DOCUMENT RESUME

ED 216 480 EC 142 431

TITLE	Arts for the Gifted and Talented: Grades One Through Six.
INSTITUTION	California State Dept. of Education, Sacramento.
SPONS AGENCY	Department of Education, Washington, D.C.
PUB DATE	81
NOTE	88p.
AVAILABLE FROM	California State Department of Education, Publications Sales, P.O. Box 271, Sacramento, CA 95802 ($2.75 each, California residents add sales tax).
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	*Aesthetic Education; Art Education; Cognitive Development; Dance; Drama; Elementary Education; *Gifted; *Interdisciplinary Approach; Lesson Plans; Music; Poetry; *Talent; Visual Arts
IDENTIFIERS	*California

ABSTRACT

The booklet presents California guidelines for arts education of gifted students in Grades 1 through 6. An introductory section examines the relevance of cognitive domain factors (knowledge, comprehension, application, analysis, synthesis, and evaluation) to the arts. The second section presents 12 sample lesson plans in creative movement and dance, 12 in music, 6 in creative dramatics, 7 in poetry, and 12 in visual arts. Section 3 details interdisciplinary activities blending drama, movement, dance, language arts, social studies, science, and the visual arts. A glossary of approximately 120 terms used in visual arts, music, drama, poetry, and dance is also included. (CL)

Arts for the Gifted and Talented

Grades One Through Six

This publication, which was funded under the provisions of Public Law 93-380, Section 404, was edited and prepared for photo-offset production by the Bureau of Publications, California State Department of Education, and was published by the Department, 721 Capitol Mall, Sacramento, CA 95814. The art work and design were created by Cheryl Shawver.

The activity that is the subject of this publication was supported in whole or in part by the U.S. Department of Education. However, the opinions expressed herein do not necessarily reflect the position or policy of the U.S. Department of Education, and no official endorsement by the U.S. Department of Education should be inferred.

Printed by the Office of State Printing
and distributed under the provisions of
the Library Distribution Act

1981

Contents

Foreword

A growing body of research tells us that our lopsided emphasis on educating only the language-dominant side of the brain leaves many children handicapped. We need to stimulate both hemispheres of the brain if we are to educate the whole child. Arts education, therefore, is essential.

Contrary to the view of some critics, arts education doesn't take from the rest of education; it adds a different and vitally needed dimension. Scientists have demonstrated that arts education improves learning in reading and mathematics. Arts education does more. It develops creativity. It is as essential as the three Rs to the development of the kind of creative, problem-solving men and women we must have to cope with the complexities of the twenty-first century.

The late Abraham Maslow, former professor of psychology at Brandeis University, once wrote that "really effective education in the arts is closer than standard core curriculum to genuine education, for the process of learning one's identity is an essential part of education. If education does not do that, it is useless." In Dr. Maslow's view, the arts are "so close to our psychological and biological identity" that they must become basic experiences in education.

Unfortunately, many California school districts, threatened by inflation and declining revenues, have dropped arts education to balance their budgets. The deficit this short-sighted thinking has caused in the cognitive, psychomotor, and affective development of children who have been deprived of experiences in the arts can never be recovered. The affective deprivation is a tragic one. Perhaps never before in our history has it been so important to give our children a sense of the beauty and the mystery of life and nature. In a world where life is hectic and mechanized, the arts are an inexhaustible source of refreshment, inspiration, and fulfillment to the individual who has come to know and treasure such experiences. But, as tragic as that deprivation is, there is an even greater loss. The learning of those basic skills that school board members and taxpayers prize may well be hindered by the absence of aesthetic stimulation.

In the Department of Education, we are using every resource possible to strengthen our leadership role in returning arts to the schools—not as frills but as essential components of the educational process. All of our efforts to reform and improve education for California's children are designed so that arts education is not neglected. I cannot emphasize too strongly the values of a balanced curriculum. I commend this publication, *Arts for the Gifted and Talented,* as an important part of our efforts to promote arts education in our schools.

Superintendent of Public Instruction

2—79563

Acknowledgments

The California State Department of Education gratefully acknowledges the efforts of those who prepared this publication under the direction of Paul Plowman, Consultant, Gifted and Talented Education Unit; and Louis Nash, Consultant, Arts and Humanities, Instructional Services Unit:[1]

ANN E. BACHTEL
Teacher of Grade Six and Gifted, Pasadena Unified School District
State Project Coordinator, ESAA Arts for Children

SUSAN CAMBIQUE
Movement Specialist, National Endowment for the Arts
Consultant/Teacher, Glendale Unified School District

LEE HANSON
Curriculum Coordinator, Art and Gifted Education
Chula Vista City Elementary School District

MAUREEN HOOPER
Lecturer in Music, University of California, Los Angeles

TOBY LURIE
Author and Poet
Consultant/Clinician for Gifted Workshops

ROBERT PRUTSMAN
Teacher, Palm Springs Unified School District
Lecturer in Creativity and Dramatics, University of California (Riverside, Berkeley)

[1]The titles and locations given for the persons acknowledged here are those that were in effect when the publication was written.

Preface

The development of intellectual and creative skills is fostered not only by convergent thinking but also by divergent activities and other experiences that extend awareness, rationality, and one's grasp of reality. Some research suggests that experiences in the arts are necessary for full intellectual development and that these experiences may improve academic achievement in mathematics, social studies, and reading.

The gifted and talented student should be provided experience in the arts. California law has made such study difficult, however, especially in the development of skills that lead to an end product or performance. This publication attempts to overcome this void by suggesting qualitatively different experiences for boys and girls to develop the higher levels of cognitive and affective thinking and experiences through the arts.

Arts for the Gifted and Talented: Grades One Through Six is one of the products of an education project funded under the provisions of Public Law 93-380, Section 404. It is a result of the cooperative efforts of the Department of Education's Gifted and Talented Education Unit and the Arts and Humanities Unit, Office of Curriculum Services.

The Department is grateful for the assistance of those persons identified on the acknowledgments page of this publication for sharing their expertise in working with gifted and talented pupils in the visual arts, dance, drama, music, and poetry. Much of the material contained in this publication was supplied by Ann Bachtel, Teacher of Grade Six and the Gifted in the Pasadena Unified School District. The guide was prepared under the joint direction of Paul D. Plowman, Consultant, Gifted and Talented Education; and Louis P. Nash, Consultant, Arts and Humanities, California State Department of Education.

Finally, for guidelines on appropriate expenditures of funds for mentally gifted minors in California, the reader is referred to two memorandums of the Gifted and Talented Education Management Team, California State Department of Education (MGM 75-3 and MGM 75-7). Single copies of the memorandums are available on request from the Gifted and Talented Education Management Team, California State Department of Education, 721 Capitol Mall, Sacramento, CA 95814.

DAVIS W CAMPBELL
Deputy Superintendent for Programs

ELINOR McKINNEY
Manager, Gifted and Talented Education Unit

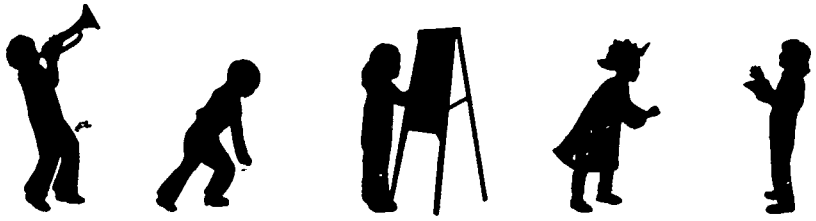
REX C. FORTUNE
Associate Superintendent for Consolidated Programs

JAMES SMITH
Manager Instructional Services Unit

1. The Cognitive Domain and the Arts

"The cognitive domain . . . includes those objectives which deal with recall or recognition of knowledge and the development of intellectual abilities and skills. . . ."

Taxonomy of Educational Objectives



In 1956 the first volume of the *Taxonomy of Educational Objectives* appeared. The *Taxonomy* identified and defined three main areas of learning: the cognitive domain, the affective domain, and the psychomotor domain.[1] In this chapter the characteristics of the cognitive domain are related to teaching the arts to gifted and talented pupils. Although not specifically mentioned, the other two domains were taken into account during the organization and development of this material. Concerning the three domains the *Taxonomy* contains the following statement:

> The cognitive domain . . . includes those objectives which deal with the recall or recognition of knowledge and the development of intellectual abilities and skills. . . . The affective domain . . . includes objectives which describe changes in interest, attitudes, and values and the development of appreciations and adequate adjustment. . . . The internal or covert feelings and emotions are as significant for this domain as are the overt behavioral manifestations. . . . A third domain (psychomotor) is the manipulative or motor-skill area (page 7).

In the *Taxonomy* the cognitive domain is divided into six major classes (page 18):

1.00 Knowledge	4.00 Analysis
2.00 Comprenshion	5.00 Synthesis
3.00 Application	6.00 Evaluation

Each classification contains a spectrum. For example, knowledge ranges from "the simple to the more complex behaviors and from the concrete or tangible to the abstract or intangible" (page 30).

The lesson plans contained in Chapter 2 of this publication are designed to aid the teacher in planning appropriate art experiences for gifted and talented pupils. As background for the lesson plans, information is presented here on the six major classes of the cognitive domain. Included in each of the six classes are (1) a definition of the class as found in the *Taxonomy*; (2) a list of verbs intended to elicit appropriate responses from pupils; (3) sample questions that might be used for testing or discussion; and (4) sample learning activities appropriate for gifted and talented pupils.

[1] *Taxonomy of Educational Objectives. The Classification of Education Goals. Handbook I Cognitive Domain.* Prepared by a Committee of College and University Examiners and edited by Benjamin S. Bloom. New York. David McKay Co., Inc., 1956 All page references in this chapter are to *Handbook I.*

Move quickly through these areas to the more challenging upper levels.

Knowledge

The *Taxonomy* states that knowledge "involves the recall of specifics and universals, the recall of methods and processes, or the recall of a pattern, structure, or setting. For measurement purposes the recall situation involves little more than bringing to mind the appropriate material" (page 201).

Appropriate Verbs

Verbs that may elicit appropriate pupil responses at the knowledge level include:

Define	Label	Recall
Describe	Locate	Recite
Distinguish	Match	Recognize
Identify	Memorize	Select
Know	Name	State

Sample Questions

1. What is the role of the wolf in *Peter and the Wolf,* by Prokofiev?
2. How (or where) is melodrama used (or found)?
3. When (or how) did visual art first happen?

Sample Activities

1. Research and develop, by using a predetermined methodology, time lines for:
   a. The origins of several musical instruments (e.g., the drum—prehistoric; modern keyboard development—Bach, circa 1725; the clarinet—circa 1775; the saxophone—circa 1840; and so on).
   b. Houses (shelters) built with wood exteriors. Identify trends and properly sequence either as a global perspective or in relation to a specific geographic region, such as a continent or territorial boundaries of a selected country.
   c. Artists' visual depictions (pictures, sculptures, and so on) of a single focal object (e.g, a horse, a boy, a tree, an ethereal being, and so on). Assign a composition, to accompany the time line, comparing periods of history and expressing a theory of why certain visual styles were used at one place and time and not at another.
2. Match a sound and an instrument. See the sample lesson on music in Chapter 2 or the following:
   a. A record or an audiotape and a set of picture cards
   b. A numbered card for each instrument, coding both the audio and the visual
   c. A response sheet for the pupil to record decisions for the sound-picture matches
3. Match a selection of music and a period in history (such as opera—circa 1600 in Italy, or symphonic form—circa 1750 in Europe).
4. Match a type of drama and an historical period and its culture (e.g., neoclassicist, 1500—1700 in France, as exemplified by Moliere, who followed the traditions of the classic Greek drama).
5. Match a poem and a poet. The selections will, of course, vary a bit by grade level. Examples for primary grades might include "My Shadow," by Robert Louis Stevenson; and "Extremes," from *The Book of Joyous Children,* by James Whitcomb Riley. Upper grade pupils could be introduced to Lewis Carroll (author of *Alice's Adventures in Wonderland* through his poem, "The Walrus and the Carpenter." (*Note:* Mathematical puzzles, games, and so on developed by Lewis Carroll are creative accompaniments to the pupil's writing and help the pupil to know an artist from another perspective.)
6. Match a style of visual art and a school of art, together with the meaning of that school. (An example would be Picasso's famous "Demoiselles d'Avignon" and cubism.)
7. Describe a cultural news event after reading the report of the event in the newspaper. Or read the reports in two newspapers and compare the reports as to literary content.
8. Describe an arts performance after viewing the presentation on stage, on film, or on television. Identify the story line, lead parts, support roles, and so on. (The extent of the response will vary by grade level. But always be sure to extend the child's mind as far as possible without reaching a failure level. Keep him or her mentally stimulated and involved.)
9. Describe a sculpture. State the name of the artist and facts about the artist and the basic

trends underlying the development of the artist's style.
10. Define arts terminology (see the glossary for a start) and consciously distinguish each term, placing it with the correct art form: dance, drama, music, poetry, and visual art.
11. Define the terminology used in more than one art discipline and develop criteria to determine the discipline to which the term may be assigned.

Comprehension

The *Taxonomy* states that "comprehension represents the lowest level of understanding. It refers to a type of understanding or apprehension such that the individual knows what is being communicated and can make use of the material or idea being communicated without necessarily relating it to other material or seeing its fullest implications" (page 204).

Appropriate Verbs

Verbs that may elicit appropriate pupil responses at the comprehension level include:

Change	Interpret	Rearrange
Concert	Locate	Restate
Demonstrate	Match	Rewrite
Explain	Name (label)	Transform
Express	Paraphrase	Translate
Illustrate		

Sample Questions

1. What can you say about the color green?
2. What do you hear when a bird first lands?
3. Which comes first, the lyrics (words) or the score (music)?

Sample Activities

1. Translate a musical composition, such as a simple folk song, to paper by melodic phrases, using the letters of the alphabet (e.g., ABAC) for repetition patterns.
2. Translate an abstract painting into a statement and relate the statement and the style of the painting to the period of history in which the artist lived.
3. Translate a newspaper article into a tall tale, using the same literary style as that found in the tall tale about Paul Bunyan.
4. Translate an editorial into a political cartoon, using the specific theories of a specific political cartoonist, such as Fenninger or Conrad. (Related ideas may be found in the *Taxonomy*, pages 101 and 104—5.)
5. Interpret composers' thoughts regarding a selected composition, such as Stravinsky's thoughts related to his "Rites of Spring" or Gershwin's thoughts related to the "Rhapsody in Blue." The four-step pattern suggested is to (1) listen to the composition; (2) read about the composer and his or her composition; (3) listen to the composition again, internalizing the first two steps; and (4) write the interpretation.
6. Interpret a series of photographs as a political speech; a newspaper story; a fairy tale; a skit; a tape recording; a radio show (such as "You Are There"); a dance form; a television program.
7. Interpret a selected comic strip as to causal relationshps between characters. (See the *Taxonomy*, page 116, for a related idea.)

Application

Application, states the *Taxonomy*, is "the use of abstractions in particular and concrete situations. The abstractions may be in the form of general ideas [as well as] . . . technical principles, ideas, and theories which must be remembered and applied" (page 205).

Appropriate Verbs

Verbs that may elicit appropriate pupil responses at the application level include:

Apply	Generalize	Restructure
Change	Illustrate	Sketch
Choose	Modify	Solve
Classify or order	Organize	Transfer
Discover	Paint	Use
Dramatize	Produce	

Sample Questions

1. To what scale (i.e., major, minor, pentatonic) does this music belong? Replace the word *this* with a song title such as "This Land Is Your Land," by Woody Guthrie, which uses a major scale; or "The Ghost of Tom" (*Sixth Grade Exploring Music*, California State Series, 1969, which uses a minor scale). *Note:* References will have to be changed as replacements or revisions are made.
2. How can you use a copy of "Pinkie," by Sir Thomas Lawrence, in a collage?
3. How might you show perspective, reverse perspective, or primitive in an illustration.?
4. What four different ways can you suggest and demonstrate to move to music?

Sample Activities

1. Use the same number and kinds of joints as found in the human body (ball and socket, hinge, and so on) to develop and sketch a

melodic pattern; a poem; a functioning sculpture (with moving parts); a dance concept.

2. Change a drama from tragedy to comedy by reassigning the roles (not just the names) of the characters. Example: The hero is unattractive physically and is a mean person.
3. Use an art form to illustrate the rug designs of American Navajo Indian rug makers in comparison with Persian rug makers of the eighteenth century.
4. Establish classifications, such as blues, jazz, chamber, rock, and so on, and then listen to 15 selections of music (fewer for younger children), placing them into the predetermined classifications.
5. Take a memorized nineteenth century poem and restructure it into a twentieth century "conversation poem" (e.g., "The Sugar-Plum Tree," by Eugene Field, or "Color," by Christina G. Rossetti).

Analysis

Analysis is defined by the *Taxonomy* as "the breakdown of communication into its constituent elements or parts such that the relative hierarchy of ideas is made clear and/or the relations between the ideas expressed are made explicit and their organization recognized" (page 205).

Appropriate Verbs

Verbs that may elicit appropriate pupil responses at the analysis level include:

Add	Describe	Perceive
Analyze	Diagram	Point out
Categorize	Differentiate	Select
Classify	Discriminate	Separate
Compare	Distinguish	Subdivide
Connect	Divide	Subtract
Deduce	Infer	Survey

Sample Questions

1. What are the basic or unique characteristics of a folk song? (Refer to a California basic music series.)
2. How is pantomime related to dance?
3. Where have you heard "he's got rhythm" used in a similar way (i.e., in music and dance)? In a different way (i.e., in biorhythm and music)?

Sample Activities

1. *Grades one through three:*
   a. Analyze a contemporary song, such as Don McLean's "American Pie," which expresses its lyrical message through symbolism. Recordings of opera, light opera, and musical comedy, along with a copy of the score projected on a wall for pupils to follow, are valid means for the development of analytical skills. Pupils may begin by relating the text to the contours of the melodic line, rhythmic patterns, or unusual harmonies. By the development of appropriate discussion questions, the various types of thinking processes (creative, critical, productive, and so on) can be identified and enhanced.
   b. Compare two current popular composers and their songs, including the lyrics, the musical setting, and the style of vocal accompaniment.
   c. Analyze the artistic quality in contemporary works of art.
   d. Read a science fiction or mystery story that is lacking its culmination. Use a form of sensory communication to predict the conclusion in terms of the immediate inference made from explicit statements in the text. (Predictions may be easier or more accurate if the student has already read and analyzed other works by the same author.)
   e. Compare two paintings of the same type of scene, such as a beach or picnic grounds, for like and unlike items to give conclusions or state implications based on the data in the picture.
   f. Follow a simplification of these processes, focusing on "For the Beauty of the Earth," a familiar hymn by Kocher which uses the poem with music. (See *Exploring Music 3,* California State Series, page 4.)

2. *Grades four through six:*
   a. Analyze "Hiawatha's Wedding Feast," by Samuel Taylor Coleridge, a poem based on "Hiawatha," by Henry Wadsworth Longfellow. Analysis and critical thinking might be appropriate here. Pupils might study the process by which a poem is developed and music based on the poem is created.

Note: Many public libraries have collections of records that may be checked out in the same manner in which books are checked out. If these procedures are followed, one should develop an awareness of the creative thinking of the artists.

b. Read and analyze for understanding, as a class or group, the poem "Hiawatha":
   1. Recognize unstated assumptions.
   2. Distinguish facts from hypothesis.
   3. Recognize form and pattern in literary or artistic works as a means of understanding their meaning.

c. Use an overhead or opaque projector or individual copies. Follow the lyrics while listening to "Hiawatha's Wedding Feast." Two means of communication are thus combined.

d. Assign a technique or theory as to how the composer used the poem and music to create a musical communication. Identify passages in which the music gives emphasis to the words and be aware of how the composer and conductor achieved this emphasis.

Synthesis

Synthesis, states the *Taxonomy,* is "the putting together of elements and parts so as to form a whole. This involves the process of working with pieces, parts, elements, etc., and arranging and combining them in such a way as to constitute a pattern or structure not clearly there before" (page 206).

Appropriate Verbs

Verbs that may elicit appropriate pupil responses at the synthesis level include:

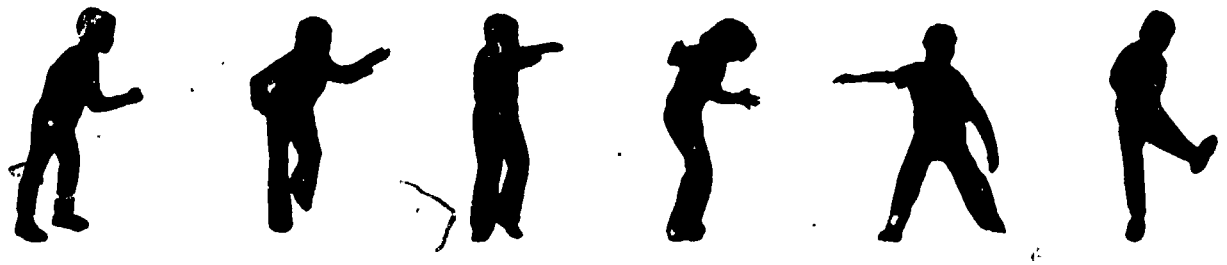
Combine	Invent	Redesign
Compose	Manipulate	Revise
Construct	Modify	Role-play
Create	Organize	Substitute
Design	Originate	Symbolize
Develop	Plan	Translate
Formulate	Produce	Write

Sample Questions

1. What might be added to or combined with mime to make a new art form?
2. What are some different ways to promote the sale of food (e.g., pictures of a market, a collage of items found in a market, television commercials, radio singing commercials, and so on)?
3. How might you design or use a body shape in a new way to create a new dance motion? (Refer to the section on creative movement and dance in Chapter 2.)

Sample Activities

1. Produce a rebus (a picture for a word or part of a word) for the lyrics of a song while listening or following the listening experience. (A song may be found in the California State Series.)
2. Develop a list of personal traits, aptitudes, and experience in school and away from school (likes and dislikes and so on).
3. Analyze the careers of artists in various disciplines. When a match occurs in the previous list, place the artist's name and art form next to the category and item on the list. (This individualized activity will cover a time span; but after a predetermined length of time, have pupils develop an organization of similarities in the artist and pupil lists.)
4. Develop a storyboard to tell of a personal, group, or class experience. (The processes of translating, substituting, redesigning, rearranging, combining, and symbolizing may all be involved in this learning experience.)
5. Present a hypothesis for a new television show. (The idea may be developed by an individual pupil, a group, the class, or the teacher; or the idea may be found elsewhere.) Have students analyze and develop a plan for testing the hypotheses, including identification of factors involved, data collection and processing, deductions based on data, and deductive evaluation to predict the validity or nonvalidity of the original hypotheses. (Sample hypothesis: The students in



3—79563

_____ School are desirous of having a young people's television series on pollution or folk music or dance, melodrama, and so on.)

Evaluation

The *Taxonomy* defines evaluation as "judgments about the value of material and methods for given purposes. Quantitative and qualitative judgments about the extent to which material and methods satisfy criteria. Use of a standard of appraisal. The criteria may be those determined by the student or those which are given to him" (page 207). The judgments may be in terms of internal evidence or external criteria.

Appropriate Verbs

Verbs that may elicit appropriate pupil responses at the evaluation level include:

Appraise	Evaluate	Recommend
Compare	Judge	Relate
Consider	Justify	Summarize
Criticize	Prove	Support
Critique	Predict	Weigh
Decide	Rate	

Sample Questions

1. How might you compare Mozart's *Requiem Mass* and Brahms's German *Requiem* (in text, instrumentation, form, musical style, and so on)?
2. How might you use a telephone number as a structure for a poem? (Refer to the section on poetry in Chapter 2.)
3. How might you change Shakespeare's *The Taming of the Shrew* to make it a contemporary comedy? (Note that a change has already been made in Cole Porter's *Kiss Me, Kate.*)

Sample Activities

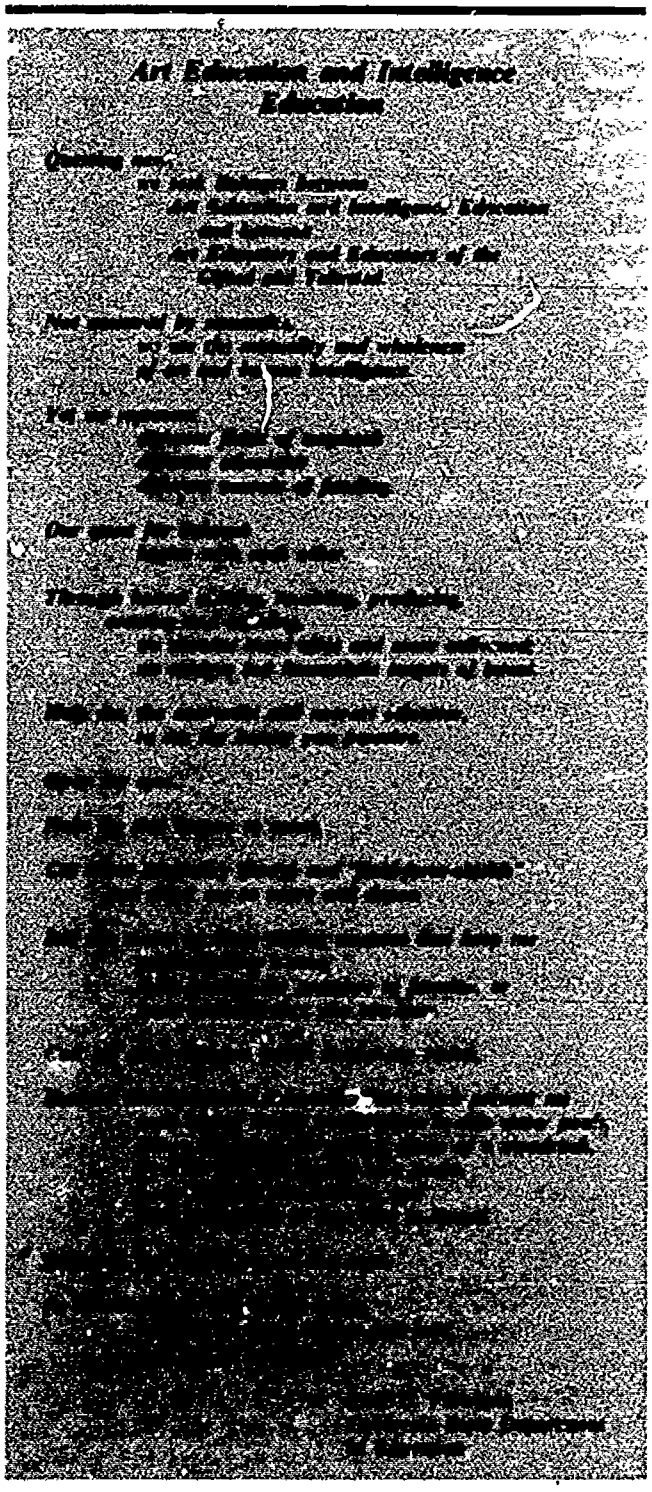
1. Use established criteria to assess a collection of reproductions of paintings to determine to which school they belong, such as abstractionism, expressionism, action painting, applied art, art nouveau, and so on.
2. Defend verbally in debate an evaluation of a work of art, such as the Mona Lisa by Leonardo da Vinci; and indicate the logical fallacies that have been made concerning the artist in regard to this painting
3. Use a method of communication (verbal, written, and so on) to defend action painting, such as works by Jackson Pollock, as fine art. This is a good opportunity to compare major theories, generalizations, and facts about contemporary art.
4. Determine criteria developed by pupils or those criteria that are valid and available to make:
   a. Judgments about the value of material and methods for given purposes
   b. Quantitative and qualitative judgments about the extent to which materials and methods satisfy criteria
5. Evaluate two recorded interpretations of an American folk song based on criteria relating authenticity of accent, phrasing, dynamics, and accompaniment to ethnic characteristics.

"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."

Kathryn Bloom, JDR III Fund, New York City

---

2. Sample Lesson Plans



The sample lesson plans contained in Chapter 2 have been correlated with the *Taxonomy of Educational Objectives* and were developed by consultants in particular disciplines. Because each aspect of the arts is unique in structure and organization, the lesson plan format serves only as a model, not as an absolute. Some variations occur, as the material dictates, in accordance with the intent to structure differentiated learning experiences for the gifted or talented.

Unless otherwise noted, the lessons are adaptable for use by all children in grades one through six by the simple alteration of the level of complexity of the materials used. The teacher should make sure that the materials are kept above the conceptualization level of a regular student in the same grade. If the teacher fails to do so, the lesson becomes invalid as a learning experience for a gifted or talented pupil.

The basic format design allows the lessons to be used with either a regular class for gifted and talented pupils or with a cluster class, the extended activities being used exclusively for additional involvement with the gifted or talented pupil.

Fundable programs in art and music for the gifted and talented have as program components (1) theoretical; (2) analytical; (3) comparative; (4) historical; and (5) composition. In the development of additional lessons in the arts, it is wise to keep the five components in mind. All of the sample lessons relate to at least one of the components. Although not so designated, the components are readily identifiable.

An explanation of some of the terms used in the sample lessons may be helpful:

1. *Process* denotes the evolution of learning experiences; that is, the educational process in relation to the specific lesson.
2. *Entry behavior* refers to that which the student must have understood before effective participation in the lesson can be accomplished.
3. *Evaluation,* the determination of what was and what is in a before and after spectrum, has been intentionally left out of most of the samples. Teachers are presumed to be competent to design their own evaluation methodology as related to the lessons presented. Some suggestions are made in an evaluation segment contained elsewhere in this publication.

Sample Lessons in Creative Movement and Dance

Creative movement and dance can be effective in stimulating, developing, and extending areas of learning within the classroom. The elements of movement are the elements of the physical universe: time, space, energy, and mass (shape). The body is the instrument used to explore these concepts. The body is directed by each person through his or her mind and feelings. To explore ideas through dance and movement, a person must focus and direct all aspects of himself or herself toward the problem or idea.

