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June 1974

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August 1973

"Report on the Extended and Sequential Studies of
Aesthetics and the Creative Process"
Roger H. Edwards
May 1975

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Thomas Johnson
1970

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Thomas Johnson
1970

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Volumes I and II
Thomas Johnson
1970 and 1972

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Thomas Johnson
1972

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Thomas Johnson
1972

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Prepared by staff of Smithsonian Institute Traveling
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October 1974

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of the Arts and Evaluation"
Roger H. Edwards
1974

"The Child's Aesthetic Experience: An Interim Report
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Louis M. Smith
August 1974

Related Reports

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Stanley S. Madeja
1973

"A Report on Training Evaluators, Artist-in-Residence
Project 1970-1971"
1971

"Defining Behavioral Objectives for Aesthetic
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David W. Ecker
1969

Final Report on the Institute in Aesthetic Education for
Administrators
Volume 1 "An 8 Day Week"
Volume 2 "Working Papers"
Stanley S. Madeja, Bernard S. Rosenblatt and Sherry
Graziano
1974

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Stanley S. Madeja et al
1970

The Bee Hive: The Arts in Early Education
Nancy Richard and Stanley S. Madeja
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Education Project in the University City,
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Reactions to the Hubbard-Rouse Art Curriculum in the
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Betty W. Hall et al
1972

Review of Formative Evaluation Activities 1969-1971
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1971

Summaries of Classroom Observation of Arts in General
Education Learning Materials
Patricia Thuernau et al
1972

The Transitional Year 1971-1972
Patricia Thuernau and Betty W. Hall
1973

AESTHETIC EDUCATION LEARNING CENTERS

CEMREL, in collaboration with school systems, universities and arts organizations, has developed the Aesthetic Education Learning Centers (AELC) to implement innovative teacher education programs in the arts and aesthetics. Physically, each AELC is a modular environment of multimedia components and a curriculum library emphasizing aesthetic education. Local on-site coordinators organize programs to meet the needs of education students, experienced teachers back for a "short course," new teachers, and children. Specifically, the AELCs develop new programs for teacher education in aesthetic education, provide a facility and materials for aesthetic learning by both teachers and students, and build a population for further testing of the Aesthetic. Education Program's instructional materials. For further information on the AELCs, see *Aesthetic Education Group: First Year Report* (1976) by Bernard S. Rosenblatt, Edward Mikel and Dane Manis, available from the Aesthetic Education Program, CEMREL, Inc.

Aesthetic Education Learning Centers are located in:

Oakland, California
START Center
Oakland Public Schools

Antioch, California
Belshaw Elementary School
Antioch Public Schools

Jefferson County, Colorado
Columbia Heights Elementary School
Jefferson County Public Schools

Oklahoma City
Oklahoma City University

Illinois State University
Center for the Visual Arts
Illinois State University

St. Louis, Missouri
Aesthetic Education Learning Center
CEMREL, Inc.

Memphis, Tennessee
Aesthetic Education Learning Center
Douglass School

Harrisburg, Pennsylvania
The Ways and Meaning Place
State Department of Instruction

Centerport, New York
Performing Arts Foundation
of Long Island

New York City, New York
Center for School Development
New York City Public Schools

Washington, D.C.
Aesthetic Education Learning Center
John F. Kennedy Center for the
Performing Arts

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