Creative dance allows each individual to extend his or her awareness, skills, and abilities to solve problems creatively. Pupils should be provided constantly with challenges instead of being given answers. Process is the most important part of dance. The end result is exciting, but it should evolve from the refinement and selection of motions, floor patterns, and shapes discovered and expanded in the process.

Expectancies that can serve as guides by which teachers of the gifted and talented can extend challenges to their pupils are the following:

1. Kindergarten and grades one through three
   a. Understanding of the basic elements of various movements
   b. Knowledge of the body and its parts; knowledge of the functions of the body and the parts of the body
   c. Awareness of the relationship of the body to the surrounding space
   d. Knowledge of the body as an instrument of communication
   e. Awareness of the body as an instrument to develop feelings of worth and success
2. Grades four through six
   a. Knowledge of a greater variety of movements and dance
   b. Extension of the expectancies for kindergarten and grades one through three
   c. Ability to contribute to a group idea and to combine the ideas of several individuals to build an expanded whole
   d. Ability to express feelings and ideas through dance and to put them into one's own form with a beginning, development, and conclusion

Shape: Knowledge and Comprehension

Process: Recognition of the body and bodily movement to create motion and shape.

Specific objective: Given a variety of ideas on shape and line, the learner will identify and illustrate the ideas with his or her body.

Concept: The body is a three-dimensional instrument that can create, duplicate, and extend shape and line ideas. The teacher should strive toward concentration and control as being key in the success of these specific objectives. An awareness of balance and energy (kinetic when moving into a shape and potential when holding a shape) is necessary for success. The control must come from within each student.

Entry behavior: The pupil must understand the concepts of straight lines, curved lines, diagonal lines, shapes, angles, levels (low, high, and so on), and energy as they relate to dance.

Materials: A drum (optional) or tambourine (any percussion instrument that can be used as a signal for change).

Procedure: This activity can be done in a circle, in small groups, with a few at a time going into the space, or with everyone working individually in a scattered position. Suggested directions to be given to pupils include the following:

1. Put a straight line into some part of your body.
2. Shape your arms into a curved line.
3. Create a diagonal line in your body. Try a new idea at a new level, moving your body up and down.
4. Move your body into the widest possible shape.
5. Make a design with sharp angles. Move three times, with emphasis, into different angular shapes.
6. Form a round shape at a low level. Use a turning motion to form a round shape at a high level with a partner.

Note: Words can be used to act as stimuli in this type of problem and to reinforce vocabulary development. Examples of such words would be *jagged, flat, bumpy, pointed, expanded, contracted.*

Problems with partners or small groups may be dealt with by directing pupils as follows:

1. Count off into pairs—number 1 and number 2.
2. Number 1 moves into the space and designs any type of shape wished, but number 1 must be at a level different from the people nearby. The shape should have potential energy while it is held.
3. Number 3 moves out and finds a shape for duplication. The shape may be duplicated from the front, side, or back. However, once someone has selected a particular shape, no one else may duplicate it.
4. Number 1 exits and stands back to observe the shape and how closely number 2 has duplicated it.
5. Continue the problem in this manner, changing the designers and duplicators.

Extension: One person may be the leader for the group and create shapes that must be quickly duplicated. The leader may take four counts to form a shape, and the group takes four counts to copy; or the leader may change the timing in forming the shapes (e.g., some formed very slowly, some sharply and quickly).

Evaluation: Questions that the teacher should consider are the following:

1. Do the pupils have good inner control in balance?
2. Are they willing to experiment and extend their knowledge through the use of their bodies?
3. Can the potential energy (active stillness) be observed in the held shapes?

Shape: Application and Analysis

Process: Selection and demonstration of a sequence.

Specific objective: The pupil will apply knowledge of shapes by creating a short sequence of ideas through motion.

Entry behavior: A knowledge and understanding of shapes, sequences, and ideas through motion on the part of the pupils.

Materials: Percussion instrument, record player, rhythm record, or any instrument for aural tempo projection.

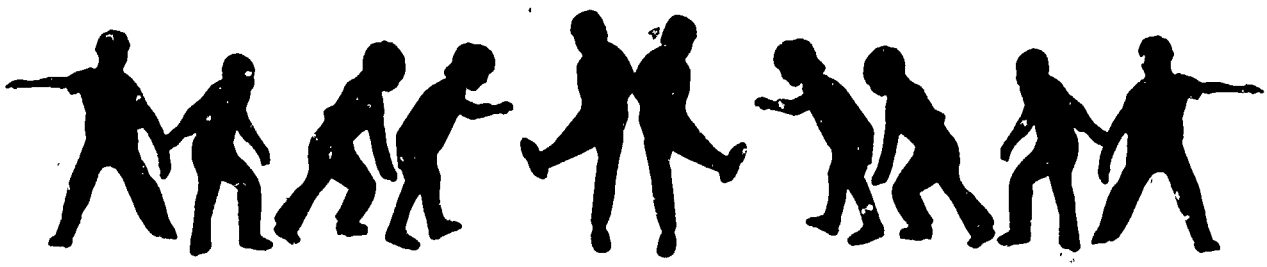
Procedure. Each pupil should create three shape ideas at three different levels and facing three different walls of the room. Decide the sequence in which the levels will occur (e.g., low, high, medium). The next part of the procedure is as follows:

1. After a decision is made, the pupil will choose which wall to face first, second, and third. The first shape will relate to the first wall.
2. Pupils should practice their shape sequences until known quite well. Allow four counts for the pupils to discover the rhythm and motion that will take them from shape 1 to shape 2 to shape 3.
3. Half the class will watch while the other half will demonstrate a shape problem.
4. A recording may be used at this point, and the sequences may be repeated in slow motion several times as pupils move from one shape to the next.

Extension: Space concepts may be extended so that the pupils design their shapes in a different part of the room. Pupils must determine the way they will move from one spot to the next:

1. Form shape number 1.
2. Use a specific way of moving through space to the spot where shape number 2 will be formed.
3. Form shape number 2.
4. Use another way of moving to the spot where shape number 3 will be formed.
5. Form shape number 3.
6. Use another way of moving to the spot where shape number 1 was formed and will be repeated.

Note: The class may move as a whole, or each person may move through his or her sequence and timing. Sounds or recording may be added. It might also be decided that each locomotor design must be at a different level. In addition, pupils may pair off and teach their sequences to each other, combining their individual segments into a larger whole.



Evaluation: Pupils should evaluate the positive points of the group they observe, then give suggestions for additions or subtractions to the rhythm or shapes and spaces utilized. Evaluative criteria might include the variety of movements and shapes; the ability to hold position; the accuracy used in following the design; and analysis of evaluation itself.

Shape: Synthesis and Evaluation

Process: Redesign and rearrangement.

Specific objective: Given a design problem, the pupil will be able to translate an idea into a sculpture, using several persons as the individual parts forming the whole and using shape and motion concepts.

Entry behavior: An understanding of body joints, mass, levels, parts forming a whole, energy and control, shapes, and elements of good design.

Procedure: The teacher may:

1. Have several pupils form individual shapes, facing in different directions and working at different levels.
2. Select other pupils to redesign the sculptures by moving isolated parts at the joints. (*Note:* To help prevent injuries, you should review the joint areas and explain how each joint moves.) It might help to think of the persons in the held shapes as the *sculpture* and the persons who are redesigning the shapes as the *sculptors.* The pupils can also progress to the point where they can help the persons in shapes change level by being responsible for their weight as well. The persons being moved must cooperate in the change but must also maintain total concentration and focus throughout the exercise.
3. Make several changes of the persons being moved and the changers. Each shape changer should make one or two changes on one sculpture and then go onto the next so that variety and interest are maintained.
4. Select several pupils to create individual shapes and have a director tell how the shapes are to be combined. Some pupils can help by moving the shapes, or they can cooperate by placing the shapes as requested by the director. The rest of the group should decide which combinations work best. This procedure should be tried several times, with different persons being the shapes and the directors. The procedure can also work well in small groups.
5. *Shape group problem.* Divide into groups of four or five. The groups will number off within their groups so they have an order. One at a time, they will run or skip to a designated spot and form a design, each adding a piece at a different level. For example:
   a. Number 1 runs and forms a shape slowly.
   b. Number 2 looks at the design briefly and then moves to it and adds his or her body as a piece, with a connection to or in the spaces of the first.
   c. Number 3 repeats the action, adding a third part to the design.
   d. Number 4 repeats the action and adds the last part.
   e. Then all four dissolve out of the design in slow motion.
6. Have the groups watching, as well as the group demonstrators, evaluate the success of the design in terms of balance of mass, levels, ability to see the parts forming the whole, and demonstrated quality (focus and energy and control).

Extension: Pupils may:

1. Take prints or photos of different art designs. Select one and translate the lines into body shape or motion. This activity may be done individually or in small groups. The art designs selected must be duplicated accurately.
2. Repeat the idea with three-dimensional sculpture (either subtracted or added to sculpture). Why do some ideas work well and others do not? What are the elements of good design? Can these ideas relate to more than one art form?
3. Draw a design and interpret it as a dance design, using floor pattern and body sculpture.

Evaluation: The teacher should:

1. Have the pupils evaluate what they have accomplished with their knowledge about shape. They can suggest other ways to put it into the creative problem-solving process.
2. Ask the pupils where they should go from this point with an understanding of design and shape in dance.
3. Have the pupils make judgments about aesthetic or technical aspects of design and motion after a film on dance has been shown.
4. Have the pupils make 35mm abstract slides. The students can project the slides over the designs to add the magic of lights.

Space: Knowledge and Comprehension

Process: Development of skills for manipulating dance elements.

Specific objective: Each pupil will identify a wide variety of motion ideas and demonstrate ways to

extend or vary them through the manipulation of the elements of dance (time, space, energy, shape).

Entry behavior: A knowledge of basic locomotor movements and rhythm and an ability to record movement on paper.

Materials: Paper and pencil.

Procedure: Pupils should attempt to discover five or ten different ways to progress through space; think of different body parts leading, different levels, different parts of the body touching the floor, different uses of energy, different directions in which the body can move; and find ways to vary and change the basic locomotor movements already known. For example, the teacher might direct the pupils as follows:

1. Jump. Give it a different rhythm. Combine it with a turn. Make it go very low to the ground. Take it sideways. Make the jumps long. Make them very small and short.
2. Record on a sheet of paper a sequence that you like. Repeat this process until you have five or ten very different ways to travel through space.
3. Connect them in the order you wrote them and demonstrate them to the rest of the group.

Extension: Pupils should attempt to discover five to ten ways to progress through space with a partner. Ways discovered should be those in which two bodies are necessary to make the action work.

Evaluation: The groups will observe each other's exploration ideas and give positive reinforcement of the strong ideas and suggestions for modifying the other ideas.

Space: Application and Analysis

Process: Selection of known wholes to restructure into a new sequence.

Specific objective: Each pupil will create a dance sequence based on material developed by the pupil.

Entry behavior: An understanding of movement progressions and their repertoire; a grasp of the concept of sequence and connection.

Materials: Paper and pencil.

Procedure: Pupils should:

1. Select several movement progression ideas from the list developed in the previous lesson. Think about how they could best be connected into a phrase. For example, pupils should select five ideas, arrange them into a sequence, test the sequence, and make changes if needed or desired.
2. Rehearse the sequence several times until it is memorized and can be demonstrated, using high energy and concentration.
3. Share with the group the studies on special progressions.

Extension: Pupils will attempt to add sounds or music to their sequences. The audience should move to a different place and observe the sequences from a different point of view.

Evaluation: The group should give only positive suggestions to the dancer. Group members should think of ways that the sequence can be developed or enhanced. Each person should return to his or her sequence to make the changes agreed upon.

Space: Synthesis and Evaluation

Process: Combination of elements into new wholes and judgment of the outcome.

Specific objective: Each pupil will combine thoughts with another pupil and redesign the thoughts of the individual to create a new study involving the two persons.

Entry behavior: Complete understanding of the previous two lessons.

Materials: Pencil and paper.

Procedure: Pupils will select partners for the purpose of sharing their material. The number of parts in the combined study will depend on the ability to remember sequences. The procedure should continue as follows:

1. Partners will select two or three of their progressions to teach to each other. They will then sequence them into a new order, with a beginning, middle, and end. Both will learn the new design and will dance it together. They may demonstrate the design alone or in a group, using a variety of forms (ABA, question and answer, and so on).
2. When the studies are learned and practiced by each set of partners, they will be shared with the rest of the group. The group will judge the presented sequencing for the aesthetic and technical aspects of design and motion. The presenting group will justify its presentation.

Extension: Draw the floor pattern or map of where each movement will go into space. Label the map directions. Take the studies into a new environment and repeat them (e.g., in a grassy area or on a stage).

Evaluation: The teacher may:

1. Have the pupils give positive comments about what worked in the studies and what suggestions the pupils might have for additions or subtractions.
2. Rework the studies as needed and reshow.

Time: Knowledge and Comprehension

Process: Identification of the difference between knowledge and comprehension.

Time simply exists for the dancer to move through.

Specific objective: The pupil will be able to illustrate, by the use of his or her body, differences in which time can be worked with dance.

Entry behavior: A recognition of time and rhythm, both external and internal.

Materials: A drum or other percussion instrument.

Procedure: Time simply exists for the dancer to move through. Sometimes the dancer works from external rhythms, which are outside forces; and sometimes the dancer works from internal rhythms, which are based on breath, heartbeat, feelings, or idea. The teacher should:

1. Create a specific, evenly divided rhythm on the drum. The pupils will find the rhythm and walk on the beat. This procedure should be followed until all demonstrate that they can internalize the rhythm.
2. Ask the pupils then to move faster than the felt beat. They should do so in their own timing (fast and slow are relative to each individual). The drum is not used during this action.
3. Beat the specific rhythm used in number 1. The class will move to the rhythm.
4. Ask the pupils to move much more slowly (but evenly) than they felt the beat indicated.
5. Return to beating the original beat and ask the pupils to step on *every other beat.* They should be aware of the pulse but should sense how the half time feels different.
6. Repeat the preceding entry but this time have the pupils use *two steps* to every beat, feeling a double-time rhythm.
7. Beat the regular beat. The pupils will have a choice (usually just two choices at first) of on the beat, on every other beat, or double time. They will walk through space working with these three ideas to create different rhythmic patterns.
8. Ask half the class to observe while the other half does the problem; then the roles should be reversed.
9. Repeat the idea, this time without the drum. Have the pupils move on their own double time, half-time and regular time, having them alternate to create their own sense of rhythm.
10. Have the pupils combine the ideas of moving quickly, stopping, and holding still in time and slow-motion turns. Create a small-group improvisations, using only these three ideas. Each pupil should work with his or her own timing and sequence.

Extension: The pupils should repeat the process described previously, using other body parts (e.g., the arms and the head) rather than the feet.

Evaluation: The pupils should discuss the difference between working with an external rhythm, such as that produced by the drum, and feeling the rhythm from inside themselves. Which is easier? Which feels more comfortable? Were they successful at both tasks?

Time: Application and Analysis

Process: Ability to manipulate time.

Specific objective: The pupil will change the timing of an everyday action in a large variety of ways.

Entry behavior: An awareness of body rhythm in relation to body functioning (e.g., breathing).

Procedure: Pupils should breathe deeply and evenly, being aware of their own breath. They should allow the body to move naturally up and down with the rhythm of their breath. In addition, they should try moving their arms upward as long as the intake lasts and slowly downward as long as the exhale lasts. The teacher should:

1. Ask the pupils to find two or three motions that can correspond with their breath. For example, pupils may move forward and backward in space; lift a knee up and place it down; slowly turn right and then back to the other direction. The focus should be on letting the body be an extension of the breath.
2. Ask the pupils to show two or three ideas of motion and breath, doing each motion twice before going on to the next. Half the group should watch while the other half moves. Then reverse the procedure.
3. Explore a few everyday chores as a group. Each person should think of the action and demonstrate it in his or her own way. Ask the group to change the timing of the motion, making it very large and slow or small and fast. Ask the group to give the action a rhythm of its own, which then can be repeated several times to develop a pattern.

4. Take time to see how people handled the problem in different ways.
5. Have the pupils individually, as partners or in small groups, select their own choice of chores or other category of everyday activities. They are to explore the actions involved and change the timing in a variety of ways. The timing will also affect the size of the motion. The motions should be exaggerated in size and energy.
6. Have several pupils demonstrate their ideas at once while the other pupils watch. The simpler the motion, the more clearly can the time changes be observed.

Extension: The pupils can refine their ideas and turn them into a more developed study, using the other elements of dance with more awareness. They can design their study with an entrance, middle section, and exit. They can score (map) their floor pattern, and include level changes and energy changes.

Evaluation: The pupils can also observe and evaluate whether they could see the time changes involved in everyday activities. How could the pupils make the changes more obvious?

Time: Synthesis and Evaluation

Process: Confidence in using time.

Specific objective: The pupil will be able to respond to his or her own sense of timing and that of others.

Entry behavior: An understanding of the concept of rhythm patterns, accent and tempo, and improvisation.

Materials: Instrument to create rhythmic sounds.

Procedure: The teacher should:

1. Have pupils use numbers or letters as a base for creating rhythm patterns and variation in accent and tempo. The sound will motivate the motion to correspond to the same pattern and tempo.
2. Divide the class, with about eight students to a group. Each member of the group will have eight numbers to use in an improvisation. When the pupils have gone through their eight numbers, they must freeze in the shape they have at the end of their last motion.
   a. The eight students are in a scattered position in space. Whenever they wish to move, they must use their numbers (in order) by reciting the numbers in any tempo or rhythmic pattern they wish. They may hold for as long as they like in between each number or respond to others as they say their numbers. They may travel through space or do a movement in place. For example, one person's solution would be as follows:

      One! (said very sharply)
      Two, two, two, two
      Threeeeeeeeeeeeeeeeeeeeeee (said long and with the voice going down and up)
      Four (pause); four (pause); repeat
      Five, five, five (pause); repeat; five, six, seven, eight (said in rapid succession)

   b. The motion grows out of the internal sound and is directed by it. When persons are not saying their numbers, they must hold the shape they are in, for they are stopped in time. The group members must hold their endings until everyone has completed his or her set of eight numbers.
3. Repeat the problem with all groups. Then let them try the problem again, seeing whether they can redesign their thinking and substitute new ways of using time in their improvisation.

Extension: The pupils should:

1. Repeat the process, using the alphabet (with a limit on the number of letters) or the letters in a person's name.
2. Repeat the process, using sounds and sound patterns.

Evaluation: Were the pupils successful in solving the problem? How can the pupils improve?

Nonverbal Communication: Knowledge and Comprehension

Process: Ability to communicate nonverbally.

Specific objective: The pupil will be able to focus attention on objects and people outside himself or herself and increase the ability to relate to the objects and people.

Entry behavior: Ability to follow directions; an understanding of the concepts of motion, machine, and verbal and nonverbal communication.

Materials: Instruments or records optional for machine part. Suggested: "In Sound from Way Out" or "Short Circuits" or "Polka" from *Age of Gold.*

Procedure: The teacher should direct the attention of the pupils to the space and objects around them through a series of directions such as the following:

1. "Look at the ceiling. See the designs? Good." (An acknowledgment should always be given when the command has been fulfilled.)
2. "Focus your attention on a wall. Notice three objects that are on the wall. Good."
3. "Focus your attention on something that is round. Show the shape of the object you are looking at by putting the shape into your body. Good."
4. "Focus your attention on something that is low to the ground. Put its shape into your body. Good."
5. The teacher will direct the attention of the students toward others in the space:
   a. "Focus your attention on someone in this room. Notice the color of the hair. Good. Focus on someone else. Notice the direction he or she is facing. Good."
   b. "Now, change something about the way you are standing. Move your arms; change your level; change your spine; and so on. Good."
   c. "Now, focus your attention on someone else. Look at the shape his or her body is in. Take his or her shape and transfer it into your body, making sure that it is exact. Good. Repeat this activity several times."
   d. "Move to a new spot in the room. Good. Now stretch out toward others who are near you, but without touching them. Be aware of who is in your space in front of you, beside you, and in back of you. Good."
   e. "Reach and stretch in a new direction and reach toward another group of people. Be aware of these new people. Change your level so it is different from those around you. Good."
   f. "Run to a new spot in the room. Freeze. Very slowly, stretch toward someone near you and connect to his or her body. (This activity will form clusters of people around the room.) Good." (Repeat this instruction a few times.)
   g. "Create a people machine." (One person will begin a simple motion; then, one at a time, the others will add a motion that relates to the motion and rhythm of the first person. Repeat until everyone, usually three or four persons, has had a chance to initiate the first action and rhythm. Have the groups share their favorite machine.)

Extension: The group may work together to design a particular type of creative machine (e.g., a sunshine machine or a wind machine). Group members are to emphasize how the motions and rhythms of each person are important to the whole. All the rhythms and motions must be coordinated in some way and should be shared with others.

Evaluation: The pupils should discuss the difference between focusing and not focusing their attention. What does it do to their feelings? Energy? Concentration? Intention? The pupils should discuss the idea of making machines and the relation to communication. What made certain machines successful? How might the pupils solve problems in the machines that didn't work as well as expected?

Nonverbal Communication: Application and Analysis

Process: Relating to others.

Specific objective: The pupil will place his or her attention on communicating with others in a variety of nonverbal ways.

Entry behavior: An understanding of the concept of nonverbal communication.

Procedure: The class should form a circle. The purpose is to increase ability to communicate nonverbally by giving direction and intensity to energy. Students must be able to send communication, receive communication, and acknowledge that they have received it by responding in some way. This exercise is done without any sound or speech *except* for directions given by the teacher. Silence is a key factor in the success of this nonverbal communication. Pupils should:

1. Look around the circle until each person can make eye contact with another. When someone's attention has been caught, both persons should perform a predetermined action as a signal that they have made eye contact, such as slapping the thighs. Then, both run and change places.

Because several sets of pupils might be changing places at one time, everyone must try to move without bumping into anyone. This activity is continued until the group comes to an ending point naturally. If there is any talking, the activity should be stopped and restarted to increase control and concentration.

2. Repeat the eye contact and decide on a new action, such as slapping the heel of one foot. Both pupils will run to the middle and grab each other's wrists and turn, counterbalancing each other's weight. Partners are responsible for the safety of one another; therefore, they should let go only when they feel that they are being supported and will not fall. (*Note:* There should be no more than three turning groups in the center at any time. Some partners may have to wait.)
3. Repeat the eye contact identification and snap the fingers for the acknowledgment. Each partner runs toward the other and freezes while focusing on the other. Then each does three big jumps (convention style) near the other and runs to the partner's place.
4. Repeat eye contact and select a new way to identify each other. Move toward each other in very slow motion, eyes continually focused on each other. When partners meet, they should turn slowly and move backwards to the partner's spot. (When moving backwards, partners must move slowly so as not to bump and must sense where they are without looking behind.) As many as want to may move simultaneously. The class should be encouraged to exchange with as many different persons as possible.
5. Repeat eye contact. Acknowledge. Partners run to the middle fast, then freeze and roll or run away in slow motion to the partner's spot.
6. Repeat eye contact. Acknowledge. Within the set of partners, each person moves to the center of the circle in his or her own way. When the partners meet, one initiates the conversation with a motion, then waits for the other to respond in motion. This activity moves back and forth between the two, with the motions expressing their ideas and feelings. They will come to a natural conclusion and each choose a way to exit. On the exit they may go together or in separate directions.

Extension: The teacher should divide the class into partners to work out a dance or movement idea to show *meeting, greeting,* and *parting.* Motions are to be exaggerated to show the idea rather than keep it literal. Think of other ideas that could be communicated with partners through motion.

Evaluation: The teacher should ask the group members whether they felt successful in communicating nonverbally. What senses were they using to communicate ideas and thoughts to one another?

Nonverbal Communication: Synthesis and Evaluation

Process: Ability to translate one's thoughts into the language of shape and motion, using the body as an instrument of expression and nonverbal communication.

Specific objective: The pupil will be able to combine knowledge of the elements of dance (time, space, energy, and shape) and symbolize them to another through the body.

Entry behavior: An understanding of the method of using the body in nonverbal communication and the concept of symbolizing; ability to respond in a positive manner to directions; and an awareness of space.

Materials: Records of your choice (see selected references); drum or percussion instruments.

Procedure: Individual students should be asked to volunteer as leaders to create motion and shapes that the group must duplicate. (One of the most important functions of communication is to duplicate an idea and demonstrate it. The leader creates the motion, and the group mirrors the leader. The leader should be careful not to turn his or her back on the group.) The teacher should:

1. Try this idea with four different leaders in four different parts of the room—but only after the group members have demonstrated that they can follow the leader. With four different leaders the group turns to face a new leader on signal (e.g., a different number of drumbeats to signify each leader).
2. Divide the group into partners. Ask the group members to decide who will be the first leader and who will be the second leader. The first leader will initiate motion, starting from a seated position. The partner will mirror the motion. It is important that the motion be kept very simple. Movement should be slow at first, and then a quick change may be made to a shape that is held; or a movement may be repeated. A record may be used to add stimulation and to motivate a specific quality. Switch leaders. Focus and eye contact should be stressed.
3. Divide the class in half and observe and evaluate the strong and effective things that work. Decide on ways to make the partner work more effectively.
4. Combine the pupils into groups of four. Each group numbers off from one to four. Number one is the first leader, and so on. The group collects

as a flock or open cluster behind the leader. The leader does repetitious motions that either travel through space or are done in one spot. The group must duplicate and follow the motions so that the group moves as a unit. This time the leader has his or her back to the group, and the group shadows the leader from behind. The leader thinks of all the basic motions he or she knows, remembering to focus on only one part of the body and move that part in isolation, change levels, alternate from fast to slow, and so on.

5. See that each person in all groups should have a chance to lead and follow (or initiate and receive). Several groups can move at once depending upon their awareness of space, skill, and the size of the space.

Extension. Two groups may move at the same time, but their motions must contrast with each other (e.g., one fast, one slow; one high, one low; one held in shape with one moving through space). Each leader must now also be aware of the motions of the other leader and group. (*Note:* In all of the activities, each leader should start and end with a shape.)

Evaluation: Pupils should evaluate and decide other ways of using these ideas. How can the problem be redesigned? Are there different ways in which the groups can interrelate?

Sample Lessons in Music

The *Music Framework for California Public Schools* states that "the general purpose of music education is to develop aesthetic sensitivity to music in children; that is, to heighten the quality and impact of their musical experiences."[1] The *Framework* states further that, if a program is to accomplish this purpose, it must:

1. Promote sensitivity to the expressive qualities of music.
2. Encourage musical responsiveness, involvement, and discrimination.
3. Promote understanding of the nature, meaning, and structure of music.
4. Develop skills, including aural acuity.
5. Promote awareness and understanding of music literature of various periods and of the forms, styles, and idioms that are characteristic of various national cultures, including our own.
6. Provide a sound basis of musical experience which students can use in making intelligent judgments of musical value.[2]

The *Framework* provides expectancies based upon these goals for the cognitive, psychomotor, and affective domains at three levels of student achievement. Interested teachers may obtain copies of the *Framework* from their school district or from the California State Department of Education. Goals and objectives can also be found for various grade levels in the teacher manuals for the basic music series. The teacher of gifted and talented pupils can use these objectives to develop and extend activities for the gifted and talented pupil.

Knowledge: Primary Grades

Process: Recognition and recall of information.

Content objective: On hearing a variety of simple rhythmic patterns, the pupil will demonstrate his or her ability to recognize and recall rhythmic structure by repeating the rhythmic patterns.

Concept: Rhythmic patterns are a combination of sounds of like and varied duration.

Entry behavior: The pupil has experienced the body as an instrument for rhythmic expression.

Materials: Simple rhythmic patterns (thinking of words will help).

Procedures: Pupils should:

1. Echo patterns clapped by the teacher: Can you do what *I* do?
2. Repeat, using a variety of patterns and a variety of body sound sources (e.g., snap, slap, tap).

Extended activities: The teacher should:

1. Echo two patterns. (Add more patterns when the children are ready.)

[1] *Music Framework for California Public Schools Kindergarten Through Grade Twelve* Sacramento California State Department of Education. 1971, p. 4.

[2] Ibid., pp. 4-5

2. Divide the class into two groups and pass the echo along.
3. Carry on a rhythmic conversation with a variety of rhythmic patterns.

Knowledge: Upper Grades

Process: Recognition and recall of information.

Content objective: Given information about the structure of the I and V_7 chords, the pupil will demonstrate his or her knowledge of the structure of the chords by preparing a chordal accompaniment for a familiar song.

Concept: Chords are made by basing the chord structure on each note of the scale and adding two or more notes placed three notes apart (1-3-5).

Entry behavior: The pupil has performed song accompaniments on the autoharp.

Materials: A familiar two chord song in G Major, such as "Red River Valley" (*Exploring Music 5*, California State Series, 1971, p. 109). Resonator bells. Chord chart: I 1-3-5, V_7 5-7-4-2. (See teacher aids in any basic music series.)

Procedures: Pupils should:

1. Sing the selected song.
2. Use the chord chart as a guide to construct chords for the key of G Major and add the resonator bell accompaniment to the song. I (G chord): G-B-D and V_7 (D_7 chord): D-F#-A-C.

Extended activities: Pupils should:

1. Use the chord chart to build chords to accompany another G Major two-chord song.
2. Use the chord chart to build chords for songs in other keys. Use the chords to accompany the songs.
3. Build the chords without the chart and use them to accompany the songs.

Comprehension: Primary Grades

Process: Perception of information.

Content objective: On hearing a tape of environmental sounds, the pupil will demonstrate an awareness of the structure of sound by identifying familiar sounds.

Concept: Sound can be organized.

Entry behavior: The pupil is aware that objects have sound.

Materials: Tape of environmental sounds (resource: Silver Burdett Music Series (any grade) or a teacher-made tape).

Procedure: Pupils should listen to the tape; identify each sound, and match the sound with the picture of the object.

Extended activities: Pupils should:

1. Listen, as a group or individually, to a composition that uses environmental sounds. Can you identify the sound? (Resource: "The Typewriter," by Leroy Anderson, is available through most record outlets.)
2. Create a sound of the week learning center. (Most basic music series have background information.)
3. Have a sound scavenger hunt in the room. The teacher may ask: "Can you find a high sound? A low sound? A loud sound? A soft sound? A harsh sound? A mellow sound?"
4. Take three sounds you have found in the room or at home and use them to create a musical composition.

Comprehension: Upper Grades

Process: Perception of information.

Content objective: Given segments of a poem to be completed, the pupil will demonstrate his or her ability to perceive and illustrate variation in pitch by adding melodic contour to a selected word.

Concept: As they move upward and downward, melodies take on a shape or contour.

Entry behavior: The pupil has experienced the ascending and descending possibilities of sound.

Materials: A list of familiar objects and animals that move or make sounds with interesting contours (e.g., the worm, the bird, the donkey); a copy of a poem; a chalkboard.

Procedures: Pupils should:

1. List on the chalkboard familiar objects and animals that move or make sounds with interesting contours.
2. Think of words that describe the movement or sound of the animals or objects listed on the chalkboard.
3. Say the words, giving them melodic shape of the movement or sound they suggest.
4. Work in pairs to complete a poem by adding the name of an animal or object and a word that would suggest an action or a sound:

   If I were a_____,
   I would_____.

5. Rehearse and demonstrate the poems, giving melodic shape to the descriptive word.

Extended activities: Pupils should:

1. Say two of the poems together. How do the shapes of the words differ? Can you hear more than one shape at a time?

2. Select one of the poems and create a round by starting at different intervals. Can you hear the shape of the word each time it enters?
3. Find a poem and express it orally, giving appropriate shape to the words. How does giving shape to the words of your poem change it?
4. Listen to excerpts from *Carnival of the Animals*, by Saint-Saens. Can you hear how the composer describes the animals by giving shape to his melodies? (See *Exploring Music 2*, pp. 90—92.) Write down the name of each animal or section and describe the melodic contour or shape (e.g., moves up or down, is wiggly, and so on).

Application: Primary Grades

Process: Problem solving.

Content objective: With an assigned number of beats, the pupil will demonstrate an ability to organize beats into meters, such as 2/4, 3/4, and 6/8, by creating appropriate rhythmic routines.

Concept: Beats are organized into sets with strong and weak beats.

Entry behavior: The pupil has the skill needed to maintain a steady beat and the knowledge required to organize beats into metric structures.

Materials: Lumi sticks, which are sets of sticks made of heavy doweling (10 to 12 inches in length), or chopsticks; selected recordings from a music series, with a simple song first and then a more complicated composition.

Procedures: Pupils should:

1. Work in pairs to plan and play 20 beats in sets of two; in sets of four; in sets of five (3 + 2). Tap the floor for the accented beats and tap the sticks together or with the partner's sticks for unaccented beats.
2. Add silence on selected beats by waving the sticks in the air or tossing them gently from one partner to the other.
3. Practice until the task is mastered.
4. Listen to a selected composition. Decide on the appropriate metric rhythm and play with the recording.

Extended activities: Pupils should:

1. Create a stick routine, using a changing combination of beat sets. Add variation in hitting the sticks. Demonstrate for the class.
2. Chart the routine. Give information about the sets, beats, accents, and silent beats. Teach the routine to others in the class. (Let the children determine their own method of charting.)

Application: Upper Grades

Process: Problem solving.

Content objective: After listening to a composition, the pupil will demonstrate his or her ability to hear a melody within a complex musical texture by identifying a familiar melody used in a composition.

Concept: Composers occasionally use folk melodies in their compositions.

Entry behavior: The pupil has sung or played (or both) and has examined the melodic structure of the song "Are You Sleeping?" (Sing it as a round and with an added ostinato—a simple pattern—played on the resonator bells; e.g., ding, ding, dong.)

Materials: Recording: the third movement of Symphony number 1 by Mahler, Bowmar Records, Album number 62, *Masters in Music*.

Procedures: Pupils should:

1. Listen to the recording. The teacher should ask, "Can you find the familiar folk song in the composition?" (The song is "Are You Sleeping.")
2. Listen again so that everyone can find the melody. The teacher should ask: "Can you hear an ostinato (repeated theme in he bass)? Can you find a round?"

Extended activities: Pupils should:

1. Listen to a prepared tape recording of compositions that use folk melodies. The teacher should ask, "How many familiar melodies can you find?" (Resource: Nye and Nye, *Music in the Elementary School*, fourth edition. Englewood Cliffs, N.J.: Prentice-Hall, Inc., pp. 410—12.)
2. Find a melody to a familiar song on the resonator bells and use the melody to create a composition.

Analysis: Primary Grades

Process: Problem solving.

Content objective: The pupil will demonstrate his or her ability to divide a group of classroom rhythm instruments into clusters according to their construction and tone qualities by finding instruments belonging to the membrane (drum), wood, and metal categories of rhythm instruments.

Concept: The quality of sound is determined to some degree by the materials used in the construction of the sound source and the method of tonal production.

Entry behavior: The pupil has experienced the rhythm instruments in song accompaniments. He or she recognizes their names, sounds, and appearance.

Materials: Rhythm instruments from the membrane (drums), wood, metal categories. (See teacher aids in any basic music series.)

Procedures: The teacher should direct the pupils as follows:

1. "Look at the instruments placed randomly in the center of the group. How many instruments can you name? Close your eyes." (Instruments are sounded individually.) "How many instruments do you recognize?"
2. "Look at the instruments. Some instruments belong to the membrane (drum) family because the heads are made of skin (plastic counts, too). Can you find them? Play them? What can you say about the sound?"
3. "Discover and play the instruments that belong to the metal family. What is the same about the sound of the metal instruments and the membrane instruments? What is different (tone, pitch, length of sound, and so on)?"
4. "Discover and play the instruments that belong to the wood family. Discuss the way they look and the way they sound. Is the sound long like most of the instruments in the metal family or short like the instruments in the membrane family?"

Extended activities: The teacher should direct the pupils as follows:

1. "Play a sound game. Listen with eyes closed and see if you can identify instruments from the membrane, the wood, or the metal family."
2. "Create a composition using instruments from one category. How can you get variety into your composition?"
3. "Create a composition with instruments from each category. Was it easier to get variety in this composition?"

Analysis: Upper Grades

Process: Inquiry.

Content objective: After analyzing a collage in art and in music, the pupil will demonstrate his or her understanding of the expressive potential of design in music by creating a sound collage. (*Note:* A collage in music can be compared to a collage in art; i.e., a variety of complete entities combined simultaneously, overlapping, or in sequence to make a new entity.)

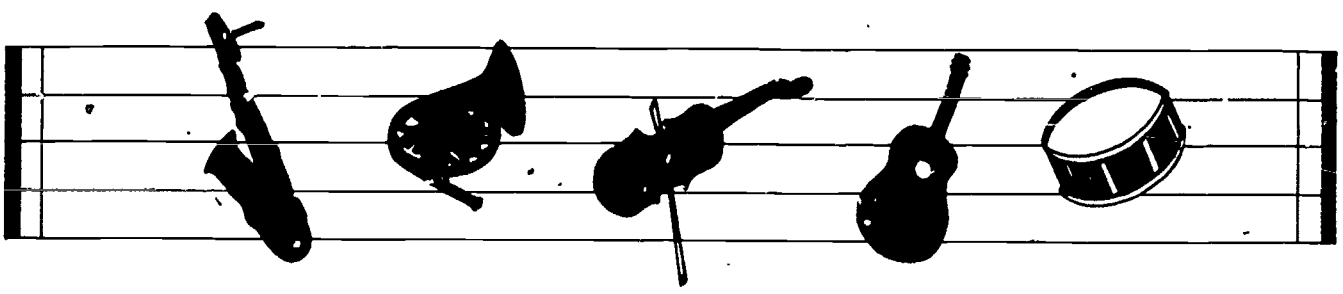
Concept: Repetition and change are important in giving shape to the expressive qualities of music.

Entry behavior: The learner has worked with traditional forms (i.e., AB, ABA, ABACADA, and so on).

Materials: A print of collage or student collage assignment (e.g., *Cherry Picture*, by Kurt Schwitters); recordings of free-form compositions sound collage (e.g., "Putnam's Camp," from *Three Places in New England*, by Ives; *Fontana Mix*, by Cage); tape recorder and two or three radios.

Procedures: The teacher should direct the pupils as follows:

1. "Look at a selected print of a collage or those produced by children in an art lesson. Can you identify a variety of shapes, colors, and textures? What gives the work a feeling of unity?"
2. "Listen to a sound collage. Can you identify a variety of shapes, tone colors, rhythms, and textures? What gives the work a feeling of unity? What ideas or feelings can best be conveyed through this musical form?"
3. "Create a sound collage made of sounds coming from two or three radios. Tape the composition.



How have you used repetition and change to give your composition both unity and variety? What feelings or ideas have you tried to tell through your collage?"

Extended activities: The teacher should direct the pupils as follows:

1. "Use other sound sources to create a collage."
2. "Create a score of your sound collage." (Let the children decide, on their own, method of notation.)

Synthesis: Primary Grades

Process: Creative thinking.

Content objective: The pupil will demonstrate his or her ability to create rhythmic responses by speaking and clapping according to a syllabification of words.

Entry behavior: The pupil has experienced activities in which words are used as sources of rhythmic patterns. The pupil has, for example, discovered the rhythmic pattern of pupil names and has clapped them.

Materials: Phrases that invite many different answers (e.g., What would you like to do today?).

Procedures: The teacher should proceed as follows:

1. The teacher opens by speaking a phrase and claps, snaps, or taps the rhythm of the words. The pupils repeat the action.
2. When chosen, a pupil adds a word to the phrase.
3. Next, the teacher speaks the opening phrase and includes the new word. The children echo the teacher.
4. Words are added to the phrase until there are no more new words or the list is too long to remember.

Extended activities: The teacher should direct the pupils as follows:

1. "Listen to the teacher clap a rhythmic pattern. How many names of animals, (objects, activities, and so on) can you fit into the rhythmic pattern? Speak and clap your answer."
2. "Clap the rhythm of the name of an animal, object, or activity. See if anyone can guess the word."

Synthesis: Upper Grades

Process: Creative thinking.

Content objective: The pupil will demonstrate a perception of varying qualities of sound by modifying the sound of the autoharp for an original composition.

Concept: Composers often search for new sources of sound.

Entry behavior: The pupil has experienced playing the autoharp in a traditional manner.

Materials: Autoharp; a variety of objects (e.g., tin foil; wax paper, paper clips, mallets).

Procedures: The teacher should direct the pupils as follows:

1. "Experiment with the modification of the autoharp, using objects provided or inventing your own materials."
2. "Select the sounds you want to use for an original composition."
3. "Plan and rehearse your composition."
4. "Perform it for the class or tape-record it for later use."

Extended activities: The teacher should direct the pupils as follows:

1. "Write a score for your composition. How can you show the performer what tone qualities you desire?"
2. "Listen to a composition for a prepared instrument (modified). How did the composer modify the instrument? What instrument did he or she use?" (See "Dance," by Cage, in *Exploring Music 2,* California State Series.)

Evaluation: Primary Grades

Process: Decision making.

Content objective: Given a type of movement, the pupil will demonstrate ability to make appropriate decisions about the structure of music by selecting a suitable rhythmic accompaniment for class movement.

Concept: Rhythmic movement is created by an interaction of tempo, beat, meter, and pattern.

Entry behavior: The learner has experienced movement activities with rhythm instrument accompaniments.

Material: A drum.

Procedures: The teacher should:

1. Ask the pupils to listen to the drum. Ask, "What is the drum telling you to do (walk)?"
2. Have the pupils take turns making the drum tell the class to run (hop, slide, skip, gallop). Ask: "Did the drum tell you to run? What else did it tell you about the way you should move?"
3. Have the pupils observe and judge concerning the giving of directions on the drum and responding, both for themselves and others, sharing the

positive suggestions to improve their own examples.

Extended activities: Pupils should:

1. Select an instrument that will tell the class to move softly (on tiptoe, close to the group, legato, staccato).
2. Watch someone move about the room, choose an instrument, and accompany the dance movement.

Evaluation: Upper Grades

Process: Decision making.

Content objective: Using preselected television commercial theme songs, the pupil will demonstrate an ability to evaluate the merits of musical compositions by ranking them for their musical qualities and their commercial possibilities on the basis of pupil-developed criteria.

Concept: Differences in the musical quality of television commercials can affect their ability to sell a product. That is, if a melody is too predictable or unpredictable, it will have little expressive meaning.

Entry behavior: The pupil has experienced various activities related to the structure of melody.

Materials: Words from selected television commercial theme songs. (Resource: *The Great Songs of Madison Avenue.* Edited by Norback, Peter, and Craig. New York: The New York Times Book Company, 1976.)

Procedures: The teacher should:

1. Work with a small group in an attempt to sing as many of the selected television commercials as possible.
2. Have pupils select a favorite theme song and sing it for the class. The teacher should ask, "Why were some songs easier to sing than others?"
3. Have pupils rank the commercial theme songs presented according to their possible contribution to the selling of the product.
4. Have the groups rank the commercial theme songs according to the degree or musical (listening) interest. The teacher should ask: "Do your rankings of the best commercial and the most interesting music agree? If so, why?"

Extended activities: Pupils should:

1. Listen to several television commercials and rank them according to their musical qualities and commercial possibilities on the basis of the pupils' criteria.
2. Write a commercial theme song for an imaginary product. The teacher should ask: "Do you think your theme song will sell the product? Is it an interesting musical composition?"
3. Create a sound collage, using catchy taped commercials on television or radio.

"It is interesting that those who don't understand the arts assert* [that] *we needn't give the arts to children; they need, instead, to have discipline. Don't they realize that the arts demand the most profound discipline? Don't they realize that the only discipline worth having is self-discipline, and the ability to work for quality for oneself?"

Lorin Hollander, concert pianist

Sample Lessons in Creative Dramatics

By means of instruction in creative dramatics, the pupil is enabled to:

1. Satisfy the need to create: self-fulfillment; self-expression.
2. Experience success: building the self-concept.
3. Discover that no "right" way or "wrong" way exists: no previous knowledge required.
4. Think quickly on his or her feet: developing poise and a "can do" attitude.
5. Develop critical thinking: comparing and contrasting people's points of view, fact and opinion.
6. Become involved: moving around; not sitting passively as happens in many learning environments.
7. Do what is natural: interpreting, imitating, and dramatizing life. (These are the basic drives of children.)
8. Develop sophistication, especially in humor.
9. Develop awareness of surroundings: noticing the shapes of trees; seeing possibilities in life.
10. Develop sensitivity to people: learning to "read" them; developing "people radar."
11. Solve problems: role playing; sociodrama.

12. Make history come to life: creating a need for the study of history as children experience how people felt in the past; creating a need for research through historiodrama.
13. Make literature and music more meaningful: acting out stories, operas, ballets; interpreting lyrics in drama; experiencing music in dance and drama.
14. Make writing fun: acting out words; motivation for creative writing; acting out problem spots in plots.
15. Change attitudes toward writing: providing the important flow of ideas basic to good writing; developing a storehouse of plots.
16. Reflect the child's concepts: children playing out their feelings and ideas of life.
17. Get attention in a good way: the "distributor" in a class usually being a ham actor; drama giving that child positive strokes as in transactional analysis.
18. Use language: language, not the finding of a correct answer in a book; user of language, as shown in the *English Language Framework for California Public Schools.*
19. Learn to work together: sharing ideas; helping each other in planned drama; supporting each other.
20. Realize the value of emotions: finding out what emotions are and how they affect us; learning to use and control the emotions; expressing emotion in words, intonation, body language.
21. Turn on to life: Why do so many young people get involved with drugs? Is it possible that we haven't helped them to experience the excitement of life and learning?

Creative Dramatics: Methodology[3]

The Teacher:

Allows the children to work in small groups (perhaps just two) or in large groups (There is no one way!)

Helps children to realize creative drama goals, especially commitment, involvement, and support

Chooses activity to focus on a specific area

Presents activity as a problem to be solved

Describes a problem; sometimes gives examples (The teacher should *not* determine all aspects of the problem, such as relationships, dialogue, and characterization.)

[3]For an extension of the ideas contained in this section, see the *Drama/Theatre Framework for California Public Schools* (Sacramento: California State Department of Education, 1974).

The Player:

Focuses on problem to be solved

Tries to maintain flexibility in playing a scene with others

Tries to create a character by focusing on voice, movement, and body language

Tries to become one with others in the improvisation and with others who have experienced the same feelings in life

The Observer:

Realizes that he or she is a participant in observation and evaluation

Makes no negative comment; does not talk during the improvisation

Applauds at the conclusion, thereby thanking the performers for their trust

Shares in the evaluation at the end of a dramatic scene

Process: Knowledge

Process: Knowledge. Recall the story of *Petrouchka.*

Entry behavior: The children should know the difference between marionettes and puppets. They should understand the concept that a ballet tells a story through movement and dance.

Materials: Record player; the recording "Petrouchka," by Igor Stravinsky; heavy string or roving (twisted fibers); four hats to identify the characters; paper plates; construction paper; and felt-tip markers.

Procedure: The teacher may:

1. Ask the children: "How many of you have ever been to a fair? A carnival? What was it like?"
2. Play excerpts from the ballet. Explain that this music is about something magical that happens at a carnival in Russia.
3. Tell the story through the four scenes:
   a. "It is a carnival or fair. An old magician shows three puppets: the bedraggled Petrouchka, a beautiful ballerina, and a handsome Moor. With his flute the magician brings them to life. To the amazement of the crowd, the puppets possess not only life but feelings and emotions."
   b. "Petrouchka is worried because he is so ugly and doesn't want the magician controlling him. He has fallen in love with the ballerina. But when he tells her of his love, she flees from him."
   c. "The Moor, handsome and richly dressed, sees the ballerina and falls in love. They are alone together when Petrouchka enters the room. He is madly jealous. He and the Moor argue."

d. "It is the outside of the fair, where a rich merchant throws coins to the crowd and an animal trainer shows the talents of his dancing bear. Suddenly, there is a disturbance at the magician's theater. Petrouchka appears, being chased by the Moor. The Moor draws his sword and strikes Petrouchka. Petrouchka dies. The magician assures everyone that it doesn't matter since Petrouchka is only a puppet made of wood and sawdust. But as the snows begin to filter down and the crowds leave for the warmth of their homes, the ghost of Petrouchka appears above the theater, mocking the magician. He is free at last."

4. Review the four scenes with the children's help. List the scenes on the board.
5. Allow four groups of children to act out each of the four scenes, using the hats to designate each of the characters. They can present their scenes to the class.
6. Divide the class into groups of five. Each group designs its own masks to represent a narrator, Petrouchka, the Moor, the ballerina, and the magician. These can be simple masks made of paper plates, and construction paper marked with felt-tip pens. (See Figure 1.)
7. Have each group become traveling minstrels who go to other classrooms to present the four scenes of the story.
8. Have the magician control the puppets or marionettes by standing on top of a table. (See Figure 2.)

Extended activities: The teacher may:

1. Consider the ballet in terms of the components of a story (characters, plot, conflict, resolution).
2. Discuss the relationship between a story in a book, its main parts or scenes, and the scenes in an oral story or play.
3. Discuss ways to use the emotions to more advantage to cope with problems, to feel and experience beautiful moments, and so on.
4. Have the children consider the story at the point where Petrouchka finds the Moor and the ballerina together. Let them do improvisations, showing as many different endings as possible.

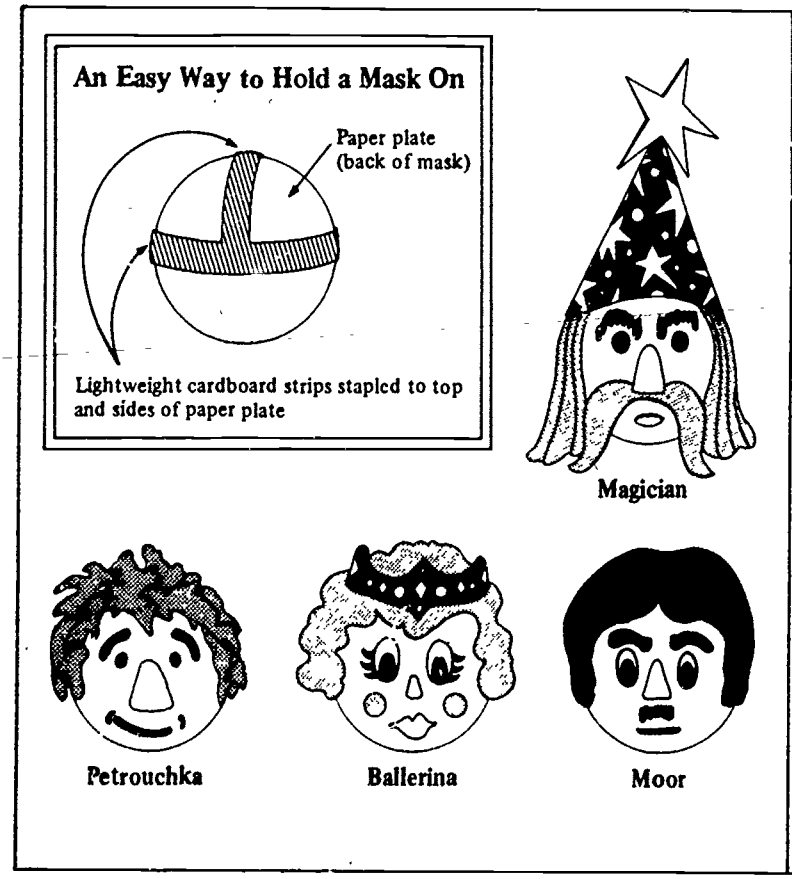


Fig. 1. Masks that can be constructed from simple materials

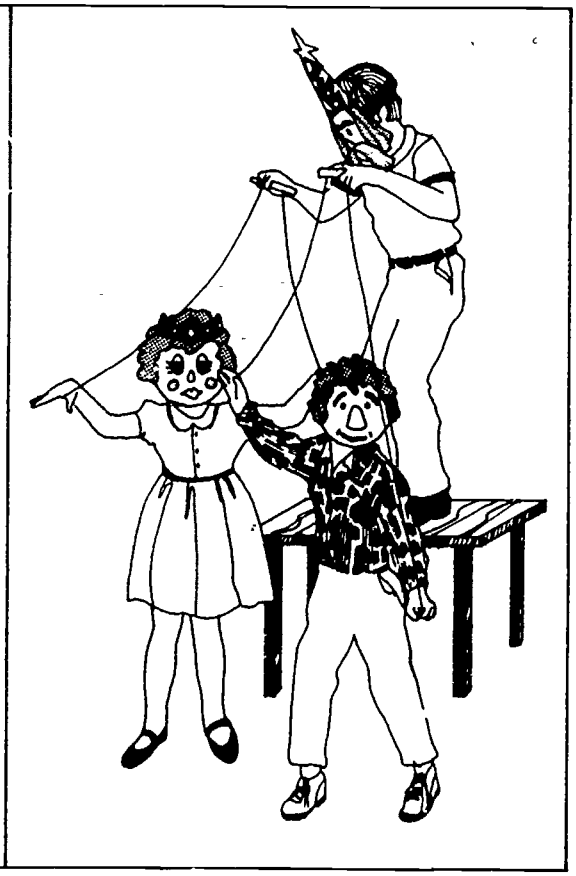


Fig. 2. Control from above by manipulation of attached strings or wires

Process: Comprehension

Process: Comprehension. Variations on a letter.

Entry behavior: Pupils have had experiences in working with initial sounds and blends.

Materials: No special materials are required. but there should be a large area in which students can move freely and observers can sit.

Procedure: The teacher and pupils may proceed as follows:

1. The teacher selects eight to ten pupils.
2. One of the pupils selected asks observers (pupils who are observing) for a letter of the alphabet (excluding X, Y, Z, and Q).
3. When the letter has been selected, the pupils begin the pantomime as follows:
   a. The pupils have a moment to think of all the words that begin with the chosen letter (e.g., the letter *s*).
   b. Without a signal or discussion, one pupil begins pantomiming an *s* word.
   c. The others imitate that person's movements as closely as possible.
   d. No one may remain stationary; everyone moves continually, imitating the leadoff person but also watching to see who will start a new *s* word.
   e. The leadoff person might start with the word *sing,* opening the mouth wide and gesturing with the hands.
   f. After a minute, another person (again, with no signal) starts sticking out the tongue and rubbing the stomach, pantomiming *sick.*
   g. As the group moves, pantomiming and watching each other, members see that the movements have changed and thus make the transition.
   h. Often, members of the group will not know what the word is that they are pantomiming.

Extended activities: The teacher should proceed as follows:

1. The teacher will realize that this game is excellent for teaching *observation.* It can be done with initial blends, too, or even ending sounds.
2. Another related word-observation game is pantohoms. Give a child a card with two homonyms printed on it. The child selects one of the two homonyms and begins to pantomime it. As soon as an observer guesses what the homonym is, that person jumps up and begins to pantomime the other homonym. Especially good pairs are:

steak—stake	meat—meet
waste—waist	knight—night
flower—flour	plane—plain
weigh—way	pail—pale
sale—sail	prey—pray

Process: Application

Process: Application. Mix-ups.

Entry behavior: The children should have had experiences in oral ideation, such as: What are the uses of a . . . (tin can, paper clip, cardboard box)? How can we improve . . . (a glue bottle, our class)? How are these . . . (a human and a tree, a shoe and a comb, and so on) alike? These kinds of experiences encourage the free flow of ideas and critical creative thinking without the threat of failure.

Materials: No special materials are needed.

Procedure: The teacher should:

1. Discuss with the children how words convey concepts based on people's experiences.
2. Write the word *beauty* on the board and then ask, "What is beauty?"
3. Encourage many different definitions and examples of the word *beauty.*
4. Ask, "What does the word *pie* make you think of?" The class will likely think of kinds of pie, such as meat pie, fruit pie, Boston cream pie, pizza pie, and mud pie.
5. Set up a mix-up improvisation based on a telephone conversation in which two people are talking about two different kinds of pie and neither realizes it. One person wants to order a Boston cream pie but has mistakenly dialed Paul's Pizza Pie Palace.
6. Have the two people keep the conversation going on as long as possible, trying not to say anything that will lead to the realization that it's a mix-up. Encourage the children to talk about topics such as toppings, dough, size, number of servings, packaging, and so on. The dialogue becomes hilarious!
7. Have the children discuss and list other words that can have more than one meaning, such as nursery (plants or children?); painter (portraits or houses?); singer (voice or sewing machine?); and bed (for flowers or to sleep in?).
8. Allow the children to do mix-up improvisations on any of these words if they want to.
9. Do job interview mix-ups based on two supposedly unrelated words. For example, the boss thinks he or she is interviewing someone to feed the alligators at the zoo. The person being interviewed thinks that he or she is applying for a job as an airline steward or stewardess.
10. Let the children decide on the topics to be discussed in the interview just described: (a) what

to feed "them"; (b) what uniform to wear; (c) what dangers might be faced on the job; (d) how to keep "them" happy; and (e) what training for the job will be needed.

11. Caution the children, before they begin the mix-up improvisation, to be careful of using certain danger words: fly, pilot, animals, zoo, plane, stewardess, alligators, and so on.
12. Let the children identify and try some of the many possible job interview mix-ups.
13. Try a job interview based on the concept of the word *babies:*
    a. A woman wants someone to take care of her babies (two small puppies) while she goes on vacation.
    b. Another woman loves babies (human ones) and applies for the job.

Extended activities: The teacher should:

1. Let the children find jokes that are based on mix-up words or homonyms. Example: The mayonnaise says to the refrigerator: "Close the door; I'm dressing!"
2. Let children rewrite old familiar sayings based on:
    a. *Homonyms:*
        (1) Sometimes you can't *sea* the forest for the trees.
        (2) You can lead a horse to water, but you can't make *hymn* drink.
        (3) Children should be *scene* and not *herd.*
    b. *Concept:*
        (1) Don't *count* (number or Dracula?) your chickens before they're hatched.
        (2) Two *heads* (lettuce or human?) are better than one.

Process: Analysis

Process: Analysis. What does a car say about the person?

Entry behavior: The children should know the concept of an *improvisation* as an on-the-spot drama with little or no preparation. They should also have had some experience in working with slogans and advertisements in the mass media.

Materials: An assortment of hats, pictures of cars, and automobile advertisements taken from newspapers.

Procedures: The teacher should proceed as follows:

1. The teacher might begin by asking the children the names of the cars driven by their parents.
2. The teacher and the children can categorize the names in lists on the board. Categories might be established according to the make of the individual car, the company that manufactures the car, the use of the car, and its size.
3. The teacher shows pictures of cars.
4. The teacher and pupils discuss how the car not only meets the needs of the individual or family who buys it but may in fact reflect the person's personality, ideas, and goals in life.
5. The teacher asks, "Which of these cars would a young married couple with a baby buy? Which car would a twenty-three-year-old bachelor buy? Which car would a wealthy lady of sixty buy?" The teacher should encourage divergent answers and ask each student to explain his or her choice.
6. The teacher picks a picture at random and asks, "What type of person would buy this car?" When the children have decided, the teacher sets up an improvisation with the children, defining the characters as the children have decided. Example: "You said that this car is owned by a businessman who wants a solid car with good mileage. Now, what is the problem?" The children may decide that the problem is that the businessman is late for work and runs out of gas. He meets two hitchhikers, who invite him to leave the car and join them as "free spirits." Allow the children to interact and play with ideas in defining the improvisation.
7. The teacher has the pupils do the improvisation several times, encouraging different characterizations and endings each time.
8. The teacher repeats the improvisation but this time asks the children to pick hats to fit their characterizations.
9. The teacher talks with the children about slogans used in car ads. The teacher should list as many slogans on the board as the children can think of.
10. The teacher says: "I know some people, Mr. and Mrs. First and their daughter(son) Latest. They always want to try the newest item on the market. They've heard about a new car and have gone to the showroom to see it." The teacher picks three pupils to play the family and one to play the salesperson. "Oh, before you start, I need to explain that this car has had a big ad campaign and that the slogan is, 'For people who want to take it easy—it's the SNAIL!'"

Extended activities: Pupils should:

1. Find out which cars give the best gas mileage and which give the worst.

2. Find out about the effect on the U.S. economy of the sale of foreign cars in the U.S.
3. Discuss which cars, colors, and accessories would especially appeal to women. (Note: Thirty years ago car advertising campaigns were geared only to men.)
4. Discuss why:
   a. Insurance on a sports car is so high.
   b. Convertibles are no longer manufactured in this country.
5. Categorize names of cars according to:
   a. Animals
   b. Speed
   c. Luxury
   d. Insects
6. Design your own car and plan an advertising campaign:
   a. Name the car.
   b. Give it "group appeal": for large families; economy-minded persons; single persons.
   c. Make up a slogan for it.
   d. Invent some needed accessories for it that other cars don't have.
   e. Decide in which magazines and television shows to advertise the car. Remember that this must correlate with group appeal. That is, don't advertise an expensive luxury car during a cartoon special on Charlie Brown.
7. Do a used-car lot improvisation. Children may become a:
   a. Late-model luxury car
   b. Psychedelic van
   c. Motor home
   d. Small French car

Process: Synthesis

Process: Synthesis. Funky animals.

Entry behavior The children should have had experiences in oral ideation (see lesson on process: application). They should also have considered the concept that, often, funny or silly playing may in fact be the springboard for ideas and progress. We need to help children realize the value and dignity of the creative process.

Materials: Cut out funky animals (see cutouts and instruction on pages 31—34); pictures of zoo animals.

Procedure: The teacher may proceed as follows:

1. The teacher holds up pictures of zoo animals and says nothing, allowing the children to react with single words, phrases, and interchange of dialogue.
2. The teacher selects one animal picture (e.g., a monkey).
3. The teacher asks, "If you were to touch this fellow, what would it feel like?" As the children respond, the teacher makes a feel list on the board.
4. The teacher asks, "What would it sound like?" The children will likely respond by making sounds rather than descriptive words. Allow this. Make a sound list and ask the children to help you spell these sounds (such as EEEEKKK!). Include any descriptive words that the children offer.
5. The teacher says, "You've told me how this animal feels, how it sounds. Now, how does it move? But for this one you must show me through pantomime, not tell me through words."
6. The teacher allows the children to pantomime different animal movements. Stress realism, not cuteness, in pantomiming.
7. The teacher says, "Let's look at this picture of a bear. We need someone to show us movement."
8. As a child begins to pantomime, other children should be encouraged to suggest words that describe the movement. Write a list on the board.
9. The teacher says, "Remember how we've said, A good story doesn't just tell; it shows. You've given us some good words that show how the animal moves, just as (student's name) showed us how the animal moves through pantomiming."
10. The teacher says, "Let me show you some other animals that you can combine to make strange combinations. They're called "funky animals."
11. The teacher may allow the children to play with the animal parts.
12. The teacher says, "Now I want you to put two parts of an animal together and study your new animal for a few minutes. I want you to think of (write on the chalkboard):
    a. How does your animal move?
    b. What sounds does it make?
    c. What does it eat?
    d. What, if anything, is it useful for?
    e. Why are there so many of your animals, or why are they becoming extinct?
    f. Where does it live?"
13. After giving the children just a moment or two, the teacher may let them pantomime the animals' movements individually or in small groups.
14. The teacher says, "Now that we've seen how your animal moves, I'm going to say the magic words 'lamina, lamina' ("animal" spelled backwards), and you are not only going to become your animal, but you'll be able to talk!"

15. The teacher selects one child and says the magic word, letting the child take the lead. If he or she starts talking, fine. If not, he or she will likely begin the animal's movements.
16. After a minute or so, the teacher may begin an interview dialogue such as: "Welcome, ladies and gentlemen, to the wide world of animals. Today we are visiting 'The Funky Zoo,' and here we have a strange animal! Hello, my friend. . . ." The teacher can now ask the questions of the animals that are listed on the board. Allow—even encourage—the children to be as spontaneous as possible.
17. The teacher may encourage the children to create the character of their animals in their movement, answers, and voice.
18. Improvised scenes may be set up in which the children retain their animal characteristics but must work together to solve a common problem, such as:
    a. Trying to show a hunter how it feels to be hunted.
    b. Trying to stop construction crews from destroying a grove of trees that the animals love.
    c. Deciding what to do about the lion that continually says, "I'm better than any of you because I'm the king!"
    d. Deciding what to do about the ostrich that never tries to solve problems or think of anything new but instead says, "It's all right with me because that's the way it's always been," and then sticks its head in the sand!

Note: The teacher should not be afraid to let an improvisation happen. Now. On the spot. Alive! Vital! Real! Planning often tends to:

a. Make the situation and humor "canned."
b. Let some person take over.
c. Make children focus on the unimportant details, such as making a prop to use in the improvisation.
d. Start the "negative disease," which spreads like wildfire: "This is dumb!" "I can't think of anything!" "Me, neither!"

Extended activities: The teacher should:

1. Let the children read stories about other stranger or "funky animals," such as "Dr. Dolittle and the Pushmi-Pullyu," and discuss:
    a. What a Pushmi-Pullyu is
    b. Why it was never caught
    c. What kind of person Dr. Dolittle is

    The story, along with many other fine stories for dramatizing, is contained in *Enchanted Isles,* by Eleanor Johnson and Leland Jacobs, California State Series, 1961. The books in this reading text series (Charles E. Merrill Publishing Co.) are especially good because they are anthologies of good literature.
2. Let the children make their own cutouts of funky animals from mythology. Putting parts together might produce an animal that is part winged dragon and part Cerberus, the three-headed dog. Let the children dramatize "new myths," using these animals as inspiration.
3. Take the children outside to an area where they can move about. Let them group together in threes. Tell them that this is a science fiction story and that they must combine their three bodies together to form one animal that lives in the Forest of Tomorrow on the planet Strangethon.

Process: Evaluation

Process: Evaluation. The choice is yours.

Entry behavior: The children should have some experience in discussing and dramatizing serious problems that people face. They should feel secure enough toward each other and the teacher so that whatever they say in all seriousness will be accepted without any negative or moralistic comment from anyone. Some teachers feel that, if the child suggests a solution to a problem that is contrary to commonly held beliefs and practices in our society, the teacher must speak up. To do so would be to kill the effectiveness of sociodrama. The teacher should help the children realize that the teacher is there to help them look at a problem, work for solutions, and clarify their own thinking. The teacher should also stress that, if a comment is made without someone's saying, "That's bad, and I don't agree," the silence in no way means agreement.

Materials: 3 x 5 cards and an area large enough for chairs of observers arranged in a circle. In the center of the circle, two areas should be designated; that is, (1) the classroom (several desks and chairs); and (2) the home (a table and three chairs).

Procedure: The teacher should proceed as follows:

1. The teacher asks, "Have you ever been in a mess, a situation where everything went wrong; and, when you tried to straighten things out, you made them worse?" Allow one or two to share such experiences.
2. The teacher says: "Margaret is a nice enough girl. She liked school and had several friends. But now she has moved and started a new school. Ever since, Margaret has been in a

mess. Maybe if I read this story, you'll understand better":

"Margaret is new to Mrs. Taylor's class. When she first came to the class, several kids were friendly, but now no one seems to pay attention to her.

"The class isn't the friendliest one in the world, mostly because of Tom and his three friends. They're bright and good at sports, and they seem to run everything.

"One day Margaret almost cried. The class was out at P.E. When it was Margaret's turn to kick, she missed the ball and fell. She heard one of Tom's gang, Terry, yell, 'Hey, Fats! Don't crack home plate!' Everyone laughed.

"On another day Margaret came in late. Mrs. Taylor became angry because it was the eighth time Margaret had come in late that month. Later on in the day, Mrs. Taylor reminded the class of the P.T.A. open house that night. She said that it was important for them to get their parents to come since the class wanted to win the attendance award. When Margaret tried to tell Mrs. Taylor about her mother, Mrs. Taylor said she was busy and would talk to Margaret later.

"Today, Margaret hurried home after school. Because her mother and dad had gotten a divorce, she and her mom had moved to this new town to live with her grandmother. Margaret usually took her time getting home from school. She did this hoping to get out of doing some of the jobs that her mother always had waiting. Grandmother called them chores.

"Margaret's mother was trying to finish dinner quickly so that she could hurry off to work. Margaret's grandmother was sitting in her favorite chair in the small room next to the kitchen, watching her favorite afternoon television show. Margaret was excited about open house and wanted her mother to visit her school. Her talk was loud as she explained the projects and activities in the room. Her mother only grunted a couple of times and said, 'Hand me that!' Grandmother's angry voice came from the doorway, 'Can't you quiet down? I can't hear my TV program for your screaming!' Margaret stopped. She looked at her mother. It was no use. Her mother couldn't come. Or maybe it was that she *wouldn't* come. Her mother continued to move quickly and never noticed Margaret's expression.

"The next morning Margaret was late for school again! When she walked in, all was quiet. No one said anything to her until recess. As Maria walked out, she said, 'Thanks for making us lose the contest!' Everyone went outside. Margaret stood by the cubbyhole lockers, dreading to face them. After recess, the kids came in and began to put things in their lockers. 'It's gone! It's gone!' Terry's voice screamed. 'My five dollars! I put it in a book and now it's gone!' Everyone was quiet. Bill turned an accusing eye toward Margaret. 'I saw you. . . . I saw . . . you take the money!'"

3. The teacher says, "Well, now you know *why* Margaret is in a mess!"
   a. "What do you think of Mrs. Taylor's class?"
   b. "Why do you think Margaret has so many problems?"
   c. "Why does everyone blame everything on Margaret?"
4. The teacher says: "This kind of story-drama is called a sociodrama because it deals with problems between people. It tries to help people evaluate and understand each other's problems. Now, let's set this sociodrama up as an improvisation. I will choose some of you to play people in the drama. I am going to give each of you a 3 x 5 name card to help us remember who's who. On the back of the card are some questions that will help you to "get into your character, feel it—make it you."
5. The teacher gives cards to children whom he or she selects.

Margaret:

What do you think of your new school?

What do you miss most about your old house?

How are your mom, your grandmother, and Mrs. Taylor alike?

How do you feel inside when people seem to be picking on you?

Did you take the money?

Mrs. Taylor:

Do you like Margaret?

Why do you think her mother didn't come to open house?

Why do you think Margaret is always late for school?

Do you know that there is a group of kids in your room that runs everything?

Terry:

Is there anything that you like about Margaret?

Why did you say what you did the day Margaret fell trying to kick the ball?

You really don't like Tom. Why do you stay in his gang of friends?

Do you think Margaret took the $5?

Bill:

Lately, you've been feeling that Mrs. Taylor doesn't like Margaret. Why?

You're bright and good in sports. But why do you always do what Tom says?

Did you really *see* Margaret take the money?

Maria:

Since your lockers are just open-faced cubbyholes, why did you leave $5 in your book?

How do you feel when you and your group are "chopping" Margaret?

Some say that the kids in Tom's group really don't like you, and the only reason they let you chum around with them is that you're always buying things for them. What do you think about this?

Is it true that sometimes you feel sorry for Margaret?

Tom:

Why do you think you're the leader of this group in Mrs. Taylor's room?

What do you think of Mrs. Taylor?

What do you think of Bill? Of Maria? Of Terry?

Do you really dislike Margaret as much as you seem to?

Do you think Margaret took the money?

Margaret's Mother:

Why do you always seem too busy to listen to Margaret?

What are some big problems that you're facing that Margaret doesn't know about?

What are your hopes for Margaret?

Your mother gets on your nerves. Why did you move in with her?

Margaret's Grandmother:

What do you think of Margaret?

Why do you watch so much television?

Why do you think your daughter and granddaughter moved in with you?

What are your hopes for the future?

6. The teacher gives the children time to think about the questions and then pin their cards on.
7. The teacher rereads the story but this time stops between scenes and allows the children to play each scene, with the dialogue following the guidelines of the story and their own interpretation.
8. After scene four the teacher says, "Well, here we are at the *crisis point.* If Margaret were just an animal, she might bite or claw someone about now; but she's not an animal. She's a human being with a mind and the *power of choice.* When an animal is backed into a corner, as Margaret has been, it acts by instinct. There is no real choice. What are Margaret's choices at this?"
9. The teacher lists the choices on the board. Anything that is said in all seriousness (e.g., not trying to be a "wise guy") is written down.
10. The teacher says, "Well, Margaret, here are your choices. Which are you going to choose?" After Margaret decides, she and the rest of the group play out her choice. No one knows what's going to happen. That's the excitement!
11. The teacher can:
    a. Stop the action at any point.
    b. Jump into the situation and become a new character to help the action take a new direction (e.g., the teacher coming in as the principal to check on why Margaret is always late).
12. The most important point is to help the children realize that:
    a. Although they're "kids," they still have the power of choice.
    b. In situations they should stop and *think,* not react.
    c. Sometimes our choices turn out better than we had hoped for or not nearly as good as we had thought they would.
    d. We need to think and evaluate our own behavior and say, "Why am I acting this way?" *Note:* This approach is opposed to the traditional teacher's role of analyzing and prescribing or playing psychologist. We are trying to help children acquire the tools so that they can be their own best friend.

13. After the playing out of Margaret's choice, the teacher can discuss the choice with the class, especially with Margaret.
14. Variations:
    a. Go back to the crisis point and have Margaret pick a new choice and play it out.
    b. Play the four scenes again (without reading the story) and let the children trade characters (e.g., the child playing Margaret is now the teacher, and so on). Talk about how your feelings changed as you changed characters.
    c. Replay the four scenes but change the story to "Mike Is in a Mess." After the drama compare or contrast Margaret and Mike:
        (1) Were the problems different?
        (2) Did the two characters react differently?
        (3) Were their choices different?

    Note: One of the great benefits of creative drama is that it breaks down stereotyped roles (real boys fight; girls cry). Boys may see nothing unmasculine about playing Margaret. Or girls may see nothing unfeminine about playing Mike.

Extended activities: The teacher should proceed as follows:

1. Obviously, this technique is good for playing out class and playground problems that the children experience if their emotions are not still smoldering. If their emotions are very hot, allow a few days for the emotions to cool down. Then try again.
2. Without telling the class, let two students who are secure and quite different come in after recess or lunch and take the other's seat. Let each of the two try to play it as the other might but not for laughs. Later, talk with the class about how each interpreted the other's role. Let the two involved talk separately about how they saw the room, the children, and the teacher as they were playing someone else.

Discuss the Indian proverb about "walking a mile in my shoes (moccasins)" with the children. Hand out printed copies of the lyrics of the song of the same name.

Music for discussion and sociodrama might include:

Ray Stevens, *Everything Is Beautiful* (Barnaby Records):
"Walk a Mile in My Shoes"
"Everything Is Beautiful"
"Get Together"

Simon & Garfunkel, *Parsley, Sage, Rosemary and Thyme.* (Columbia Records):
"Homeward Bound"
"The Dangling Conversation"
"Cloudy"

Neil Diamond, *Tap Root Manuscript* (Universal City Records):
"Done Too Soon"
"He Ain't Heavy; He's My Brother" (Note: Side two is a medly of African songs.)

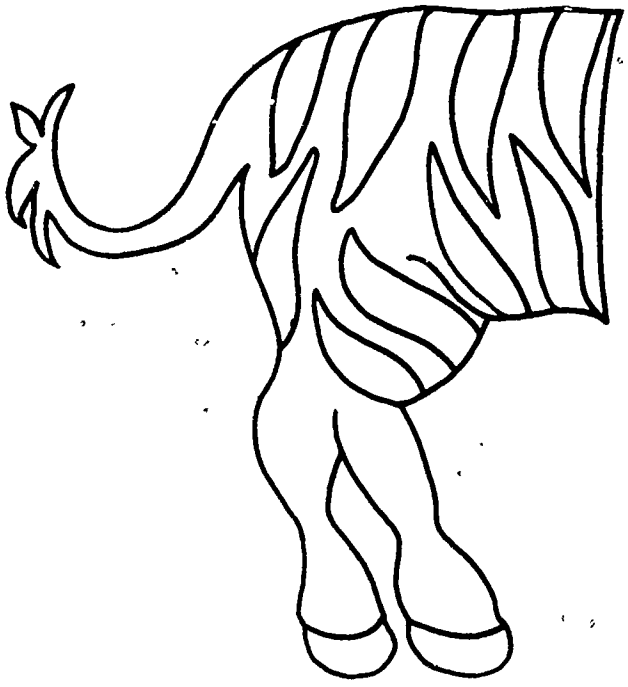
Lobo, *Of a Simple Man* (Bell Records):
"A Simple Man"
"Am I True to Myself?"

Kenny Rogers and the First Edition Greatest Hits (Reprise Records):
"Reuben James"
"I Believe in Music"
"Tell It All, Brother"
"Heed the Call"

The Best of the New Seekers (Electra Records):
"Look What They've Done to My Song, Ma"
"I'd Like to Teach the World to Sing"

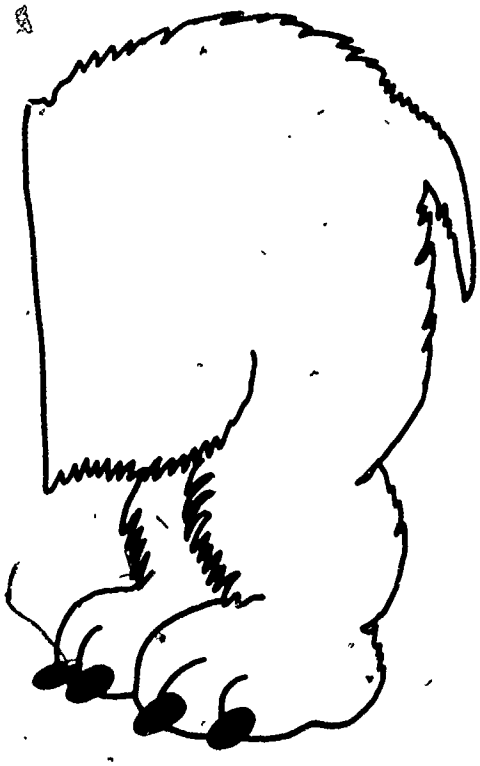
The Wiz, (Warner Brother Records):
"What Would I Do if I Could Feel?"
"The Feeling We Once Had"
"Be a Lion"

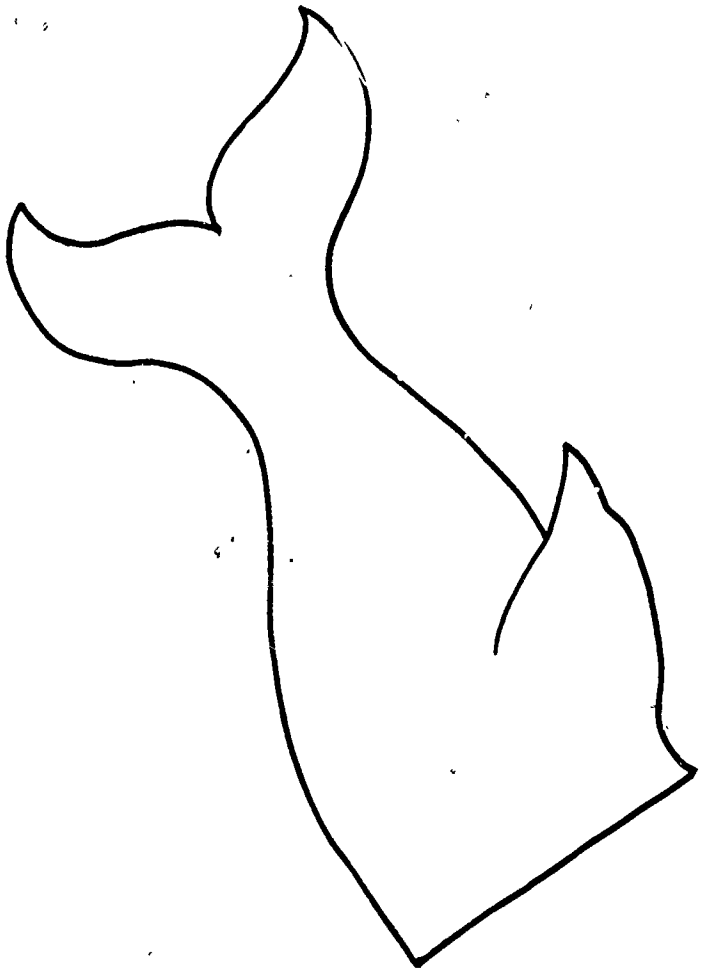
One of the great benefits of creative drama is that it breaks down stereotyped roles.

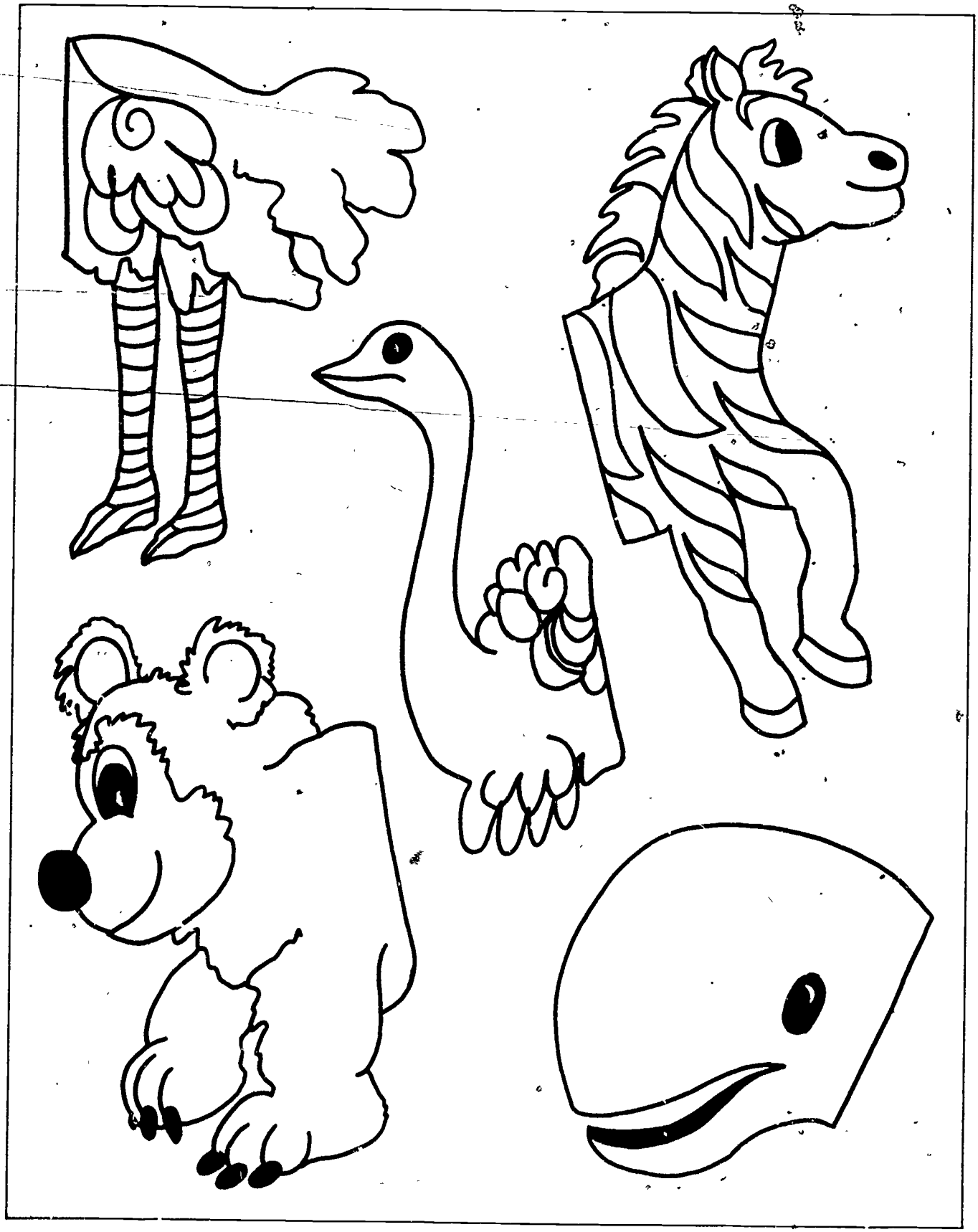


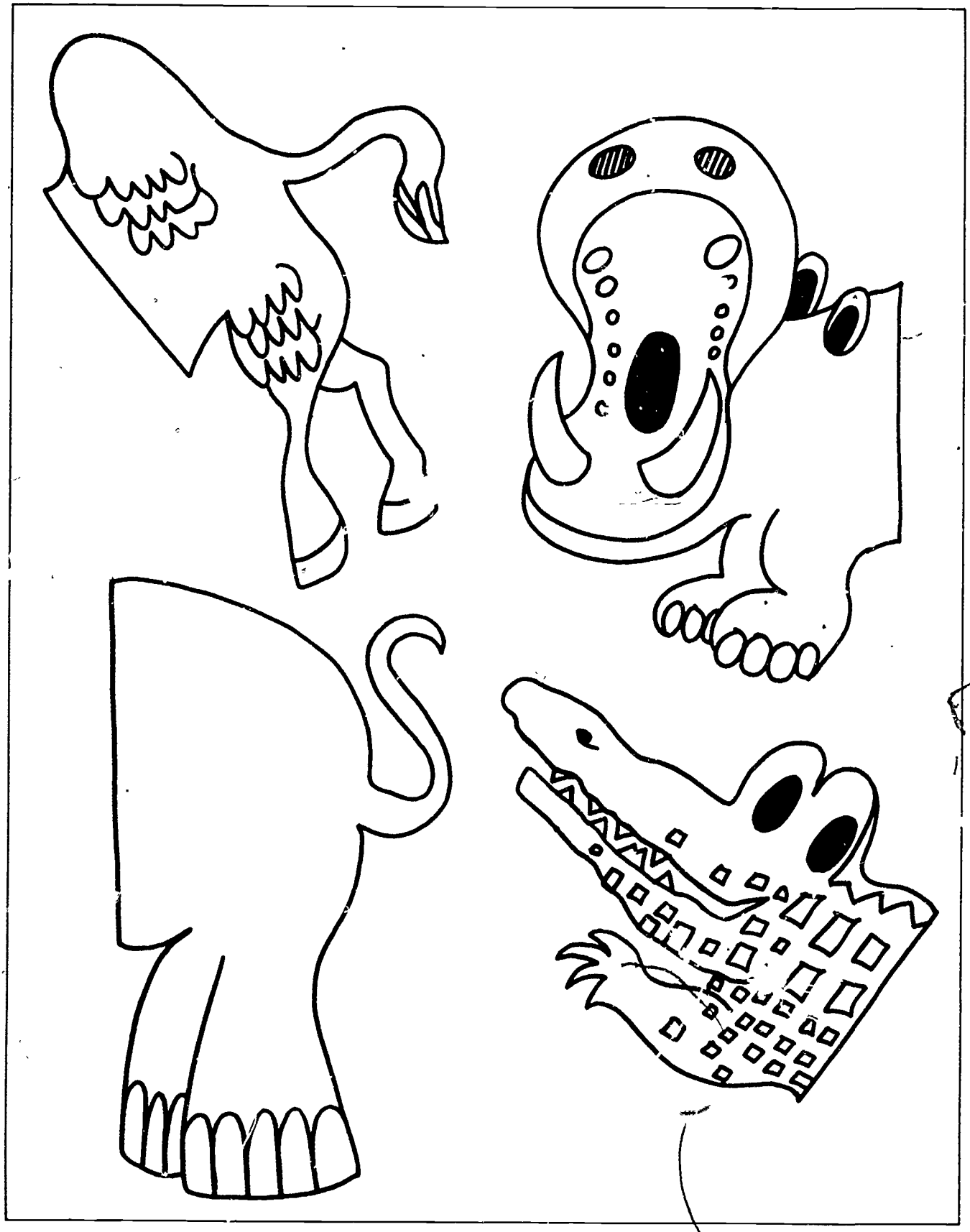
Funky Animals

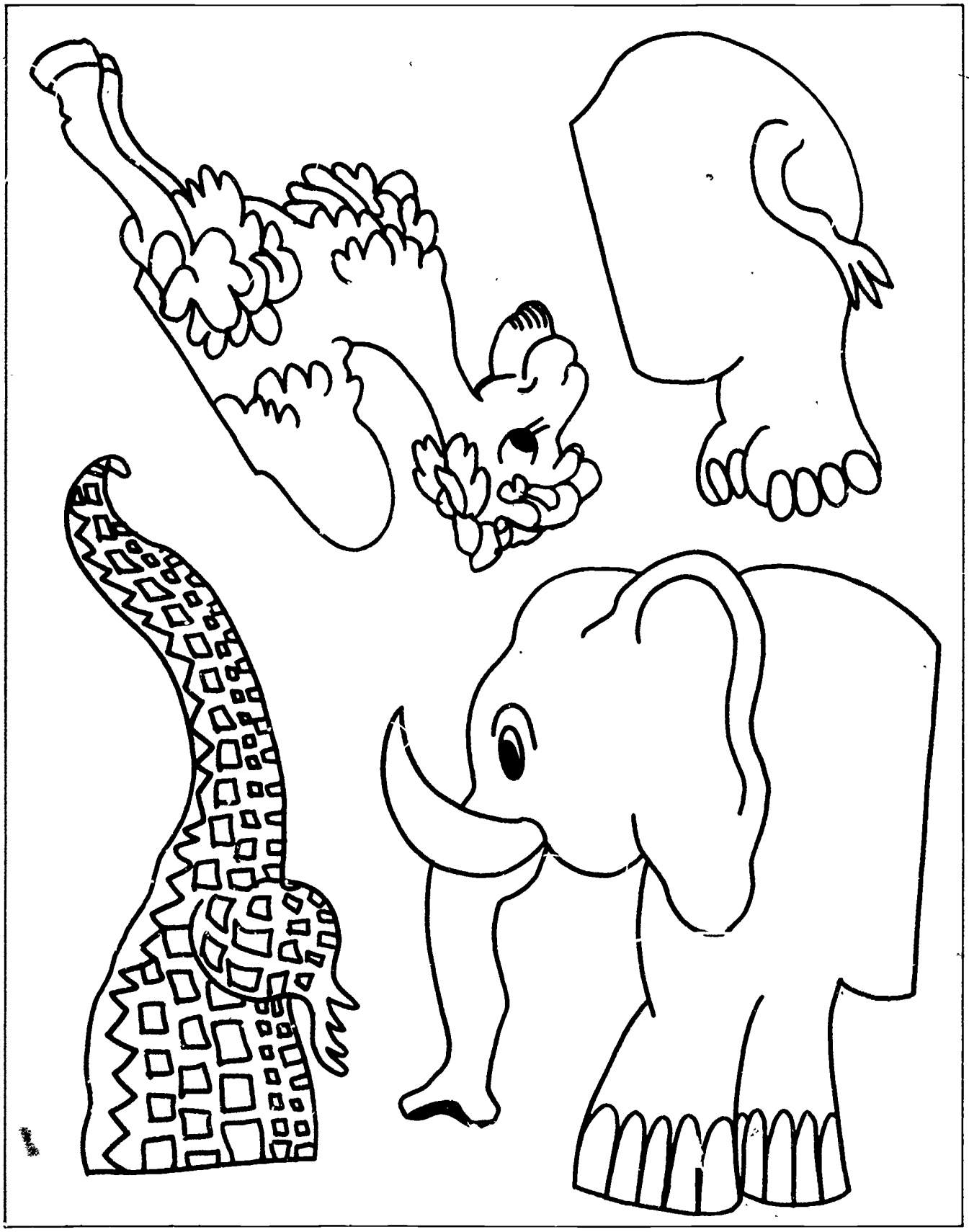
1. Glue each sheet of funky animals onto tagboard.
2. Color in the animal parts with felt tip markers or crayons.
3. Laminate the sheets or cover with clear contact paper.
4. Cut out.











Sample Lessons in Poetry

Why Poetry?[4]

Poetry is not a frill. It is no more a frill than any other rich source of nourishment for our minds and souls. It is a key to the most intimate and special parts of our being. If we neglect poetry, we neglect ourselves. If we eliminate poetry, we destroy a most human part of ourselves.

Countless times pupils at all grade levels come to an awareness of themselves, their worthiness, uniqueness, and capacity for loving life and all who partake of it through the magic of poetry.

Poetry is not only cultural enrichment. It is personal enrichment and is essential for our survival in a society where the individual is being devaluated in favor of the index of our gross natural product. Poetry is not a frill, and we must never destroy it. If we are to flower with dignity and sensitivity, poetry must remain an integral part of our lives.

[4]Poetry can and should be a part of each child's experience. The ideas for this section were contributed by a poet with extensive success with gifted students through his unique approaches to poetic creation. This material will provide exciting ways in which to extend gifted and talented pupils in the area of creative thinking and production.

A Poet's Statement

Tradition is an essential part of our inheritance, and I agree that traditional poetry (classical forms from all periods) is useful and necessary to the continuum of our creative lives. There is much of it that I love. But I do not believe that the weight of tradition should turn us from the task of growth and discovery. It is important to create new forms which will more effectively express and enhance our contemporary world.

I believe that words are alive. They have color, energy, dynamics, and rhythm, which are their heartbeat. But for them to come alive, they must be released from the tight skin of rigidity and conformity. They must be allowed to breathe and move about and sing.

The word, a shell or a tightly closed fist which we mostly know and experience from its outer surface, must be permitted to open wide and flower so we can know its inner being, experience its inner life.

I believe that the sentence is a confining form. It is based on syntax and grammar dating back hundreds of years. It is an ancient form which often fails to reflect our contemporary world. Music, dance, and art have long since been liberated and are in a constant state of change, but language remains within its tight, safe confines. Granted, the sentence is the best means of verbal communication available to us, but if we could learn to work and play with it more freely, we would find an untapped wealth of creative potential.

Just as discoveries are made when the word is opened to its inner essence, so can discoveries be made when the sentence is allowed to change and blossom. Then we get inside of structure and reshape it in much the same way that a potter works with a piece of clay—stretching, rounding, flattening, and reordering.

And we have the human voice, an instrument of incomparable beauty and versatility with which we can plumb the depths of language. In the process we will discover that poetry is conceived deep within us and that its birth takes place in our vocal cords. Vocal forms allow for conversation poems, chants, and rhythmic poems, all of which will be a part of the discussion to follow.

Toby Lurie

Conversation Poems

Conversation poems are poems composed for two or more voices for reading together aloud. Three kinds of conversation poems are discussed in this section: conversations between two or more pupils; conversations between a pupil and an existing poem of a living or dead poet; and conversations which an individual person has among several of his subpersonalities.

Content objective: Teachers should:

1. Allow pupils to experience poetry as a vocal form, as dialogue, and as performance.
2. Assist pupils in getting to know and appreciate poets and the poetry through personal interaction rather than through analysis and memorization. (A poet is alive within the poem and will speak directly to us if we listen and respond.)
3. Assist pupils in meaningful social interaction with peers.
4. Assist pupils, through role playing, to experience interaction with adults.
5. Assist pupils in assimilating, understanding, and ordering the complex subpersonalities at work and in conflict within themselves.

Materials: Paper, pencil, and tape recorder for those unable to read or write; poems of any period with which students can have conversations; any resource material on any subject involving language which seems appropriate for a conversation.

Procedures: The teacher should:

1. Select appropriate poems and read them silently or aloud, trying to picture them as one-sided conversations.
2. Allow the poems to "breathe" and pause where they seem to be calling for a response. Encourage pupils to supply their responses to complete the conversation poem.
3. Read a poem aloud to the class. Pause where a response is indicated so that the class can fill in the second voice. In this way each class member will give a different response to a specific poem.
4. Have the pupils select their own poems and have conversations with the poems.
5. Have the pupils create conversations with each other. Suggest that they assume different roles, such as parents, teachers, creatures from outer space, animals, parts of the human anatomy, inanimate objects. Encourage personal conversations that can create meaningful dialogue.
6. Explain the concept of subpersonalities and ask the pupils to examine some of their subpersonalities. If the pupils are able to engage their subpersonalities in dialogue, they will better understand how to deal with such awesome problems as loneliness, fear, and rejection.

Extended activities: This process of creating poetry can relate directly to any subject under study. If the course is history, pupils can speak directly to the figures who have made the history. If the person is Napoleon, for example, the pupils can role-play and recreate Napoleon on the spot. In science they may speak to the scientist. Or pupils can create their own conversations by discussing the subject under study. When played back to the class, the discussion becomes readers' theater.

Yesterday Poem

1 Yesterday, I sat down. Yes, I sat down.
2 You did? So what?

1 I sat down for you.
2 You didn't even know me yesterday.

1 But I knew that I would know you today.
2 I think you're a little strange.

1 Perhaps I am. To write a poem.
2 Well, why did you sit down?

1 I suppose, but I didn't.
2 Couldn't you do it standing up?

1 Oh, indeed, I did. Right here.
2 O.K. Did you bring it along? Where is it?

1 You and I are in the middle of it.
2 Where? What are you talking about?

1 The poem we're in the middle of. You're looking
2 I don't see a poem.

1 at it. Both of us are looking at it.
2 I am? Yes, you are strange.

1 And you're listening to it. All of us are
2 I don't hear a poem.

1 hearing it. Well, don't you hear something?
2 You are totally strange.

1 Well? This is the poem.
2 Just the two of us talking. Well?

1 This is the poem.
2 This is the poem? You are stranger than strange.

1 That may be, but I'm no longer a stranger.
2 And what does that mean?

1 It means that I'm your friend,
2 and I am yours.

Toby Lurie

Conversation with Myself

1 Time is running. It's running out
2 Where is it running.

1 inside and outside; it's the same.
2 You mean outside? I don't follow you.

1 It's because you're so young.
2 That's what old people always say.

1 Well, time is a strange thing.
2 What's so strange about it?

1 It's always running so fast. Faster than anything I know.
2 How fast?

1 Not really. But you've felt it.
2 That's crazy. I've never seen time run.

1 How long ago was yesterday?
2 I've never felt time. 24 hours ago.

1 And how fast did it pass? It passed in a moment.
2 It took 24 hours.

1 Doesn't a year ago seem like yesterday?
2 It took 24 hours.

1 That's because you're so young.
2 No, it seems like a year ago.

1 But you've got to be older.
2 There you go again. Someday I will be able

1 to feel the feeling of no time at all.
2 If time ever passes.

1 There's not enough time for me.
2 There's too much time for me.

1 It seems to me
2 Time seems to stand still. Here he goes again.

1 that I was your age just yesterday
2 I don't believe he ever was

1 or the day before. Time does fly
2 a kid. Let's change the subject.

1 Well it really flies
2 Oh, no. Now he has time flying

1 on the wings of time.
2 Next you'll say it's a bird.

1 Indeed, you may.
2 Can I ask a question? When will this poem end?

1 It's just about time.
2 It's past time.

Toby Lurie

Grass

1 SUMMER GRASS ACHES AND WHISPERS.
2 I can almost hear it.

1 IT WANTS SOMETHING.
2 Oh, yes, asking for something.

1 IT CALLS OUT AND SINGS. IT POURS OUT
2 What does it want?

1 WISHES TO THE OVERHEAD STARS.
2 something from me?

1 THE RAIN HEARS. THE RAIN ANSWERS.
2 I listen carefully to its cry,

1 THE RAIN IS SLOW COMING.
2 and then I know and answer

1 THE RAIN WETS THE FACE OF THE GRASS.
2 with a tear.

Toby Lurie

Construction Poems

Construction poems are poems constructed from a given word resource.

Process: The teacher should:

1. Select a limited resource of words to build from.
2. Take a random sentence and fracture it so that the words become available as a fresh resource without any fixed relationship to each other.
3. Take a sentence and breathe life into it by reconstructing it with traditional musical notations. (Nonsense makes sense in a senseless world.)

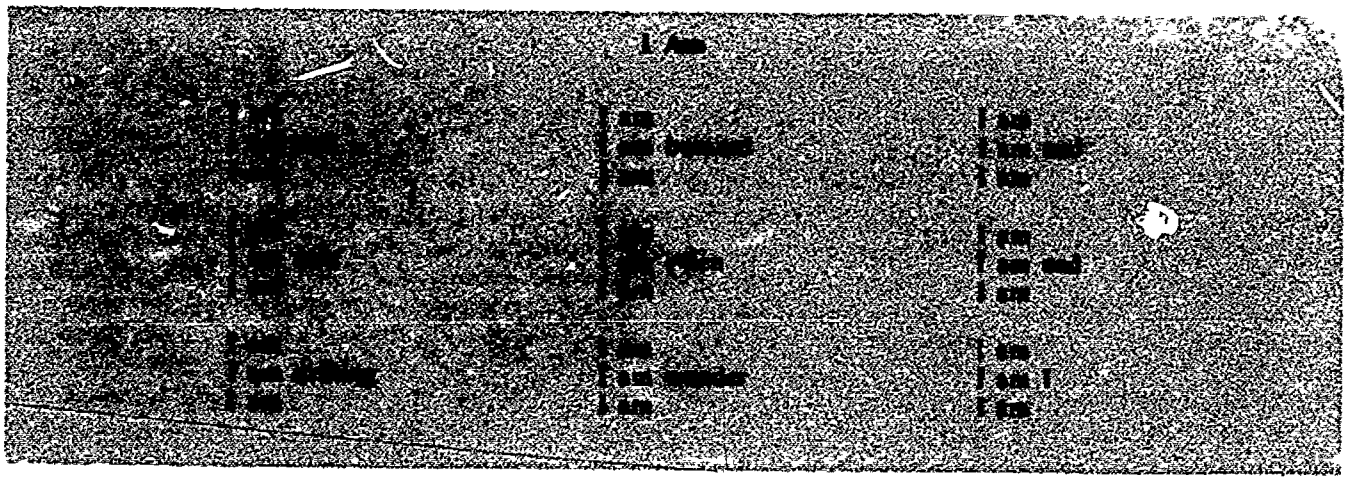
Concept: With a limited resource one must become more creative. Pupils will discover new relationships between words and will be forced into new and unexpected forms, both visual and verbal. The surface of language has scarcely been touched.

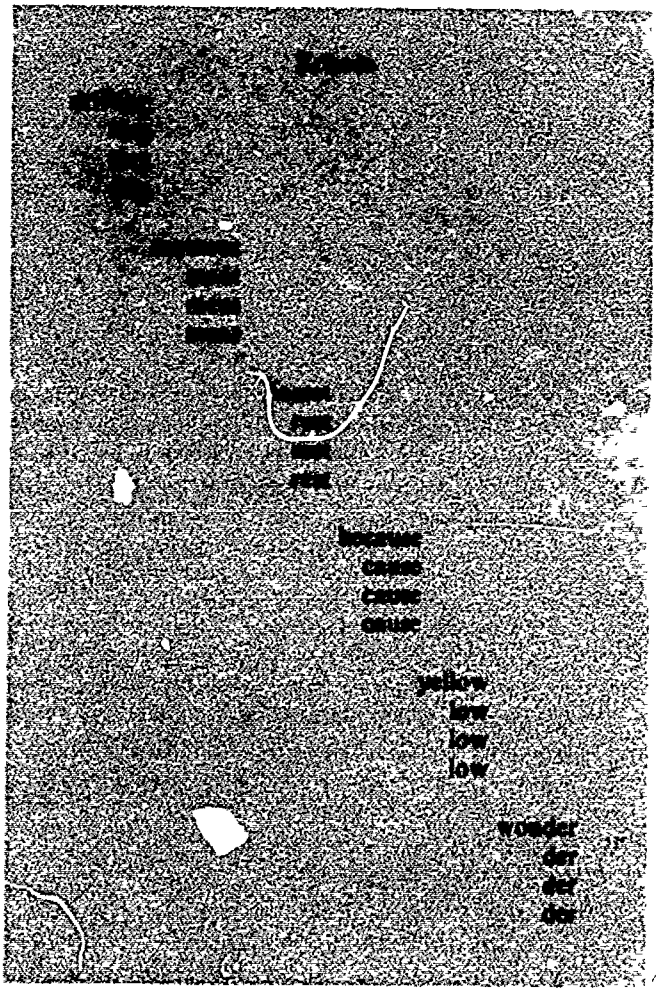
Materials: Words—any words, but a limited palette.

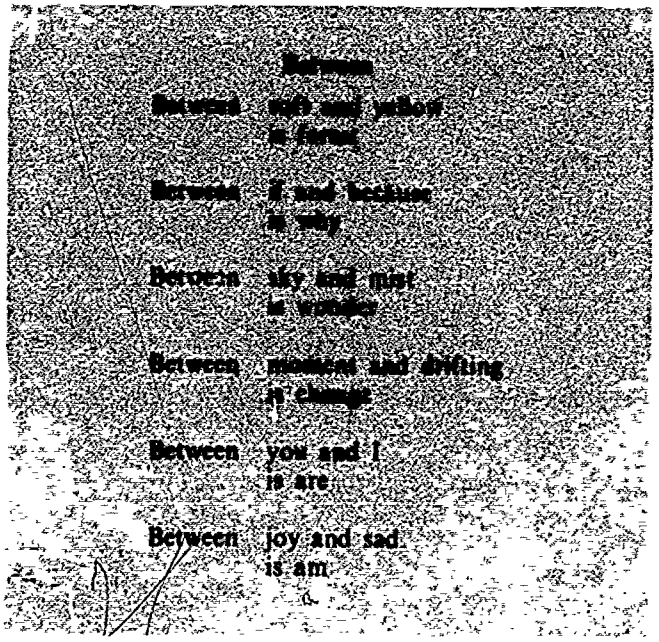
Procedures: The pupils should:

1. Select words and begin building with them.
2. Forget about syntax and look for fresh relationships between words.
3. Build conversation forms with these words.
4. Build visual poems.
5. Use any word as many times as they wish and omit any they don't want to use.
6. Try to make words serve many functions. For example, a verb can become an adjective or vice versa.

What follows is a package of words which constitutes my total language resource. I have pretended that these are all of the words which exist in the world, and I must therefore build all of my poems from these words: soft, change, word, because, moment, yellow, you, I, mist, if, sad, is, sky, between, forest, and, the, are, when, am, drifting, be, wonder, why.

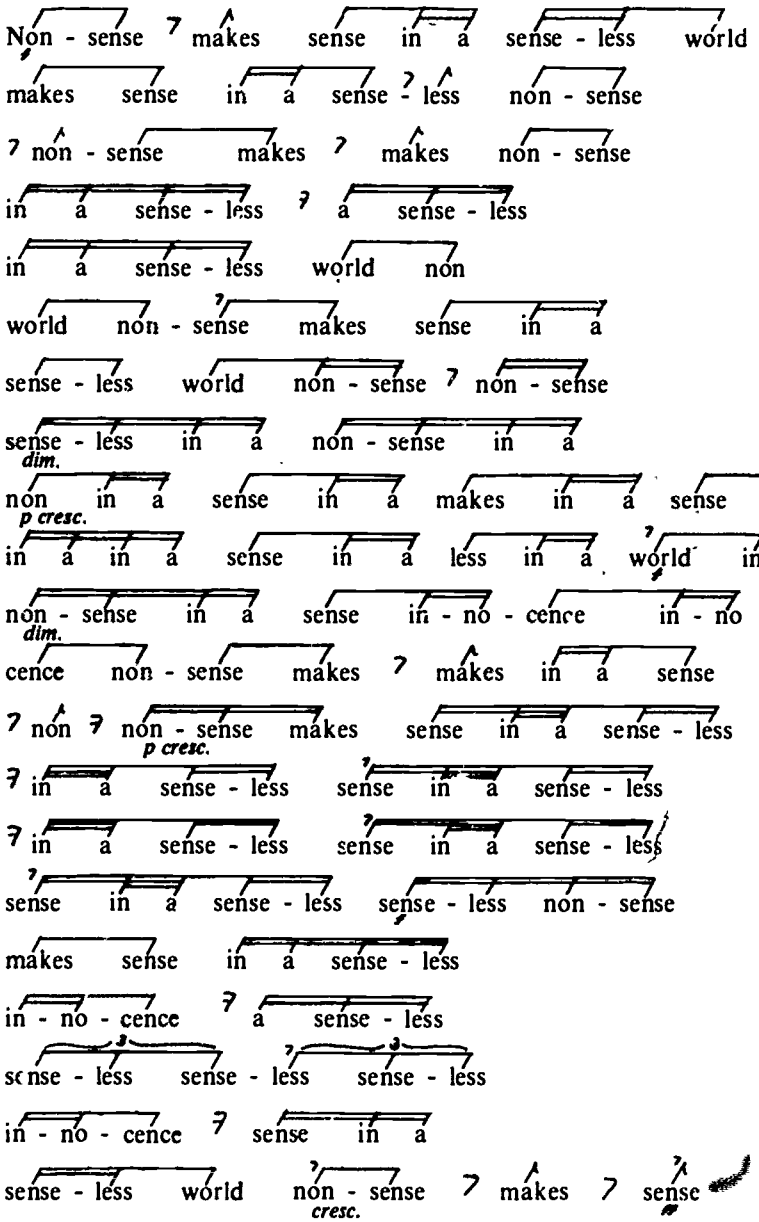






Take a sentence and breathe life into it by reconstructing it with traditional musical notations.

Nonsense Makes Sense in a Senseless World



Toby Lurie

"I am going to study politics and war so that my sons may have liberty to study mathematics and philosophy, geography, natural history, naval architecture, navigation, commerce, and agriculture in order to give their children a right to study painting, poetry, music, and architecture."

John Adams

Found Poems

Found poems consist of preexisting texts—materials discovered and shaped into some kind of poetry.

Process: Search for, discovery, and use of texts.

Concept: If students are made aware that poems may be discovered in many forms and many places, they will be on the lookout for them. Found poetry is akin to found art, such as stones, driftwood, and shells. Once the raw material is found, it can become an art form in the hands and imagination of the finder.

Entry behavior: If pupils are too young to read or write, they may begin by creating poetic forms with pictures. As they learn to read and write, they can combine words with pictures.

Materials: Magazines, newspapers, books, radio, television, wall writings, posters, overheard conversations, movies, advertisements, existing poems (These materials reflect our way of life. They reflect the positive and negative forces at work in our society.)

Procedures: Pupils should:

1. Find materials.
2. Alter the materials in ways that make them more poetic, dynamic, and interesting.
   a. Create conversation poems.
   b. Build forms of visual interest.
   c. Take a found poem and play with its structure. Make it shorter; rearrange the order of its lines; make it more contemporary; set it to rhythms (i.e., make it a rhythm poem).

Sound Poems: Analysis and Synthesis

Process: Combining related parts of language into musical sounds of language.

Content objective: (1) to attain deeper understanding of language from its roots; and (2) to acquire a keener feeling for the musical qualities of language, especially color.

Concept: This is an excellent catalyst for opening children up to themselves and to the sounds of language. This is the most effective exercise for experiencing the human voice as a musical instrument.

Entry behavior: A knowledge of language parts and a sense of dynamics and rhythm.

Procedure: Pupils should:

1. Take a single sound and express it with as many different emotions as possible (e.g., fear, anger, love, confusion). Are the emotions expressed effectively?
2. Try to express a feeling by using a combination of sounds apart from words. Is the feeling understood? (Linguists have said that the meaning of language is 80 percent dynamics and 20 percent actual words.)
3. Take a specific word and break it down into its component parts. Play with these sounds individually. Make up the relationships and try to create more words from these sounds. An individual will probably be able to build many new words from a fixed number of sounds that make up a single word.
4. Join with a group of about ten voices:
   a. Let each member take a single sound and repeat it each time the conductor points to the member. Relate the sounds to each other, calling for different emotions from time to time.
   b. Have the members of the group now express emotions by using whatever sounds they wish. Each member expresses whatever emotion he or she wishes. (This exercise is referred to as the "symphony of emotions.")

Found poetry is akin to found art.

A Poet's Statement

My sound poems are experiments with the colors, dynamics, energies, and rhythms which exist as the components of sound. These nonverbal poems uncover special feelings which defy definition. The exchange among the voices creates a dialogue more personal and direct than much of what happens between us in daily conversation. Here, within the sound poem, is a safe environment for releasing all the emotions which reside within our beings.

Where there is a line above the letters, the sound is sustained. Where there are dots, the sound is sharp and staccato-like. Two lines diverging and returning together mean from soft to loud and back to soft. And the spaces between the letters are treated as silence. Voice I can establish the tempo for all parts by moving the finger across the page at a constant speed and treating the letters as sounds rather than labels. I like to think of each letter as a tube of color. When the top is removed, it can flow and mix with the other colors to create the sound palette. Every encounter with these poems will be a new experience, for each person who comes to them will see, feel, taste, and hear them in a very personal way.

Toby Lurie

Color Improvisation No. 3

Toby Lurie

Poster and Mobile Poems: Comprehension and Synthesis

Process: Synthesis of words and pictures to create original poetry.

Content objective: These poems might deal with any subject matter, thus synthesizing this form of poetry with history, science, art, and so on.

Concept: (1) Enhance a feeling for balance, color, and design; and (2) gain another experience with form and freedom.

Entry behavior: If the pupils cannot read or write, let them build purely visual picture poems. They should be able to develop a concept and to select and appraise suitability of materials.

Materials: Piles of magazines, newspapers, pictures, poster paper, paste, scissors.

Procedure: Pupils should:

1. Allow plenty of time for cutting out words, fragments, sentences, and pictures related to the predetermined subject matter of the poem.
2. Experiment with various relationships between materials by placing them on the poster paper. Rearrange positioning of the materials to formulate the desired effect.
3. Allow for space so that the words and pictures can breathe.
4. Consider three types of form:
   a. Emphasis on content—what the poem is trying to say
   b. Emphasis on visual—what the eye sees without particular concern for what the poem says. (This characteristic is in accord with the idea of a concrete poem.)
   c. Emphasis on a balance between content and visual

Chance Poems: Comprehension and Synthesis

Chance poems are poems that bring words together in a new relationship determined in a chance kind of way.

Process: Combining of elements (words) into new wholes.

Content objective: Pupils will learn to create poems.

Concept: Pupils may develop a whole new philosophy of life (i.e., take a chance; investigate choices in this life; be free and open to all possibilities; lighten up).

Entry behavior: The pupil must let go of any previous notion of what poetry is or must be.

Procedure: Pupils should:

1. Collect words from any source. Or perhaps write a poem and cut it into individual words. Or do the same with an existing poem or an article on any subject.
2. Place the words individually in a bowl, place an object (coin) on the floor, and throw the words into the air so that they can drift to the ground.

3. Make the word nearest to the coin the first word of the poem, the next word of the poem, and so on.
4. Do the same with two or three poems, each one a separate exercise; then weave them together into a conversation.
5. Try picking up two or three words at a time and assemble them into any relationship considered desirable. Then go on to the next grouping. This will not be a true chance poem, but the general feeling is valid.
6. Discover that the way words are placed on the paper will have a great deal to do with the result. For example, space between words and designs on the page can create special meanings and feelings.

A Poet's Statement

When I first began experimenting with one-word poems, I was interested in the rhythms and colors that grew from them. As I became more confident, reading these poems aloud, they seemed to develop an energy and personality of their own, as if telling me how they should sound and what they wished to say. I listened to them, and eventually it became unnecessary to read these poems from the printed page. I had come to the realization that words were organic, actually alive, and we were collaborating with each other.

In the classroom I try to create excitement with words, bringing them to life by destroying them as labels and recreating them as realities. Then the word becomes the thing it is talking about: the bud becomes a flower. For example, in the one-word poem "Child," I try to rediscover not the word but the child. The poem is scored like music in order to express it more dynamically on the printed page; but, as I become involved with these poems, they leave the page and change and flow in any direction they wish.

The poem "Child," to be read aloud, is a form of onomatopoeia as the poem becomes the child. The poem "Avalanche" is a form of visual onomatopoeia.

Toby Lurie

Selected References

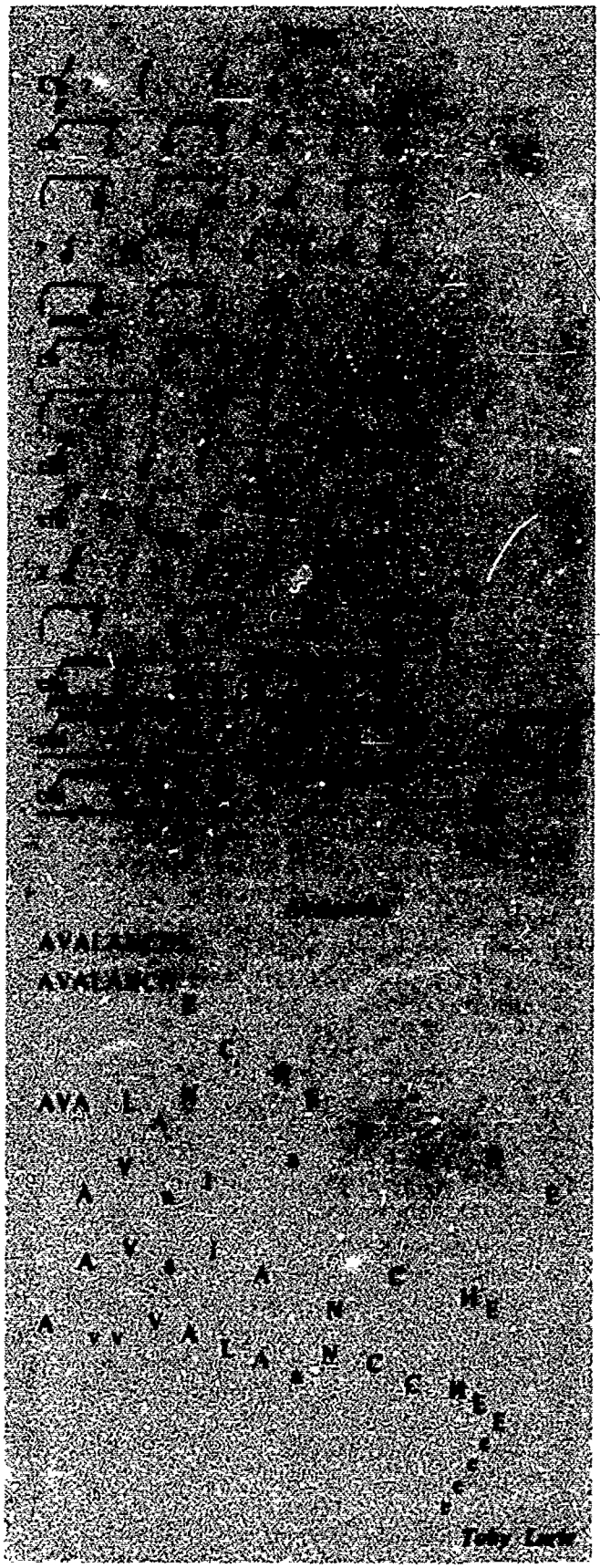
*Lurie, Toby. *Conversations and Constructions.* Poems included in this book are "Echoes," "Between," "I Am," "Grass," "Yesterday Poem," and "Conversation with Myself."

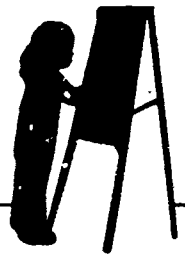
*Lurie, Toby. *A Handbook on Vocal Poetry.* Includes poem entitled "Child."

*Lurie, Toby. *Mirror Images.*

*Lurie, Toby. *New Forms, New Spaces.* Poems included in this book are "Avalanche" and "Nonsense Makes Sense in a Senseless World."

*Available from Journeys into Language, 576 Liberty St., San Francisco, CA 94114





Sample Lessons in the Visual Arts

The visual arts can be effective in providing alternative means of communicating as well as extending learning through the exercise of creative and mental skills of the gifted learner. Pupils can be helped to focus on the expression of their own ideas and feelings through the arts as well as through the spoken and written word emphasized so much today.

The visual arts have been used to express ideas since the time of the caveman. What the artist is trying to express is a basic question in viewing something we call art. The artist, among other things, is striving to express personal views of some aspect of life, society, or time. The artist's tools are color, value, texture, line, shape, pattern, form, and space—the basic art elements. The artist's subject, however, is limit' .s because it can be anything that a person can observe, know, or fantasize.

The *Art Education Framework for California Public Schools* identifies four components of art instruction:

- Development of visual and tactile perception
- Encouragement of creative art expression
- Study of art heritage
- Development of aesthetic judgment[1]

The *Framework* provides a chart of the sequential development of these components:[2]

Specific objectives in these four components at various levels may be found in the *Framework* or in a scope and sequence for art education produced by the California Art Educators Association and available through the Fine Arts Consultant, California State Department of Education.

[1] *Art Education Framework for California Public Schools: Kindergarten Through Grade Twelve.* Sacramento: California State Department of Education. 1971, pp. 6—7.

[2] Ibid., p. 8.

Component	Early childhood	Intermediate	Secondary
Visual/tactile perception	Direct sensory experiences	Recognition of visual and tactile relationships	Recognition of visual and tactile relationships
Creative expression	Direct experiences with media	Beginning skill development	Development of manipulative and organizational skills
Art heritage	Introduction of art around child	Development of art from different times and places	Contemporary and historical background in art appreciation
Aesthetic judgment	Introduction of making choices and responses	Establishment of simple criteria	Development of more reasoned judgment

Self-Portrait: Knowledge

Process: Recognition and recall of information.

Entry behavior: The pupil has seen and knows what a portrait is and can differentiate between a biography and an autobiography.

Materials: Filmstrips, slides, reproductions of self-portraits of Van Gogh, Rembrandt, Durer, and Picasso as well as other artists such as Cassatt, Velasquez, Modigliani, Gauguin, and Toulouse-Lautrec.

Procedure: The teacher should:

1. Discuss portraits (drawings or paintings of a person) and review the portraits of famous artists.
2. Ask the pupils what a book is called that is a true story about a person (biography). Further review should lead to the definition of an autobiography. The written story about someone will be compared to the visual expression of a person (portrait/biography; self-portrait/autobiography).
3. Show filmstrips, slides, and reproductions of self-portraits.
4. Discuss realism and style. Discuss why some artists choose to distort or exaggerate people (to express the artist's view of the world or show something about the character of the person who is used as the subject in the painting).

Extended activities: The teacher should:

1. Make a bulletin board of reproductions of portraits and self-portraits. Use inquiry to pull out or put in pertinent information concerning the design of a good bulletin board.
2. Have a drawing lesson in which students pair off and take turns being the artist and the model as they draw one another's portraits.
3. Accompany pupils on a field trip to an art museum and list all the portraits seen.

Self-Portrait: Comprehension

Process: Illustration of understanding.

Entry behavior: The pupil has seen and can identify portraits as a painting or drawing of a person and the self-portrait as the artist's painting or drawing of himself or herself.

Materials: Mirror, fine-line marker, paper.

Procedure: The teacher should:

1. Review and discuss self-portraits as a type of artistic expression.
2. Have the pupils spend several minutes studying and analyzing features while looking at themselves in a mirror. Ask the pupils to notice where certain features are located in relation to other features (eyes to ears; corners of the mouth in relation to pupils of the eye; placement of features in head; proportion; and so on).
3. Have the pupils look at themselves and draw self-portraits.
4. Emphasize the importance of continually *looking up* at the mirror as the pupils draw their self-portraits.
5. Review the poses of famous self-portraits and encourage simplification and distortion.

Extended activities: The teacher should:

1. Use a strong light to show profiles. Have pupils outline one another's profiles on paper. Discuss possible reasons why self-portraits are generally not profiles.
2. Have pupils observe caricatures. (Emphasize that caricatures are pictures in which features are exaggerated or distorted to produce an abstract likeness.) Pupils can then try drawing caricatures.
3. Have pupils draw their entire bodies life-size and create a class mural by cutting out their likenesses and tacking them on the wall or bulletin board, overlapping and arranging the individual elements into a visually pleasing whole.

Self-Portrait: Synthesis

Process: Combination and rearrangement of elements into new wholes.

Entry behavior: The pupil has experienced the creation of a self-portrait and has spent a few minutes a day (for several weeks) in sketching real objects.

Materials: Pupil self-portraits, crayons, white paper, construction paper, scissors, magazines, glue; repro-

ductions of paintings by Paul Klee, René Magritte, Piet Mondrian.

Procedure: The teacher should:

1. Note that a montage is a picture made by arranging several pictorial elements. The teacher should have the pupils cut out and use their self-portraits, pictures from magazines, or their own drawings of pictures that show the things they like (favorite sport, food, a pet, and so on).
2. Have the pupils use a variety of shapes and sizes, overlapping, grouping, and so on, to create a unified whole from the many parts.
3. Emphasize arrangement and rearrangement of the parts to obtain a visually pleasing composition that is balanced and unified, visually interesting, and expressive of the personality of the artist-organizer.
4. Display and discuss space division as used by Klee, Magritte, Mondrian, or others.

Extended activities: The teacher should:

1. Look at and collect copies of collages, montages, and assemblages. The teacher should also use unusual visual elements to create a collage. For example, cut out magazine pictures of fruit, vegetables, and other foods to paste together to create the face of a human.
2. Make a class montage showing activities, preferences, and so on of the class as a group. The teacher should discuss and observe the difference between individual taste and preferences and those of a group.
3. Make a three-dimensional collage (an assemblage), using the same theme (favorite things).

Masks: Knowledge

Process: Observation and discussion.

Entry behavior: The pupil has some awareness of masks as used in his or her own culture.

Materials: Filmstrips. If possible, *Man's Many Masks, Part 1,* available through the Office of the Los Angeles or Orange County Superintendent of Schools, should be used. Also useful would be a collection of everyday masks: surgeon's mask, Halloween mask, ski mask, tied bandana mask, welding mask, and so on.

Procedures: The teacher should:

1. Introduce masks by reaching into a box and pulling out one of the masks. The teacher is to ask each pupil to identify the purpose of the mask and let the pupil handle the mask and wear it.
2. Repeat the procedure until all the masks have been seen, handled, and identified according to purpose.
3. Discuss the four traditional purposes for wearing masks (change of personality, preservation of personality, concealment of personality, and protection of the wearer from harm).
4. Ask the pupils to classify the masks into categories according to the four divisions.
5. See and discuss a film or filmstrip on masks. (*Man's Many Masks, Part 1,* would be particularly appropriate.)

Extended activities: Pupils should:

1. See *Man's Many Masks, Part 2,* and compare it with the first part.
2. Go on a study trip to a museum that has masks on display. Try to identify the purposes and cultural origin of the masks.
3. View the film *The Loon's Necklace.* (The film illustrates authentic Indian masks. Notice the ones with movable parts.) Sketch masks that have movable parts.

Masks: Analysis

Process: Classification, categorization, and organization.

Entry behavior: The pupil has experienced collecting objects from nature (the arboretum, a park, his or her neighborhood) during a class nature hike, at camp or at the beach, and so on.

Materials: Cardboard, glue, scissors, natural jute, pods, pinecones torn into small pieces, dried leaves and weeds, bark, feathers, bones, dried beans and peas, other things collected from nature.

Procedure: The teacher should have the pupils:

1. Separate the objects from nature into groups according to texture (rough, smooth); size (large, small); and colors (light, dark). Discuss and allow pupils to have input about the categories.
2. Cut an oval out of a cardboard box. They are to score and bend the box (on a center vertical line) so that the curvature will fit the angles of the facial planes and form the base for a mask.
3. Cut eye holes (or poke peek holes) in the cardboard oval in places to allow for vision. Sometimes, masks have peek holes so that the wearer can see, but the eyes are formed in another place on the surface of the mask.
4. Select and place some of the sorted objects from nature on the mask base to form facial features, decorative patterns, and interesting textures.
5. Glue the pieces down. Add feathers, jute, bones, and so on as points of interest and as decorative elements.

Extended activities: Pupils should:

1. Make a mask, using only plastic and metal objects found in our industrial society.
2. Use the mask in a dance or play written by a pupil.
3. Make a stocking mask, using the cardboard tube and the wire from a hanger (bent into an oval and stuck into the end of the tube) as a base, with a nylon stocking pulled over the wire. Cutout construction paper features and details can be added, and a theme (A Person from History, My Favorite Book Character, Someone in Uniform, What I'd Like to Be When I Grow Up, and so on) can be used. When masks are complete, each pupil can use the mask and give clues as to the identity. Other pupils can try to guess after each clue is given.

Masks: Evaluation and Application

Process: Comparison and use.

Entry behavior: The pupil has made masks from natural objects.

Materials: Masks made from natural objects; a dark crayon; a roll of brown butcher paper; paints in earth colors (black, brown, yellow with brown added to form yellow orchre and red with brown added to form red oxide); brushes; water containers; and scissors.

Procedure: The teacher should:

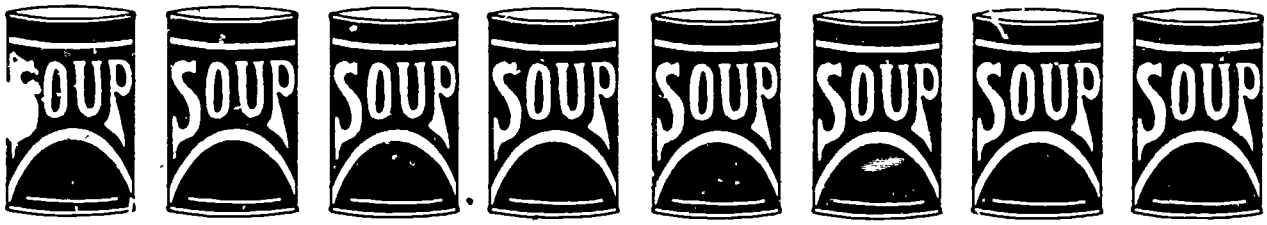
1. Have the pupils create a body mask to go with the face mask. Pupils can work together in pairs, outlining one another on brown butcher paper with a crayon.
2. Have the pupils paint the body and costume on their outlines. The figure should be an exaggeration or distortion of the real body, and the costume should be one that would be appropriate for primitive persons who might be using the masks.
3. Have the pupils cut out their body masks when the masks are dry and pin them with the masks on a bulletin board. Through discussion, the pupils should consider whether the two parts go together.
4. Have the pupils look at their masks and those of others to find something they like best about the masks. Then the pupils should point out something they believe should be changed and give a positive, thoughtful reason.
5. Have the pupils attach the masks and body masks with strings. The pupils should wear the masks in a mask parade through the school or to another classroom, where the pupils can explain what the masks are for, how the masks are constructed, and so on.

Extended activities: Pupils should:

1. Write a play in which facial and body masks are used.
2. Find and view any films available showing Indian, African, or other primitive masks used as part of a ritual.
3. Create profile body masks out of cardboard hinged with string at the joints. The masks should be used behind a sheet; (i.e., lit from behind so that strong shadows show through). Pupils should find out about shadow puppets.

Write a play in which facial and body masks are used.

Discuss why artists might use popular objects in their art.



Pop Art: Comprehension

Process: Showing, telling, and discussing.

Entry behavior: The pupil has seen and has had time to handle a collection of everyday things on display in the classroom.

Materials: Books, slides, and reproductions of pop art; a collection of everyday things such as a box of Brillo pads, a Campbell's soup can (with label), newspaper photographs, a Coca-Cola bottle, the Sunday comics section, and so on.

Procedure: The teacher should:

1. Bring the everyday objects to a central table and ask who designed the object. (Few people know who the commercial artists are who designed the original Brillo box or Campbell's soup can. Andy Warhol became famous because he used them as images for fine art.)
2. Have pupils sketch arrangements of everyday objects.
3. Have pupils find and tell about examples of pop art created by Andy Warhol, Claes Oldenburg, Jasper Johns, Roy Lichenstein, and Robert Rauschenburg.
4. Discuss why artists might use popular objects in their art (as a message, as a totally unexplored art form, as a new image).
5. Have pupils bring other manufactured objects to arrange and draw.

Extended activities: The teacher should:

1. Collect logos; have pupils enlarge them and put them on a bulletin board; have pupils design a logo for a fictitious company.
2. Have pupils enlarge a frame from a comic strip and use dots to make a comic strip painting.
3. Have pupils design visual sales communicants for billboards, a label or box for a product, and so on.

Pop Art: Application

Process: Application of knowledge and preparation of an example.

Entry behavior: The pupil will have had experience in knowing (identifying, recognizing, and understanding) pop art.

Materials: Permanent felt markers (that will not bleed when used on fabric); paper; muslin; pinking shears; polyfill; masking tape; straight pins; sewing materials or a sewing machine (to be used by the teacher or an aide).

Procedure: The teacher should:

1. Have the pupils make a simple outline drawing of some everyday object (the drawing should fill the space of a 9" x 12" (22.8 cm x 30.5 cm) piece of paper or may be larger).
2. Have the pupils tape a piece of muslin over the drawing. The outline should be dark enough to show through the fabric.
3. Have the pupils color the fabric, using the markers. The technique should be repeated to make a back or opposite side.
4. Have the pupils then pin the front and back together and cut the fabric with pinking shears about ¼ inch (0.6 cm) out from the edge of the drawing
5. Have an adult then sew around the edges (leaving the pinked edges out) and leave a hole. The pupil can stuff the sculpture with a soft filling, and the adult will then sew the opening.
6. Discuss what is unusual about a soft sculpture. Is the soft sculpture more interesting if the object depicted is usually hard?

Extended activities: Pupils should:

1. Arrange a gallery show of soft sculptures.
2. Use the soft sculptures as props in a play or dance or on strings as puppets in a play.

Pop Art: Synthesis

Process: Combination and construction.

Entry behavior: The pupil has had experience viewing and creating (1) collage or montage; (2) personal "pop art"; and (3) soft sculpture.

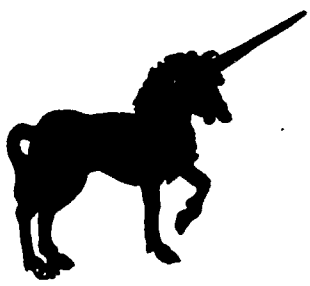
Materials: Boxes; scissors; wood scraps (particularly ones from a wood shop or carpenter's shop that have interesting curved shapes, and so on); and everyday objects of interest to the pupil.

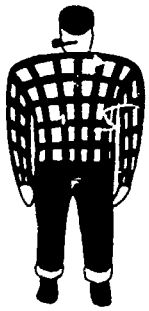
Procedure: The teacher should:

1. Discuss an assemblage, a collection of three-dimensional objects put together in a visually pleasing arrangement. (Pictures of assemblages are often available in magazines.)
2. Have each pupil use a box (cardboard or wooden) and arrange scrap pieces of wood inside the box to create different levels for the display of other objects.
3. Have the pupils next combine old or new objects or both within the box. Encourage each pupil to construct two-dimensional and three-dimensional objects to place in the assemblage. The pupil is to relate all the objects to some theme.
4. Have the pupils make aesthetic decisions about combining parts of things into new wholes and making them a part of the artwork. The goal is to work for unity and harmony among dissimilar elements.

Extended activities: Pupils should:

1. Make assemblages of sounds or smells or things to feel.
2. Create a sculpture from scrap.
3. Visit a museum and see pop art.





Mythology and Art: Application

Process: Preparation; sketch.

Entry behavior: The pupil has heard and read some Greek myths (books, commercial tapes, and so on, especially those written about monsters—the Minotaur, Medusa, Sphinx, and so on).

Materials. Paper; black fine-line marker; colored markers.

Procedure: The teacher should:

1. Discuss and look at book illustrations, filmstrips, and so on that show mythological monsters. The teacher should also point out the difference between sketching those things we see and those things we imagine. The monsters should be analyzed and classified—those mostly human with some animal parts and those mostly animal (of various combinations). The pupils should be encouraged to define the categories.
2. Have pupils make many sketches, drawing on reality and their imagination to create original monsters by combining various human and animal parts (as the Greeks did in their mythology).
3. Have pupils select the sketches they like best from their "monster portfolio" and display the sketches in the room (preferably in an area where books, filmstrips, and professional drawings of Greek myths and characters can be set up in a center).

Extended activities: Pupils should:

1. Make a filmstrip (by drawing on clear 35mm film with felt-tip markers), showing original monsters in action.
2. Create a storyboard, showing each monster in an original fiction (short) story.
3. Make a cartoon strip, using the monster as hero or villain.

Mythology and Art: Analysis and Application

Process: Selection; painting.

Entry behavior: Each pupil has made several original sketches of monsters (see previous lesson) and has selected the one that he or she likes best.

Materials: Student sketch of monster, opaque projector, pencil, crayons, roll of white paper (36 inches or 91.4 cm wide), paints, brushes, water containers, scissors.

Procedure: The teacher should:

1. Have the pupils, using the sketches they like best, make needed changes in their small finished drawings. The pupils should be encouraged to combine parts of their other drawings if there are ideas, designs, or sections they think are particularly interesting. The pupils should work in pencil and may erase, change, and strengthen the final drawings.
2. Have the pupils work in pairs as they set up the opaque projector so that it throws an image on a large piece of white paper (off a roll). The paper can be pinned to a bulletin board or taped to a wall. The finished drawing is inserted in the opaque projector so that the image is enlarged several times. The pupils quickly outline the monsters on their paper. Scale should be discussed with the pupils.
3. Have the pupils, after the monsters have been enlarged, paint the monsters with tempera. The use of texture, pattern, color, and realistic details (such as painting feathers, scales, and so on) should be encouraged. After the paintings are dry, the pupils can add details with crayons and cut out the monster.

Extended activities: Pupils should:

1. Use a box and several monsters drawn on stiff paper and cut out to make a diagram. Surroundings should be included.
2. Use clay to make the monster into a sculpture.
3. Make a monster mobile with colored drawings of several original sketches.

Mythology and Art: Evaluation and Synthesis

Process: Discussion, critique, and unification.

Entry behavior: The pupil has developed and executed a large painting of a monster (enlarged from his or her own imaginative drawings).

Materials: Enlarged monster paintings, covered bulletin board, scissors, paint, paper, construction paper, pencils crayons, brushes, water containers.

Procedure: The teacher should:

1. Have the pupils display their monsters on a blank background (wall or bulletin board) so that the pupils can look and compare. The paintings should be hung a day or so before discussion.
2. Ask the pupils to take turns pointing out a painting (not their own) that they especially like and ask each to identify (if possible) what is particularly liked in the painting.
3. Ask pupils if there are any parts they would change in their paintings. (Be sure to emphasize the idea of improvement rather than a negative attitude. Point out that professional artists frequently do things over to improve their work.)
4. Have a small group of pupils select paintings and arrange them into a mural. In addition to the paintings themselves, they can paint or cut construction paper to form an interesting background or negative space. Paintings can be placed higher or lower on the mural area to give the illusion of space (smaller ones higher on the picture plan with larger paintings overlapping and lower). When completed, the murals may be given titles by the pupils.

Extended activities: Pupils should:

1. Make a tape recording about the mural (like the recordings the docents prepare in an art museum).
2. Write their own myth about someone faced with one or more of the monsters, collect all the myths, and put them in a book. Pupil illustrations for each myth should be included.

The teacher should point out the difference between sketching those things we see and those things we imagine.

3. Comprehensive Arts—Interdisciplinary Activities

"A comprehensive arts program includes experiences in all of the arts for all of the children. It is a process which involves strengthening the individual art form, finding connections among the arts as well as between the arts and other subjects, using community resources to assist in arts programs, and providing the arts for the special student."

Louis P. Nash
California State Department of Education

Creative Drama

Subject areas and concepts that can be communicated through creative drama are the following:

A. *Sounds.* Let the pupils use tape recorders to record *natural* sounds (e.g., the sound of lawn sprinklers) or *contrived* sounds (e.g., the sound of a piece of masking tape being ripped, the volume of the tape recorder being turned up to the maximum). Use these sounds for:

1. Building a "Movement Machine." Have one child at a time go to the center as the sounds play. That child matches the sound with movement—continuous, rigid movement as if done by a machine. The next child goes in and must attach himself or herself to the first child and make a different movement. The activity is continued until a machine of ten or more children has been made.
2. Let the pupils do free, spontaneous, open movement in accompaniment to the sounds. This activity would be in contrast to the rigid movement of the machine. The teacher can say, "You are the wind! . . . You are a kite on a windy day. . . . You are a feather in the air." Don't ignore *sound* as motivation for creative writing and movement. We often think that creative activities demand only music for motivation.
3. Record five to eight sounds, each lasting at least one minute. Pick three children. Let them do on-the-spot improvisations based on the sounds. See how many improvisations you can get, using the same group of sounds as motivation.

B. *Human Body.* Let a small group of children pair off. They each study each other's mannerisms, voice, body language, and so on. Then they make large sketches of each other's face. They should focus on the feeling of the face, the characteristics—as a cartoonist might. They finish the sketch by darkening it in and coloring it. They then make a mask of the face, perhaps by gluing it to a paper bag prepared to go over the head. Last of all, they become that person. They wear that person's face and use that person's body language, voice, and so on. Let the rest of the class evaluate the realism in their portrayal. This is an excellent lesson in teaching physical as well as emotional awareness.

Some suggested outside activities emphasizing body awareness are the following:

1. Show me by your movement that you are very, very heavy. What is heavy (giants, trucks, elephants)?
2. Make your muscles feel strong. How would you lift something heavy? Push something heavy? Pull something heavy? Try to push and

pull with a partner. Can you move slowly and strongly?
3. Can you move as though you are very light? What is light (feathers, balloons, birds)?
4. Can you fall (sink) slowly to the ground without making any noise? (This activity requires practice. Use small groups at first.)
5. Can you fall (sink) to the ground as though you are suddenly very heavy? How will you hold your arms and hands?

C. *Architecture.* Improvisations that may be used in relation to architecture include the following:
1. You are a contemporary architect trying to convince the Cambridge Club that it should let you build its new building.
2. You are a new skyscraper in the center of the city. The older, more settled buildings keep giving you advice and treating you as if you were a shack instead of a tall, powerful building.
3. You and your three friends raised all the money to build a new amusement park called Imagine Land. You thought you all agreed, but each of you come to a meeting with an architect's plans for completely different amusement parks. One person wants an area with buildings, mountains, space ships, and creatures to go with fascination about science fiction. Another person wants all buildings and rides to reflect that wonderful, imaginative period of 1900. Another says that Imagine Land must deal with other countries—their food, holidays, homes, and so on. And, finally, the third friend says, "It must be a land where we all return to childhood, with pixies, dwarfs, little cottages, castles, and clouds that carry you away to Storybook Land." What are you going to do?

D. *Television*
1. Use pantomime:
   a. Your new cooking show. "Fun in the Kitchen," goes on in two minutes. You are madly trying to get things ready. Everything goes wrong!
   b. You are a comedian on a variety show for the first time. You are telling your best jokes, but no one is laughing!
   c. You are trying out a new television show for the producers. The show will be called "Animals Are Love!" But each animal you approach wants no part of you. Is it your perfume or after-shave lotion that bothers them?
2. Use improvisations:
   a. Watch a commercial on television that you dislike. Now use the product to do a new, clever commercial that the sponsors will buy.
   b. Plan improvisations of new television shows that would appeal to:
      (1) Older people—those aged seventy to eighty
      (2) The "cultural vultures" (they hate television) who read a lot and have many academic degrees
      (3) Teenagers in the city
      (4) American Indians
      (5) Wealthy persons—aged thirty to fifty
3. Plan a series of programs for the 1999 television season intended for:
   a. Children
   b. Elderly persons
   c. Young married couples
   d. Sports enthusiasts
4. Your new late-night talk show, "Midnight Madness," goes on in a few minutes. The show is supposed to be fun! You are trying to enliven your dull guests:
   a. A librarian who has just written a book entitled *All About Cataloguing*
   b. A scientist who wants to talk about his experiences with rocks
   c. A senior citizen who wants to talk about his gigantic new mobile park, Rest World
   d. A noted dietician who has come to talk on the subject, Getting the Most out of Spinach

   In addition, you have just discovered that your sponsors are manufacturers of sleeping pills.

E. *Newspaper*
1. *Sports.* Make a list of words, especially verbs, used in sports stories. Plan an improvisation with friends. Try to use these words and expressions in a soap opera called "Tomorrow's Gloom."
2. *Advice column.* Find a good example. Read it to the class. Now, do an improvisation: You have just written this advice in your column. As you finish, a similar situation arises in your own home. How do you handle it?
3. *Want ads.* Read and find some of the unusual things listed. You are an elderly lady. You have a lace doily collection that you want to sell. You must call the newspaper office to tell someone about your collection and the way in

which you want the advertisement to appear in print.

4. *Help wanted advertisements.* You have read the help wanted section in the newspaper for weeks, trying to find a job. You are now to be interviewed for the job of key punch operator. You don't even know what a key punch operator is. Pretend that you are being interviewed.
5. *News story.* Read a news story that is not very exciting. Use it as inspiration for an improvisation. You are covering a story for your paper. The story is very dull and boring, but you are interviewing the people, trying to get some excitement out of it.

F. *Folk Expressions.* American folktales offer great ideas for body movement, pantomimes, and improvisations:

1. You are the cooks in Paul Bunyan's camp. You must strap cubes of butter to your feet, skate out, and grease the large griddle for Paul's pancakes.
2. Each of you is Paul Bunyan walking through the forest. Be careful where you step. You just stepped on several large trees. Watch out for that river! You are apt to make it take a new course! Oh, now be very careful! Look way down to the bottom of your feet. That's a small town you're coming to.
3. Pecos Bill has just fallen off the covered wagon. You are a pack of coyotes. At first you are not sure what this thing is. Then you all decide it is a baby coyote. Teach it how to wash itself, how to drink, and, most important, how to howl at the moon.

G. *Old Expressions.* Let the children pantomime these old expressions or build improvisations, using them in the dialogue:

1. She blew her top.
2. It's pouring cats and dogs.
3. Two enemies buried the hatchet.
4. He feels ten feet tall.
5. Everything is rosy.
6. He's a sport.
7. It's a blue day.
8. I'm so hungry I could eat a horse.
9. She's as light as a feather.
10. She eats like a bird.
11. I'm sitting on top of the world.
12. He's a card.
13. Do a good turn every day.
14. She's a tough old bird.
15. He's a fox.

Creative Movement

Subject areas and concepts that can be explored and communicated through creative movement and problem solving are the following:

A. *Language Arts*

1. Learn the basic directions in space: up—down, left—right, side—side, forward—backward, diagonal and zigzag, circular, above—below, out—in, over—under, around—through.
2. Explore the concept of lines and curves—ability to identify, create, combine, and relate them. (These can be felt in shape, moved and drawn in space, and put into spatial pathways.)
3. Examine the specific shapes of letters; develop an awareness of curves and straight lines in the making of them; and observe the pathways that letters take (printed and cursive).
4. Explore the concept of letter connections and place of attachment in cursive writing.
5. Explore the concept of space on a page, spacing between letters (manuscript) and words.
6. Observe the difference in quality and motion of vowel sounds (short *a, e, i, o, u*). Explore groups of words that emphasize different vowel sounds. Create combinations or contrasts.
7. Explore words that have similar endings, such as *-ick, -ump,* and *-op*. Create sequences and combinations in motion (rhyming words).
8. Explore the concept of center, self, space, and radial ideas.
9. Examine rhythm and the syllablification of words through motion. Explore groups of words. Clap them out. Stamp them out. Discover the accents Put into strong motion.
10. Demonstrate and extend the definitions of words through motion. Think in categories such as shape words, time words, action words, feeling words, and so on.
11. Explore concepts of synonyms (words similar in meaning); homonyms (words alike in sound but different in meaning); antonyms (words opposite in meaning).
12. Develop patterns of motion; building of sequences; repetition of sequences.
13. Develop the concepts of beginning, middle, and end.
14. Explore and combine progressive verbs (those ending in -ing). Build sequences or pick a subject and discuss it in terms of its actions. Explore in motion.
15. Explore adverbials (*how* words, *where* words, *when* words).
16. Explore concepts of punctuation.

17. Develop the ability to distinguish between concepts of like and unlike.
18. Develop the ability to duplicate and initiate ideas in motion and shape.
19. Explore concepts basic to awareness not covered previously, such as front and back, open and close, moving and stopping, light and heavy, large and small.
20. Examine original or selected published poems. Haiku verse, cinquain, nursery rhymes, chants, and creative movement experiences can motivate a class to create and write poetry or to explore ideas, motion, shape, and time in a poem. Feelings can also be explored in this way.

B. *Mathematics*

1. Explore and create the basic geometric shapes; polygons; quadrilaterals.
2. Examine the shapes and directions of numbers in body shape or moving pathways.
3. Examine the meaning and values of numbers.
4. Explore the concept of sets—grouping movements or people into sets. Combine and vary the sets.
5. Determine the number of combinations possible in forming a particular number, such as seven. Have seven pupils combine in different ways or in different combinations of rhythm and motion.
6. Have the pupils take away and add up to a particular number, such as five. They might determine the movements they will use to come together and leave.
7. Explore the concept of time and the manner of reading time on a clock.
8. Examine measurements and volume in the present system of inches, feet, yards, cups, pints, quarts, and gallons.
9. Introduce the metric system (decimals and groups of tens) and the measurement of distances, weights, and volume.
10. Explore the concept of fractions—parts of a whole.
11. Explore acute and obtuse angles and the angles formed by the various degrees of a compass (45, 90, 135, 180, 225, 270, 315, and 360 degrees). Problems and sequences can be easily incorporated here.
12. Identify and gain an understanding of the basic signs in mathematics ($+, -, =, \neq, >, <$).
13. Explore the concepts of multiplication and division.
14. Explore and gain an understanding of the number line.

C. *Science*

1. Develop awareness of self and ability to concentrate. Focus attention on an idea. Put ideas and thoughts into motion.
2. Explore the systems of the body: skeletal system and joints; muscle system and nerves; circulatory system; digestive system; respiratory system.
3. Explore the concept of gravity. Determine how and why things are affected by gravity.
4. Think of the process of how different types of weather develop—how they are different and how they affect people and nature (clouds, rain, snow, sleet, hail, fog, and so on).
5. Explore the concept of wind and its center; the manner in which energy radiates from the center; types of wind currents—breeze, cyclone, hurricane; conditions before a storm; the action of air particles.
6. Explore the concept of cycles of water, cycles of growth, and the cycle of seasons.
7. Explore the concepts of basic machines—gears, levers, pulleys, wedges, joints—and the electrical energy needed to run them.
8. Explore natural forces, such as centrifugal force, magnetic force, and negative-positive forces.
9. Explore the concepts of weight and balance and counterbalance.
10. Explore the concepts of atoms, molecules, elements, and compounds. Explore the effect of heat on molecules.
11. Explore the structure and motion of the basic cell and different types of cells.
12. Explore the function and structure and process of different parts of the body, such as the eyes and ears. Explore each part of the body in isolation and in combination.
13. Consider the concepts of vibrations and sounds. Explore quality, duration, rhythms, contrast, even and uneven rhythm, loud and soft. Think of the sounds of nature. Animals. Machines. Musical instruments.
14. Study rocks: sedimentary, metamorphic, and igneous.
15. Examine sounds made with the body.
16. Explore different kinds of energy; natural forces such as lightning, thunder, and so on; and animal energy and human-made energy.
17. Explore the actions involved in forming the earth and its surface—cracking, faulting, erupting, flowing, falling, rising, bursting, crumbling, rolling, turning, folding, pushing, press-

ing, pulling, learning, combining, and separating.

18. Explore and create the shapes of the Earth and its surface, such as valleys and mountains, volcanoes, and so on.
19. Explore the concept and identification of the solar system.
20. Explore the ocean and the life in and around it and the effect of that life on other things.
21. Explore and investigate light and shadows—sources of light and the manner in which shadows are formed and react to different shapes and surfaces. Explore how shadows are affected by the placement of light. Create shadow dances.
22. Discover the different motion and rhythm patterns of animals and insects.

D. *Social Sciences*

1. Explore and direct social and human relationships: persons apart and together; individuals against a group; small groups and large groups; individuals as part of a group and all alone; moving and stopping; taking turns; initiating and following; helping and hindering; ignoring and relating; building and taking apart; combining and dividing; greeting and rejecting; mirroring; conflicts; question and answer; conversations in movement and in sounds and words; responsibility and trust; movement of one's own body and movement of another's body; support of others.
2. Explore self, personal space, one's own timing, and the ability to control and direct one's own body.
3. Explore the different stages of man through history (primitive times; the Dark Ages; the Renaissance; modern times), motivations, fears, rhythms, work, effect of climate, degree of skills and knowledge.
4. Explore what motivates individuals to move and hold their bodies in certain ways. Teach pupils to observe the shape and effort and rhythm of people. Use ideas related to work, climate, beliefs, topography, crafts, skills, political control, clothes, religion, art, and so on.
5. Recreate events in history and put them into motion.
6. Study geography and topography, map reading, and basic directions. (Major directions are N, S, E, W; secondary directions, NE, NW, SE, SW. The exercise is excellent for movement problems based on directions and pathways through space.)
7. Explore the different cultures of various countries. Introduce ethnic and folk movements and qualities and relate them to music and art.

E. *Visual Arts*

1. Extend almost any art concept into dance: concepts of line design—curved, straight, bent, zigzag, thick, thin, horizontal, vertical.
2. Explore the concept of basic shapes or sculpture.
3. Examine the relationship of negative and positive space. Put into body shape and design.
4. Explore design: symmetrical and asymmetrical groupings, level and placement, vertical and horizontal designs, individual designs and combination of designs.
5. Study the shapes and motion of the human figure in a variety of media—clay, torn paper, figure drawing, and so on.
6. Explore the arrangement of mass in space; of people and objects.
7. Use props to add to the body or change the body in unusual ways.
8. Explore the concept of color; the emotional qualities of color and tone.
9. Create visual effects and use them with dance or as a motivation to stimulate movement—dance ideas—masks, murals, boxes, structures, streamers, and so on.
10. Use slides and light to coordinate with dance.

F. *Music*

1. Relate and extend each of the elements of music through dance (tone, melody, dynamics, tempo, harmony, meter, accent, rhythm).
2. Work with special forms used in music, such as tutti solo, contrast, rondo, theme, and variation.
3. Work with simple instruments in the classroom, creating music for dance, accompanying each other, using instruments with dance.

4. Explore note values through movement. *Rhythm tag* is a good idea. Create sequences, using combinations of sets of eight, quarter, half, and whole notes and movements.
5. Explore accents in words and rhythm through dance. Vary the timing and individual placement of accents.
6. Create songs and chants that arise out of dance. Even children's games and songs may be used.
7. Use music listening ideas explored through dance.

G. *Games and Sports.* Isolate specific motions from various sports.

H. *Pilot Television Ideas*

1. Select a particular part of the body and show the ways in which that part of the body is used. Think also of the commercial products made for that part, the machines or work involved with that part, and the means by which people express themselves with that part or adorn that part. Sequence all of your ideas and arrange them into a script. See the film *Footnotes,* by John McDonald and children, available from the Art Department, Glendale (California) Unified School District. See also the film *Faces,* by Frank Reuss and children, also available from the Art Department, Glendale Unified School District.

   Make sure that you also find out and show all the different ways in which a particular part of the body can move and the manner in which dancers use that part in different dance forms. Pictures can also be used to create a different kind of effect.
2. Research the history of dance for a particular time period. Gather photos and magazine pictures. Create a photo collage to show each period of dance. Have different members of your class or the community or local dancers give live performances to show the different dance styles and steps as they progressed through history. Try to focus on a shorter period of history and research it in depth rather than attempt to cover a larger period superficially.
3. Use dance motion and shape to teach others about any area of study. Almost any idea can be demonstrated and danced. Find the concept(s) inherent in the idea. Examples would include:
   a. *Molecules:* Molecular structure of different elements can be explained through movement and body structure. How could you show the molecular structure of H_2O? How many people would you need to show all the parts? How would you handle it spatially? Then go into the effect of heat on molecules or the difference in how the molecules of solids, liquids, and gases relate and move. Try showing the molecular evolvement of an ice cube into water, then into steam, using people. What are the differences in shape and motion?
   b. *Antonyms:* Create a lesson on the idea of opposites, using improvised or choreographed entrances and exits. It is enjoyable to have a blank space in the middle of the stage (using a chalkboard covered with a sheet) so that a moment of suspense exists between the two ideas. Or write a script based on three to five ways in which each opposite idea can be shown. Make this into a visual aid for other children.
   c. How many other ideas can you think of that can be demonstrated in either movement or dance? Select one and then research it in depth before writing the script.
4. Make a video presentation for senior citizens about senior citizens who dance, exercise, or are in a field where artistic motion is used. Programs are offered to them by many organizations, and there are many older individuals taking such things as karate, dance, ballet, swimming, and so on.

I. *Current Events*

1. Read the newspaper and identify several *themes* that appear there. List as many categories of news items as you can discover. Then select a theme and find the basic concepts behind it. Examples might be territorial struggles, sports, or upward mobility. Select one theme and reduce it to its basic concept. Then think of how you can develop this concept through shapes or motion or the use of space or time. An example might be the wall separating persons in East Germany from those in West Germany.
2. Create three different group shapes to show the stages of a struggle for power. Use thick yarn or string to mark the space into different areas or sections attaching the yarn or string to walls or tables or chairs. Divide the group into several smaller groups varying in number. Each group is to take a different spatial division as their territory and move within the

space to define it and see how it feels. What happens to the largest group of people if they are put into the smallest space? How can you rearrange the spaces to change the territorial boundaries? Move inside the new boundaries and see if there is a difference.

3. Select the most written-about sport of the season. Take three motions from that sport and find as many ways to vary each motion as you can. For example, make it bigger, try it at a new level, or change the natural rhythm to one you make up. Can you make the motion travel if it is usually done in place? Can you do it in place if it usually travels? Can you repeat the motion several times in succession?

   When you have explored all the possibilities in the three ideas, take your best or most interesting possibilities and develop them into three short phrases or thoughts. Sequence these three phrases and perform them. Choreograph a dance for partners or a group and call the dance "My Favorite Sport Abstracted."
4. Take three different countries highlighted in the news, research a dance from these countries, and learn a dance from one or more of them. Can you write a brief description of the people based on how they dance? Are these qualities still indicative of these people today, or have the people changed since they first did the dance you learned?
5. Tell what planets are highlighted in the news. Discover how each planet is both the same and different. Select one idea, such as gravitational pull. Investigate how this pull differs on each of the planets. Then divide an open room into enough spaces to represent the number of planets. Have pupils enter each space and move or dance in such a way as to show the pull of gravity on their body. For example, a heavy G force would make the body heavy and movement difficult whereas a light G force would make the body very light and would produce slow motion (as in the case of the moon). Explore this idea. Another way to look at each planet might be to examine its weather.
6. Select a part of the world and show the type of weather there through dance and motion.
7. Present a complete weather report by means of dance. One person can announce such things as "A front is moving in from the west" or "Cyclone warnings have been announced in the Midwest" or "Heavy rains are falling in the Northeast."

Visual Arts and Dance: The Body

A. *Draw and Be Drawn:*

1. Gather these materials: strips of paper (any color) about 16 inches (40.6 cm) long and six inches (15.2 cm) wide; colored markers.
2. Each person has a long strip of paper.
3. One at a time, members of the group take four counts to move into a shape. The person may move slowly and smoothly or sharply and percussively. The students must freeze in their shapes on the count of four.
4. The rest of the group draws the person, using ovals to represent the 16 major joint areas and the parts separated by them:
   a. Head
   b. Neck
   c. Upper arm—right side
   d. Lower arm—right side
   e. Hand—right side
   f. Upper arm—left side
   g. Lower arm—left side
   h. Hand—left side
   i. Upper torso
   j. Lower torso
   k. Upper leg—right side
   l. Lower leg—right side
   m. Foot—right side
   n. Upper leg—left side
   o. Lower leg—left side
   p. Foot—left side
5. The rest of the group draws the person, using ovals to represent the 16 body parts.
6. *Note:* Each person should be drawn in a different color. Figures may or may not overlap.

Example:

B. *Rip and Tear:*

1. Gather these materials: glue; large and small pieces of bright construction paper.
2. Tear 16 body parts as described previously.
3. Arrange the body parts on paper, showing motion, leaving spaces between the parts (joint areas).
4. Glue the pieces when the figure is in the position you like.
5. Add one or more figures, using the same process. Relate them so that they design or contrast or develop the motion idea.

Example:

C. *Squeeze, Form, and Print:*

1. Gather these materials: telephone directories; several colors of tempera paint in squeeze bottles; pieces of construction paper about the size of the pages in the telephone directories.
2. Squeeze liquid tempera into the shape of a body, using the idea of 16 parts. Apply the tempera to a page inside a telephone directory. Try to create a figure showing motion.
3. Close the directory to get off excess paint. Because the image will broaden, the paint should be thinly applied.
4. Open the directory and print an image on the construction paper. Lay the paper over the page and press the paper firmly to the page.
5. Repeat the process with another figure (different in color). Print on the same paper as the first figure. Overlap is all right if the job is done in different colors.

Example:

D. *Show Bodies in Motion:*

1. Gather these materials: dry tempera (two or three colors); cotton balls; paper (white or colored); crayons or marking pens.
2. Dip a cotton ball into dry tempera and dab on a figure in motion, using the principle of 16 body parts. Use light, easy-flowing strokes.
3. Outline a few parts of the image to give them importance when the image has been completed with the dry tempera. Add a design or clothing over the tempera. The details in crayon should highlight rather than dominate the figure.
4. Add more figures if you wish, being aware of body shapes and the means of capturing motion.
5. Spray the picture with hair spray or acrylic spray to hold the image after work on the image has been completed.
6. Use colored chalk if you wish.

Example:

Explore ways in which each body part can initiate motion through space.

E. *Outline and Design Body Parts:*

1. Gather these materials: roll of butcher paper; several colors of tempera; enough brushes for the separate colors; marking pens with broad tips.
2. Work in twos or threes.
3. Have one person lie down on butcher paper. Select an interesting shape.
4. Have another person trace around the body with a felt pen or crayon.
5. Have the person who was outlined get up after the drawing has been completed and work on his or her own figure.
6. Divide and mark off the 16 major body parts.
7. Design each joint area, using the basic symbols for design. Be aware of the colors and how to use them as well.
8. Cut out the design when it has been completed and select a wall or door to display it. Or group the shapes of several persons in clusters or group or partner designs around a large room or auditorium. Some designs may be placed upside down or sideways.

Body Parts and Dance

A. *Level One*

1. Explore the many ways in which each part of the body can move (isolation). Create an idea and have everyone try one person's idea in unison. Try different qualities in the movement, such as slow and smooth, sharp and percussive, shaking, swinging. Try moving each part, using time in different ways, such as very slowly, very quickly, stopping and starting in time, moving each part to a specific rhythm.
2. Do a balance problem in which the pupils must discover how to balance on different numbers of supports. Pupils might be instructed as follows:
   a. Find a way to balance on three parts of the body.
   b. Find a way to balance on two parts of the body, only one of which may be a foot.
   c. Try to balance on the hips; shoulders; one elbow and another body part.
   d. Find a partner and between you (connected) find five parts to support you.
   e. Find, with the aid of a partner, only two supports between you. What must you do to make this work?
   f. Try to balance against a wall with one support on the ground and one support on the wall.
   g. Find, by counterbalancing with a partner, three ways to balance: (1) a balance involving pressing against each other; (2) a balance involving pulling away from each other; and (3) a balance in which one person supports the other. Put your three ideas into a sequence and show them. You must be able to control the motion of getting into and out of the design as well.
3. Explore ways in which each body part can initiate motion through space:
   a. Can you concentrate on your head and let your head pull you across the room? Can you find a way to turn with the motion starting in your head?
   b. How can you move with the back of your hips leading you to different places in the room? Try the side of your hips or the front of your hips. Repeat these types of questions with different body parts. It is a good idea to divide the group in half so that half of the children can observe the other half moving.
   c. How can you rise from the ground with your shoulders pulling or leading you up?
   d. Can you descend or fall with your feet leading you? Your hips?
4. Explore ways in which people can connect or design their bodies with others by the use of body parts:
   a. Find a way to connect elbows and knees with a partner. You don't have to connect to their elbows and knees, but you must touch them with your elbows and knees.
   b. Explore, in groups of three or four, three different ways to connect with each other, using hands. Show the children how to do so.
   c. Design three different shapes that are like welded sculpture. They should be connected but should have space between the connections so that the design can be observed.

d. Find a connecting design in which all of you are at a different level. Find a way of making your design move, either through space to a new spot or up and down or around in the spot you are in.
e. Run or skip to the middle of the room—one at a time. Each person will connect to another person, forming a large group sculpture. Then each person will leave the design in order without destroying the rest of the parts.

5. Play a rhythmic chanting game, such as Head and Shoulders, Baby, letting the class make up the additional verses by combining two different parts or selecting a way of moving:
   a. Head and shoulders, baby. All touch own body parts, clap on *baby*.
   b. One, two, three, repeat. Jump any way you choose on the one, two, three.
   c. Head and shoulders, head and shoulders. Touch body part as changed.
   d. Head and shoulders, baby. Clap.
   e. One, two, three. Jump three times one way.
   f. Different combinations can be used, such as ears and hips, fronts and backs, turn around, dart here and there, and so on.
   g. A sequence of five can be created. Do the whole sequence of verses without stopping.

B. *Level*

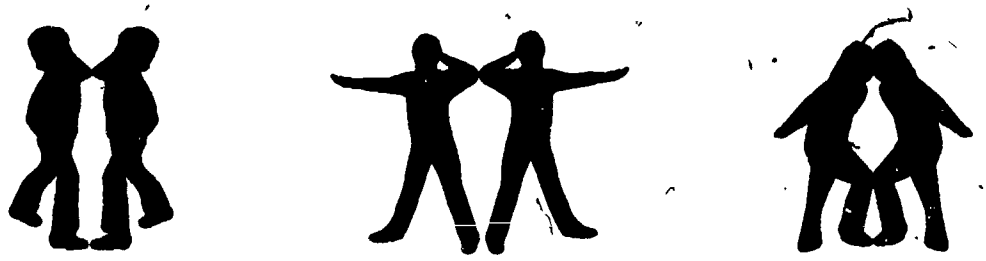
1. Create a phrase in which you show motions created by three different body parts.
2. Do a mirroring exercise with partners. A leader calls out a particular part for the group. Each leader in the partner sets must initiate motion only with the part that is called out.
3. Create a random sequence of body parts; for example, head, elbows, shoulders, hips, feet. Each person explores each section and creates a phrase (or improvisation), showing how he or she discovered that part can move. It is best to develop each part first. If the group is very advanced, then the phrase can include all five parts. Or each group has one of the five parts and moves, then freezes. Then the next group performs. All perform together on the third part.
4. Create a combined body part dance with a partner; for example, a head and hands dance, a dance with masks, or a foot dance in which only feet can be seen. Use a curtain or screen where only one body part can be seen at a time.
5. Use screens or cardboard and do an entrance and exit shape dance. One person moves the screen on and off the stage. Hidden behind the screen are other persons who are deposited on stage in different shapes, which they must hold until another screen removes them or erases them from the stage. Persons can be dropped off individually or in combinations. Slides can also be projected over the dancers and screens to create a very unusual effect.

   Credit: Ririe/Woodbury Dance Company (Children's Concert).

Folk Expression: Dance

The folk arts provide insights into the lives of the people who discovered the arts as ways to express their attitudes and beliefs. The arts are usually interrelated with the people's lives in a direct way rather than as separate parts outside their lives or as enriching activities. In most folk expression, music and dance are closely interwoven. It is difficult to say which came first, for they usually emerge as a cohesive unit.

In the more primitive tribes, it was usually the men who did most, if not all, of the dancing and the women who chanted or accompanied them with their hands or with small and simple instruments. In European countries men and women have separate dances as well as dances in which they participate together. Some cultures emphasize a particular part of the body



Find a way to connect elbows and knees with a partner.

in their dances, such as the Eastern Oriental cultures, which exaggerate the hands, feet, and face; the Hawaiian and Tahitian groups, which emphasize the hips; the people from Appalachia, who do clog dancing, which emphasizes the feet.

Folk dancing provides the feeling of community a particular group. The steps are made up of basic motions, such as stamping, running, hopping, jumping, shuffling, walking, and clapping as well as steps that require different types of direction changes and shifts of weight. They usually take the form of circles, lines, columns, and squares or quadrilles. They are done individually, as in the case of Kolos, or with partners, trios, or quartets.

The music comes from the instruments that are easily obtained or are traditional to the people. Drums, shakers, and reed instruments are typical of groups in Africa, America, and Eastern Europe. The violin, typical of Scandinavian countries, Ireland, and England, was used for early American square dances. Stringed instruments can be found in some form in a large variety of cultures.

Activities that may be found helpful here include the following:

1. Select a particular group of people from one culture and study them through their music, dance, and arts. What can you learn about a people from their arts? Questions that may be asked are as follows:
   a. What motifs are used in the design?
   b. How do geography and weather affect their movements and energy?
   c. What are the themes of the dances? Do they reflect a people who are warriors? Explorers? Peace seekers? Do the themes relate to nature? (The dances will tell where the people's attention is being placed.)
   d. How do the people use their bodies when they dance? Do they shuffle or stamp? Bend over or reach up? Do they use lots of energy or little?
   e. Do the women and men dance separately or together? What might this tell about their culture?
   f. What kind of music goes with the dance? How does the music make you feel? What does it tell you about the type of dance and the people?

   On the basis of what you have learned from observation and participation, create a simple dance that has the flavor of the culture you have just studied. You may use a piece of music, record, song, or chant to begin with. Keep the dance very simple, with no more than three different parts or steps. In a folk dance the idea is repeated many times over and can be done by most people in the group.
2. Take a song from a particular culture and either learn or create a dance to go with the song. Examples include the following:
   a. "Rise My Brother" and "Kuma Echa" (Israeli). The latter can be found in the album *The Whole World Dances.*
   b. "Inch Worm." Create a dance that multiplies and divides people in different ways as the song indicates.
   c. "Going Down to Cairo" and the round dance. Use basic square dance steps (American).
3. Try African chants and basic dances. Then create your own chant with sounds or English words. Can you create a welcome dance with hand and arm gestures?
4. Make a chart of similarities and differences, as seen through arts and crafts, dances, and music, after several cultures have been studied and understood.

Architecture and Dance

1. Define the space around your own body. Open up the structure to encompass as much space as possible. Decrease the amount of space that your body takes up.
   a. Create volume by using various body parts to define a space. For example, create a volume which is circular by using your arms. Move that volume somewhere else. Find another way to define a circular space.
   b. Find a way to create a volume of space with a partner. Explore several more ideas.
   c. Create, with partners, trios, or quartets, a structure with spaces. Each person should attempt to find as many ways as possible to move in, over, around, or through the structure without touching it. Repeat this idea until all have had a turn to build and explore.
2. Explore the concept of tension and countertension that architects need to understand when designing a building. They must take into account the weights involved and the stress that they place upon each other. Pupils may be asked to:
   a. Act as partners, holding both hands at the wrist and pulling away from each other until a point is found at which tension and balance can be felt (counterbalance).

b. Explore other counterbalance structures that can be built with a partner.
c. Try the same problem with three or four other pupils. The successful balances should be shared, and the class should help those who are unsuccessful solve the problem through suggestions.
d. Repeat the problem with pushing tension, always extending the weight as far as possible and striving for the exact point of balance.
e. Repeat the same procedure, with one person stable and the other acting as a leaning part. Leaning parts should be balanced with groups of four.

3. Explore the concept of support systems. Explore ways in which one body can be supported by another without stress. When the strong places in the structure are discovered and the weight is diplaced over more area or counterbalance is used, this task can be accomplished with ease. Make sure that all students are totally responsible for themselves and their partners. This problem requires concentration and control.

4. Present a problem to groups of four to six students. Each group is to take three ideas and sequence them in an order that is agreed on. Then each group is to create a group shape which shows each idea clearly. When all three shapes have been created, the group is to figure out how the group members can move from one shape to another with control in slow motion. After the last design has been completed, everyone will dissolve in slow motion back to his or her own spot. The ideas are the following:
   a. A group shape which is an open structure with spaces defined by connections or attachments
   b A group design with pulling, pushing, and leaning tension, perfectly balanced
   c. A group design showing the idea of a supported structure

5. Think about bridges and the many different ways in which they can be constructed. Draw as many different types of bridges on the board as can be thought of. Then, in groups of four to eight people, design a particular type of bridge, using bodies to demonstrate the design. Once the bridge has been successfully built, see what motion might be possible on the basis of that specific design.

6. Design the various types of geometric shapes on which most architecture is based. This includes the square, rectangle, triangle and circle, octagon, hexagon, and so on. The structure can go horizontally or vertically but must have a sense of volume. Move individually through space, creating the effect of a three-dimensional structure through the motion of the body.

7. Design a dance based on the motions involved in constructing a building (e.g., clearing the land, leveling, laying the foundation).

Sounds in Dance

A. *Level One*

1. Take the sounds of letters and exaggerate the quality and time elements. Find corresponding motions with the body.
2. Exaggerate sounds that people make, being aware of the breath rhythm and quality of the sound. Good examples are yawning, sighing, grunting and groaning, shouting a word and moving in its energy, and whispering. Divide into groups and let each group take one sound from the previous list and improvise motion and sound together. This can also be done by recording types of sounds ahead of time and working from a tape. The motion may be initiated only by the sound and may last only as long as the sound lasts.
3. Take the sound of the letter that begins one of a pupil's names (first, middle, or last). He or she gives the sound a rhythm so that it creates a pattern that can be repeated several times. Each pupil begins the rhythm-sound pattern and is joined by the others. The sounds are recorded on tape and are used as the musical score for a movement improvisation.

B. *Level Two*

1. Work with environmental sounds by recording sounds from the environment or using one of the environmental sound records from the resource list. Create a sound tape with two to five different sounds. The sound can be put together by chance or with a particular musical form in mind (e.g., ABA, rondo, theme, and variation). When the scores have been completed, design a dance study to correspond to the score. The dance should have a definite beginning, middle, and ending. The beginnings and endings can be shape designs or entrances and exits, and so on.
2. Think of sounds that can fit into different categories, such as entering, attaching, sinking, ris-

in-, detaching, popping, exploding, and exiting sounds. Select three or more of the ideas just presented or create other categories for a group improvisation. Have someone direct the improvisation by calling out the types of sounds. The group creates its own sound, rhythm, and motion, each person working and improvising individually within the group. Give the study a beginning, a middle, and an end.

3. Develop conversations with sound and motion. Work as partners. This effort involves speaking and listening. One partner initiates a sound and a motion or series of motions that grow out of the sound, then freezes and waits for a response from his or her partner. The conversation goes back and forth until a closing point is reached. The movement may remain in one spot or travel. Contrast in dynamics and rhythm should be encouraged. The statements of sound from each person should also vary in duration.
4. Use musical instruments to create a sound score to go with a dance score which has been created. (See the lesson on creating dance scores.) Let the motion be created first. The sound will be created to complement or contrast the dance study.

Music and Architecture

A. *Resources.* Resources that may be found useful here include *The Senior Book, Exploring Music Series* (Holt, Rinehart & Winston, Inc., 1969); and "The Arts in Our Lives," in *The Spectrum of Music with Related Arts* (New York: Macmillan Publishing Co., Inc., 1975).

B. *Building Blocks*

1. Sing a familiar song and find the phrases and sections.
2. Listen to selected compostions to identify *introduction, coda, sequence, movement, section,* and *phrase.*
3. Take a familiar song and add an introduction or a coda.
4. Compose a simple phrase on resonator bells. Build a composition by using sequences of the original phrase.
5. Identify the building blocks used in architecture that serve the same purpose as the building blocks in music: phrase, section, movement, introduction, coda, and sequence.

C. *Building of a Composition*

1. Listen to a variety of compositions or sing familiar songs to discover how composers use repetition; opposition (change); symmetry (balance); transition; and dominance in their music.
2. Look for the same qualities in architecture.
3. Chart the form of a selected composition. Design a building that uses a similar form.
4. Take a familiar song and change its design. Do the same thing with a building. How does it change the feelings or ideas conveyed by the music or building?
5. Create a composition similar in form to a famous building.
6. Invent a new form. Create a composition to match the form.
7. Create a composition to be played at the opening ceremony of a new building. Let the building influence the music.

D. *Change of Designs*

1. Discover and construct some of the scales used down through history (e.g., church modes, major and minor, pentatonic, whole tone, and twelve tone).
2. Improvise a melody, using one of the constructed scales.
3. Listen to compositions in which various scale systems are used.
4. Create a new scale and improvise a composition on this scale.
5. Discover some of the instruments used historically.
6. Listen to compositions in which these instruments are used.
7. Discover how and why the symphony orchestra has changed.
8. Decide how the symphony orchestra will look and sound in 100 years.
9. Find similarities between the changing designs in music and the changing designs in architecture.

Music and Sound

A. *Resource.* A resource that may be found useful here is "Sources of Musical Sounds," in *The Spectrum of Music with Related Arts* (New York: Macmillan Publishing Co., Inc., 1975).

B. *Experiment with Sounds*

1. Identify environmental sounds on tape and around the school.
2. Explore environmental materials that can be used to make sounds.
3. Create a composition, using discovered sounds.
4. Listen to compositions in which environmental sounds are used.
5. Build original instruments with a variety of sounds (e.g., bottles and clay pots).
6. Create a composition for original instruments.

C. *Exploration of Traditional Instruments*

1. Classify classroom instruments according to like and unlike sounds.
2. Create a composition for instruments with like sounds.
3. Create a composition for instruments with unlike sounds.
4. Explore the instruments of the orchestra.
5. Listen to a composition and identify the sounds of the instruments.
6. Listen to guest performers.
7. Attend concerts.

D. *Modification of Traditional Instruments*

1. Experiment with ways to modify classroom instruments in order to create new sounds.
2. Create compositions for the modified instruments.
3. Listen to compositions for modified (prepared) instruments. Resource: *Dance,* by John Cage.
4. Listen to compositions using traditional instruments in unusual ways. Resource: *Banshee,* by Henry Cowell.
5. Experiment with electronic sounds.
6. Experiment with voice sounds.

Music and Language Arts

1. Have a singing conversation.
2. Find the rhythms of new vocabulary words.
3. Match words with rhythmic patterns.
4. Take a simple poem and create a composition, using the rhythms of the words.
5. Search for words that rhyme and discover their rhythms.
6. Recognize and classify environmental and instrumental sounds (reading readiness).
7. Write a poem about sounds or silence. Create an ostinato by repeating a key word as accompaniment to the performance of the poem.
8. Write a parody of a familiar song. Perform the parody.
9. Unscramble the words of a familiar song. Sing the song.
10. Write a poem or story about a selected topic, such as spring. Listen to a musical composition describing the same topic. How do poem or story and the musical composition compare or contrast?
11. Create interesting titles for original composition.
12. Write program notes for a classroom concert.
13. Become a music critic for the classroom newspaper.
14. Analyze the characters or actions of a comic strip. Create appropriate background music.
15. Combine two or three original poems to create a texture of sound.

Music and Social Studies

1. Find and learn folk songs from as many countries as possible. Show your discoveries on a map.
2. Research and listen to the sounds of folk instruments from as many countries as possible. Place your discoveries on a map.
3. Research the different ways in which music is used in everyday life. Illustrate your findings with a tape recording and pictures (e.g., church, home movies, television, recreation, and work).
4. Discover and perform songs used by people for different purposes (e.g., play, sleep, work, religion, and ritual).
5. Listen to a prepared tape of compositions using folk songs. Identify as many folk songs as possible.
6. Have one child learn a simple song. He or she then teaches it to another child. It is passed on from one child to another. How and why did it change? Why do folk songs change?
7. Create the music for an imaginary kingdom.
8. Change the way a folk song might be used (play, work, sleep, ritual) by changing the accents, tempo, volume, lyrics, or design of the song.

Music and Mathematics

1. Chart musical forms by using geometric forms to represent the sections (i.e., like sections with like forms and unlike sections with unlike forms).
2. Listen to compositions with a variety of forms (AB, ABA, ABACADA) and arrange geomet-

ric forms to agree with the design of the music.

3. Chart the organization of sets of beats (two, three, four, or more) by placing an accent mark under the appropriate beat, (i.e., the first beat of each set). Perform the chart. An example would be sets of two.
4. Use sticks or flash cards to organize patterns with whole beats, with divided beats, with combined beats, or with a combination.
5. Play Who Lives Here? by placing patterns (flash cards) that equal a selected set of beats on the chart of a house (e.g., The House of Two Beats). Perform the findings.

Music and Science

1. Refer to a resource that may be found useful here: "Electronic Music," in *The Spectrum of Music with Related Arts* (New York: Macmillan Publishing Co., Inc., 1975).
2. Listen to compositions created for synthesizers and other electronic equipment.
3. Develop the vocabulary needed to understand electronic music; for example, frequency, amplitude, tape loop, oscillation, musique concrete.
4. Make tape recordings to sounds and create a composition with those sounds.
5. Create a sound collage, using the radio.
6. Experiment with internal sounds (i.e., sounds produced and carried by vibration of solid objects rather than air). Tape-record these sounds and create a composition.
7. Experiment with changing recorded sounds by altering tape speeds.
8. Create an ostinato by creating a tape loop. Add other recorded or live sounds to create a composition.
9. Build a circuit and create your own electronic music. Write a score for your composition.
10. Research and experiment with the overtone series. Compose a composition, using the tones from the overtone series for C.
11. Research the Pythagorean theory. Experiment with a vibrating string. Watch a performance on an instrument from the string family.

Visual Arts

The visual arts can be effective in providing alternative means of communication and in extending learning by means of exercising the creative and mental skills of the gifted learner. Pupils can be helped to focus on the expression of their own ideas and feelings through the arts as well as through the spoken and written word emphasized so much today.

The visual arts have been used to express ideas since the time of the cave dweller. What the artist is trying to express is a basic question in viewing something we call art. The artist, among other things, is striving to express his or her views of some aspect of life, society, or time. The artist's tools are color, value, texture, line, shape, pattern, form, and space--the basic art elements. The artist's subject, however, is limitless because it can be anything that a person can observe, know, or fantasize.

The following are only a few suggestions of subject areas and concepts that can be communicated through the visual arts in a problem-solving approach. The pupil, when asked to view the world with "art eyes," can expand these areas.

A. *Language Arts*

1. Create posters advertising prepositions. Use sketches to show under, over, above, below, out, in, around, through, and so on. The most common preposition (*of*) will be the most difficult. Print it but use variety in color, texture, value, size, or pattern to emphasize the word.
2. Use the shape of a letter as a basic motif in a drawing. Cut it out of a stiff piece of paper, trace the shape over and over, moving it around, overlapping it, creating new shapes. Color and pattern your composition.
3. Make a word that looks like its meaning.
4. Design an alphabet book for a child living 100 years from now. Do more in futuristics in general.
5. Create a shape in the form of someone's silhouetted head. Fill the shape with word phrases that give information about the person and create an interesting pattern or texture (biography). Use adjectives also.

Make a word look like its meaning.

Develop an interesting picture, using numbers as motif.

6. Draw and cut out many *homonyms*- words identical in spelling and pronounciation but differing in origin and meaning (e.g., *butter* as a spread and as one who butts). Or draw and cut out *homophones*—words pronounced alike but differing in spelling, origin, and meaning (e.g., *fair* and *fare*). Design an interesting collage, using the drawn pairs, colored tissue paper, textures cut from magazines, and areas of colored paint.
7. Make a word game for younger children. It should be a card game or any game using pictures showing synonyms and antonyms. Include the rules.
8. Gather information about petroglyphs. Use a large nail and a soft flat stone (like a piece of flagstone) to gouge a picture that shows an idea.
9. Note that the Egyptians used a system of writing (involving pictures or symbols to represent an object, an idea, or a sound) called hieroglyphics. Develop your own picture system of writing and create an interesting picture that uses hieroglyphics to communicate an idea or code.
10. Make a mobile showing the main characters in a book you have read. Use wire hangers and attach your pictures with thread.
11. Create a sack puppet of the main character in a book. Be sure to express the character's personality and to capture his or her expression.
12. Paint pictures showing old sayings: Fight fire with fire. An eye for an eye. A penny saved is a penny earned. Keep your nose to the grindstone. Cheaters never prosper.
13. Design a book jacket for a book you have read; be sure to describe the book and the author on the inside flaps of the jacket.
14. Use watercolors and fine-line markers to show feeling words: angry, happy, sad, joyful.
15. Express concepts of like and unlike, variety, and repetition through visual arts such as stamp printing (fingerprints).
16. Illustrate stories or poetry (e.g, haiku) by means of dry brush and watercolor techniques.
17. Paint a picture (like primitive painters Rousseau and Grandma Moses) showing people or animals doing things that tell a story. Sample stories would be "Chicken Little," "The Gingerbread Man," "The Nutcracker Suite," or "Perseus and the Minotaur."
18. Ask the older children to make book for younger children. Find the words to use by asking their teacher. Illustrate the book and bind it. Donate the book to the class or school library, where it can be used.
19. Use your own drawings and pictures from magazines to create a story starter. The pictures are to be pasted down in a pleasing arrangement, and the composition is to be used in writing a story. All objects, persons, and so on are to be characters, clues, or other important items, activities, and so on in the story. It's fun to see how many different stories come out of a class using the same story starter. Put the stories together in books with the story starter on the cover.
20. Create a visual biography (a true story about someone else) or autobiography (a true story about yourself), using your own drawings and magazine pictures arranged to produce informal balance and variety through differing size and shape. Do cartooning. Create your own books. Make dioramas related to books or creative writing, filmstrips, films, and video stories.

B. *Mathematics*

1. Draw the face of a person, using only numerals. Add to find age.
2. Make a computer picture, using *Xs* and *Os* close together and far apart to show different values.
3. Use geometric shapes to design an interesting wrapping paper, cloth pattern, or abstract painting.
4. Develop an interesting picture, using numbers as a motif (such as in the work of Jasper Johns).
5. Create playing cards, using pictures to show the value and meaning of numbers (e.g., the three French hens, two turtledoves, and so on, mentioned in the song, "A Partridge in a Pear Tree").
6. Develop the concept of sets or grouping by one repetitious element or similarity between differing objects or images through relief

printmaking. Group elements by color, shape, or texture.

7. Use visual ways of showing place value—ten as one base unit and no single elements.
8. Design numbers for ten, 11, and 12 as if everyone had six fingers on each hand and base 12 system had evolved as a consequence. How else would our world change (e.g., six-fingered gloves)?
9. Design a *metric clock* based on decimals and groups of ten. Draw the clock (ten numbers on its face instead of 12) and compute equivalent times (minutes and hours compared to whatever you decide to call the new time units). Embellish the clock with interesting lines, color, and texture.
10. Use a drawing and an opaque projector to illustrate concepts such as *twice as big* or *scale of one to four.*
11. Use pictures to illustrate *fractions* (parts of a whole).
12. Create a book of "silly sets."
13. Use pictures and words to show the difference between *numerals* (symbols) and *numbers* (a specific quantity).
14. Show progression (going from a preceding amount to a different amount by a constant relationship between elements) and prediction (repetition of an expected pattern.
15. Use pictograghs to illustrate concepts of sums, differences, products, and quotients. The pictographs can be used to develop an interesting picture. Variety in size and placement creates a pleasing arrangement of images. Or the pictographs can be used in a mathematics game.
16. Create a mathematics game for other students. Have it on a board game with markers, cards that you draw if you land on certain squares. Use mathematical combinations and vocabulary for the cards and on the boards.
17. Use one of the basic mathematics signs as a design motif in a painting and include pictures to show others what the symbols mean.
18. Develop the concepts of *additive* and *subtractive* through sculpture and relief (linoleum) printmaking.

C. *Science*

1. Use watercolors and tempera colors to make a picture that shows the difference between opaque and transparent.
2. Design a record jacket for a record that has the sounds of nature on one side and human sounds on the other. Write the descriptions for the back of the jacket.
3. Use burlap and yarn to stitch a multicolored insect. You may use wild colors and patterns, but be sure to show the actual basic body parts that all insects have.
4. Tear or cut heavy paper to show the human body parts and the places at which they are joined. (There are 15 major joints and 16 major body parts in the human form.) Paste these items on another piece of paper. Ink and print.
5. Make a sculpture of a person or animal (or insect or bird), using cans, boxes, milk cartons, papier mache techniques, tissue, clay, wire, styrofoam, and so on. Remember the major parts and joints.
6. Note that prisms and moisture in the air bend and spread light to form the color spectrum (rainbows). Rainbows have been used in stories and songs (pot of gold at the end of the rainbow, something good over the rainbow) and in art. Create a story picture, using a rainbow or an abstract picture in which rainbow colors are used.
7. Use overlapping color circles to show the difference between color facts in pigments. Red, yellow, and blue are primary colors used to form orange, green, and purple; and color facts in light red, green and blue are primary colors used to form cyan, magenta, and yellow. Make a chart with colored circles. Give information about color mixing.
8. Make a cartoon poster showing the food pyramid. The cartoon may be funny (a comment coming from one of the elements) or serious (a simple headline about pollution or the preservation of our environment).
9. Use lines to show sounds and vibrations—music. Remember that a line may vary in length, width, color, curvature, and direction. It may be horizontal, vertical, or diagonal; rhythmic, dynamic, or static.
10. Make collages to show the function of each of the sensory parts of the body (nose with pictures of things that smell, ears with things that make noise, and so on). Rearrange the parts many times to find the most pleasing arrangement before gluing is done.
11. Use symbols and abstractions to show energy (electrical, solar, atomic, hydroelectric, and so on). Design an unusual magazine cover, using symbols and abstractions, for a special issue on energy.
12. Use printmaking techniques to show cycles (water, growth, seasons) by alternation (one

element, then another, then repetition) of symbols.

13. Collect textures on a texture hunt. Collect rubbings of objects made by humans and things found in nature. Use the sides of various colored crayons or chalks. Cut out your favorite parts and glue them in a pleasing arrangement.
14. Go on a nature walk and draw shapes and forms in nature. Categorize them. Are they free-form (as in a tree); geometric (as in a snowflake); symmetrical (as in a leaf and some shells)? Do they show radial balance (as in a starfish)? Find similar shapes in your own artwork and in the works of great artists.

D. *Social Science*

1. Recognize that primitive peoples often used found objects to create musical instruments, art objects, and so on. Create a sculpture, a musical instrument, a fetish, and so on from found objects in your own culture: bottle caps, plastic bottles, steel wool, tabs from cans, nails and bolts, parts of styrofoam cups, newspapers, wire, and so on.
2. Design a flag for a real or imaginary country. You may look in the flag section of an encyclopedia, but your flag should be different from actual flags.
3. Find editorial cartoons in a newspaper and make a collection of them. Draw your own editorial cartoon, showing a viewpoint you personally think is important.
4. Recognize that many great people in history were thought of as crazy, rebellious, and so on by others of their time. Create a wanted poster for one person (e.g., George Washington, Christopher Columbus, Julius Caesar, Cortez). Be sure to offer a reward, give a physical description, and describe unsatisfactory behavior.
5. Plan a trip through a country or continent that you would like to visit some day. Use a map to plan your trip. Design postcards from interesting spots. Be sure to color pictures and write messages describing what you have seen.
6. Recognize that masks are (or were) used by almost all societies in the world. There are four basic purposes for most of people's masks: to change, keep, hide, or make safe. There are many ways to make masks—carve, weave, use found objects, use papier-mâché, and so on. Collect pictures and drawings to make a mask catalog. Be sure to give the reason you think the mask was made. Don't forget things like a catcher's mask, a surgeon's mask, and a gas mask.
7. Recognize that many cultures have mythological animals. Read about them. What was unusual about them? Create your own animal that never was and make it in papier-mâché or clay.
8. Learn about elves, sprites, trolls, and leprechauns. Make a small puppet for one of these "little people." Find the country that each fantasy creature came from and be able to tell the puppet's story.
9. Choose a famous person that you like. After you've read about him or her, draw six pictures showing the highlights of his or her life. Put the pictures in chronological order.
10. Choose a famous American. Design a coat of arms for him or her. *Hint:* Check *heraldry* in an encyclopedia. Use symbols of his or her life as part of your design. Why don't Americans have coats of arms?
11. Make a visual time line, using drawings and paintings or realia to show events in history.
12. Make a visual map showing what you see (at eye level) as you go from home to school. Be sure to include direction (compass), a legend, and the scale.
13. Make a crafts map, showing countries and the crafts they are famous for creating.
14. Use masks and creative dramatics to show important events in history.
15. Note that throughout history humanity has formed groups, families, clans, tribes, cultural groups, national groups, political groups, religious groups, interest groups, and so on. Find out more about groups and make a paper mural showing individuals as they function in different groups. How many groups do you belong to?
16. Draw a newspaper advertisement describing a great invention (or great event) in history. Be sure to tell why the invention or event is so wonderful: why people need it, what it can do for the buyer, how it would improve life. Examples of inventions include navigational tools, the cotton gin, the steam engine, the telegraph, the wheel.
17. Plan a party celebrating an event in history. Design and create party invitations, favors, menus, and costumes.
18. Make a mobile showing different stages of man during primitive times, the Dark Ages,

the Renaissance, and the modern period. String events and inventions on four parts of the mobile to show the four different stages.

19. Take a camera back in a time capsule and take six photographs showing everyday life and events at a certain date. Can others guess the identification of your photographs?
20. Design new stamps and money for an existing country. Show famous people, places, or events. Include the cost of the stamp.
21. Recognize that the struggle between limited resources (money) and unlimited wants continues. Do some thumbnail sketches of a mural showing this struggle. How do we make economic choices? Include your explanation in the mural sketches.
22. Create an assemblage of photographs, drawings, and actual objects that reflect our own culture. Use things you might want to put in a time capsule or that an archaeologist might dig up thousands of years from now.
23. Recognize that every culture has its folk heroes. Sometimes they become exaggerated (like our own tall-tale characters Pecos Bill, John Henry, and Paul Bunyan). Make larger-than-life banners showing a hero of another culture or from another time. Use five feet or more from a roll of paper.
24. Recognize that primitive peoples use many symbols and motifs in embellishing their tools, clothing, shelter, and other personal items. Seven of these symbols or motifs (the circle, spiral, zig-zag, half moon, dot, S-curve, and straight line) can be found repeatedly in various forms as design motifs. Use these universal motifs in developing a pattern to be used on fabric.

E. *Related Arts*

1. Explore the pattern of steps in the major scale (whole, whole, half, whole, whole, whole, half) on the piano or with musical bells. Make up your own pattern (using any of the 12 notes found in an octave). Play your new scale. Make a print, using found objects (a different object/motif for each tone) to show the major scale; to show your scale. Show your musical pattern through visual motifs.
2. Listen to a folk song. Collect and draw pictures that show the person, place, thing, or event in the song. You may even use pieces of cloth, sticks, and other small real objects. Put your collection together in a collage. Use colored paper, felt pens, crayons—many materials—to group your items together in an interesting and aesthetically pleasing way.
3. Make a musical instrument (rattle, drum, whistle or flute, bells, chimes, clacking sticks, and so on) from things you find in your environment. Embellish the instrument with painted designs.
4. Listen to music. Use India ink to draw lines that express the emotion or mood of the music—bold and vigorous, quiet and controlled, soaring and expanding, and so on. Then use washes of watercolors to further show the emotional qualities.
5. Use construction paper, string, yarn, cloth, wood shavings, and other materials to create a mask for a play, dance, or story.
6. Choreograph four or five frames in a stop-motion series showing people miming a situation. *Example:* A woman sits in a car that gets a flat tire. She gets out of the car, fixes the flat, and gets back into the car. Suddenly, the other three tires go flat when she slams the car door.
7. Design a program for a play.
8. Design a jacket cover for a record.
9. Design a costume for a dance in another culture.
10. Use a pattern to show the rhythm and mood of a certain musical form. Refer to Mondrian's "Broadway Boogie-Woogie."
11. Use musicians or musical instruments in abstract forms to paint a picture. See Picasso's *Three Musicians* or Braque's *Musical Forms.*
12. Design stage settings for a play. What music would you use with your play?
13. Make a cardboard-and-doweling shadow puppet. Remember to show the puppet in profile. Use your puppet with a sheet and a strong light to show a story, dance, and music, or the body in movement. What cultures use shadow puppets?
14. Explore note values and other musical concepts through visual representation, using design elements: line, shape, texture and pattern, color, value, space, and form.

Design new stamps and money for an existing country.

4. Discussion of Terms

Elements of Creative Dance

The elements of creative dance include (1) body; (2) time; (3) balance; (4) space; (5) motion (energy); and (6) developmental skills.

Body

The body is the tool used to explore the elements of time, space, and energy. It has a shape and is capable of forming other shapes. The body is an extension of the person, and all movement is directed by one's ideas, feelings, perception, and intent.

Parts of the body that have potential for movement are the head, shoulders, arms, hands, rib cage, hips, legs, feet, face, fingers, and spine.

The body may move its parts in isolation or in combination or as a total unit. Various parts of the body can initiate movement, such as falling, turning, pushing, pulling, descending, rising. Various parts of the body can be used for balancing, either alone or in combined ways. Examples would be balance on hips; on one hand and one leg; on the shoulders; on the toes.

Items to think about in relation to the body include the following:

1. In how many ways can each part of the body move?
2. How can you initiate a fall with the hips?
3. How can you initiate a turn with the shoulders?
4. Can you move two parts of the body in opposing ways?
5. Can you do a locomotor movement while moving another part of your body?
6. In how many ways can you move your body in the space around you? In how many ways can you move your body through space (locomotor)?
7. How do you have to adjust your movements to move with a partner? Larger? Smaller? Slower? Faster?

Time

Time simply exists. No movement can take place outside of time. We can move through time in different ways:

1. *Internal rhythms.* These are rhythms that originate within us, such as heartbeat, pulse, breath. This area of time is relative to each individual and his or her experiences, nervous system, inner pace (tempo), and perception. Breath rhythm can be a source of stimulation that involves and changes the feelings and movements of the entire person. Examples would be deep, smooth breath; short pants; accented rhythm; held breath; sighs; and so on. Each person has a natural feeling of rhythm and time that is his or her own. Each person moves at a pace that feels comfortable. We have rhythm in all of our movements. Dance is an awareness and exaggeration of movement and rhythm. Each person needs first to discover his or her own drumbeat; then he or she can more easily learn to expand his or her ability to move to many different rhythms. Through dance a person's ability to have a greater awareness and control of time can be extended.
2. *External rhythms.* These are rhythms from a source outside the individual, such as a drumbeat, a record, music and sounds, other people's rhythms, words, and so on. Terms used in teaching and choreography are as follows:
   a. *Pulse.* A basic beat which divides time into regular intervals.
   b. *Tempo.* The rate of speed, acceleration and deceleration.
   c. *Meter.* Systematically arranged and measured rhythm. Examples would be 2/4, 3/4, 4/4, 6/8. *Note:* In creative dance, combinations or original meters can be used.
   d. *Accent.* Greater stress or emphasis given to any beat within a group of beats.
   e. *Rhythm.* A repetitious series of strong and weak elements.
   f. *Sequence.* A pattern of movements or beats.
   g. *Rondo.* A pattern or progression done in a round.
   h. *ABA.* Two different themes, combined so that one is first and last; the other, the middle.

   Rhythm helps give dance a structure. Either the rhythm or the movement can initiate and develop an idea.

Things to think about as to time include the following:

1. How slow or how fast can you perform at any given moment?
2. In how many ways can you vary the rhythm of

your breath? Can you involve your entire body in the exaggerated rhythm of your breath?

3. Explore motion and stillness.
4. How is size related to time? How much time do you need to do large movements? Small movements?
5. Discover the rhythms of basic movements, such as walking, running, skipping, jumping. Change the rhythm or tempo of these movements.
6. Create a rhythmic pattern of your own. Put the rhythm into any part of your body. Move the rhythmic pattern in place with your feet. Move the pattern, using your entire body through space. Change the movements but not the rhythm. Change the rhythm but not the movements.
7. In how many ways can you show accents with your body in movement?

Balance

Balance is the middle point between two extremes. Any concepts of movement can be taught through development, variation, and extreme opposites (contrasts). Creative dance allows each individual to extend his or her awareness, skills, and abilities to solve problems creatively. It should constantly provide a challenge rather than give answers directly. The process is the most important part of dance:

1. *Development.* In dance, the term *development* means to extend a basic idea or movement beyond its point of origin. It may end by being completely different from the original. It is the progressive growth of a movement or idea through various changes—*evolution.*
2. *Variation.* In dance, the term *variation* means to add to or change in some way a movement or idea, retaining in some way the original. For example, the tempo, rhythm, shape, size, direction, or energy output could vary any movement.
3. *Opposites.* In dance, the term *opposites* usually refers to contrast. Through the exploration or experience of the extreme of any movement, a greater emphasis is felt or seen, making it easier to discover the possibilities in between the two opposites as well. Examples of opposites are up/down; side/side; before/after; forward/backward; big/little; move/stop; strong/light; weak/strong; pushing/pulling.

   The space in between the balance point is the most exciting to explore in movement—such as falling, turning, jumping, leaping. Also to be explored are the various ways in which one can physically balance alone and with others. Can you move and then balance? Can you discover the balance point between two extremes? Where is the center of balance in the body? What combinations of parts of the body can you balance on?

Space

Persons relate space to the way in which they perceive their own sizes and shapes. The persons are the points of reference. No movement can take place without space. Dance provides us with a way to explore space and use it in a variety of ways:

1. *Shape.* The body and its parts are capable of forming and moving various shapes and combinations of shapes:
   a. Shapes can be round, curved, straight, sharp, angular, bent, flat, bumpy, closed, or open.
   b. Shapes can be put into motion.
   c. Shapes can be outlined in the air (space) at any level.
   d. Shapes can be formed by body parts or the body as a whole.
   e. Shapes can be walked or run through space on the floor.
   f. Shapes can be made by two or more people working together.
   g. Shape is a basic part of dance and creative movement. Every movement we make has a shape. Through dance we allow each person to control shape and exaggerate it in any way he or she desires.
2. *Directions.* Directions are relative to each person in space unless specific room directions are designated for a whole group:
   a. Right and left are meaningful only as they relate to each person's front and center.
   b. Up and down are meaningful only as they relate to each individual.
   c. Directions have a variety of meanings and interpretation for each person.
   d. Directions include up, down, right, left, forward, backward, diagonal, circular.
   e. Directions can be explored with parts of the body in an axial manner—movement around one part of the body serving as an axis.
   f. Directions can be explored moving through space in locomotor movement.
   g. Directions can be used separately or in any combination.

3. *Levels.* Movement can take place at any horizontal plane of space. Level can be experienced as a development from one level to another or as a contrast from one level to another. The pupil should attempt to create three different shapes at three different levels and repeat with three motions.

Things to do and think about in space include the following:

1. Make your body or any part of your body form a round shape; a straight shape; an angular shape. Choose three shapes and move from one to another in sequence.
2. Change the energy involved to move from one shape to another. Can you do the same movements both fast and slow?
3. How can you move up and down, side to side, forward and backward?
4. Can part of you move up while part of you moves down?
5. In how many ways can you design the space you have to work in?
6. Follow and relate to the movements of a partner through space.
7. How can you move in a small, low space? A narrow high space? A large round space? A square space? A zig-zag path?

Motion (Energy)

Force is necessary to put shape, rhythm, and other ideas into active stillness or motion in time. Energy can be released in many different ways depending on the motivation. The way in which energy is released gives movement its quality, feeling, or reason.

Examples of different ways in which energy is released and directed are swinging, thrusting, slow and controlled, fast and vibrating, shaking, contracting, stretching, collapsing (little energy), suspending, pushing, pulling, and bouncing. (*Note:* Energy works very closely with the elements of time and space.)

Developmental Skills

These are the movements and physical patterns that each of us develops during the process of growing physically, emotionally, and mentally. These skills are the basis or foundation on which movement in creative dance is built. Specific developmental skills include grasping, focusing, arching, bending, crawling, creeping, climbing, standing, falling, rocking, squatting, rolling, walking, running, jumping, galloping, hopping, skipping, turning, leaping, swinging, pushing, pulling, sliding, lunging, stretching, twisting, and contracting.

Items to think about in the matter of developmental skills include the following:

1. In how many ways can you develop or vary each of the above movements?
2. Can you combine any two or three of the movements listed previously into a movement pattern (e.g., reaching and running and stopping)?
3. Can you change the size, direction, energy, rhythm, or tempo (e.g., reach toward someone; turn and run away and stop)?
4. Can you change the motivation for any of the items listed previously? Angry? Sad? Silly? Shy? Happy? Much energy? Little energy?

Questions to stimulate thinking about the world around us include the following:

1. What kinds of things might stimulate movement?
2. What things do you know that have motion? Observe them. Try them.
3. What things suggest shape or rhythm?
4. What are the shapes, rhythms, and energy output of various animals? Underwater creatures? Feelings? Colors? Thought? Music?
5. What poems might stimulate movement?
6. What kinds of ideas or stories do your children have that can be danced or explored through movement?

The teacher may wish to have the class work in various ways:

1. Exploration—alone; in groups; with partners
2. Improvisation
3. Choreography, with beginning, middle, and ending

Terms for Creative Dance

These terms are additional to the terms given previously in this chapter.

Chance dance: A dance that evolves from a specific plan or game with rules and options. The movements in the dance are determined by the way in which the game progresses and in which options occur.

Choreographer: The person who creates and designs dances.

Choreography: The art of arranging ideas and movements into dance.

Connections: A union, attachment, or joining of ideas, people, body parts.

Counterbalance: A weight that balances another.

Dance score: The notation and mapping of a dance.

Improvisation: Arrangement, invention, movement, or design without previous preparation.

Isolation: To place or move something by itself, apart from other things or the whole.

Joints: The mechanism by which two bones in a body are joined. There are four basic types of joints: ball and socket (shoulder and hip); hinge (elbow and knee); sliding (wrists and ankles); and atlas and axis (neck).

Kinesthetic sense: Ability to sense motion and to make distinctions between quality and quantity of motion.

Kinetic: Changes of motion produced by forces. In the case of dance, motion is produced through the use of the nerves, muscles, and joints, directed by the mind.

Lever: A rigid piece capable of turning about one point or axis when force is applied. The lever system of the body is based on joints and muscles. Two or more bodies can also create levers.

Periphery: The external boundary or surface of any body. Also, the distance round or about that boundary. The periphery of the space means the outer limits or edge.

Potential energy: Held energy that can be put into motion. In dance, potential energy is also known as *active stillness.* When shapes are created and held, they should exhibit this type of energy. Also, there is a sense of potential energy before any movement is begun.

Static: Bodies or forces at rest or in equilibrium, passive rather than active.

Supports: The stable parts that weight is placed upon. In dance, people can support their body on any number of body parts; or two people can work together so that one person balances and supports the weight of the other.

Technique: The specific skills that teach positions, steps, and patterns for any dance form.

Terms for Poetry

Chance poems: Some of the most perfect and beautiful experiences seem to happen by chance. One need only observe happenings in nature to confirm the fact: the journey of a butterfly, a jet trail mixing with a rainbow at sunset, a storm at its beginning or end. And so with poetry, if we permit the materials of language—words—to recreate their relationships in a chance way.

Conversation poems: Poems which speak to each other to create a conversation. They consist of a weaving together of two or more voices into a spoken-musical tapestry. These poems may preexist or may be created from spontaneous conversation.

Poster and mobile poems: Poems that consist of a collection of words and pictures from different sources that are connected like a collage. They are found poems in a way because they consist of found materials. They are also concrete poems in a way because the visual aspect is a very important part of their being. They are poster poems when the materials are connected on poster paper. They are mobile poems when the materials are made into a mobile that can freely float about and change.

Sound poems: Poems for the voice that are constructed from the sounds of language apart from actual words. They are often created through the breaking of words into their component parts or the use of whatever sounds express the feelings being called upon. Sound poems may be constructed for a solo voice or for a group symphony of ten to 12 voices led by a conductor. The sounds might be random (improvised) or specific.

Terms for Drama

Emotionals: Emphasis on what the voice tells: (1) loud, soft; (2) dialect; (3) word stress; (4) intonation; and (5) vocabulary.

Historiodrama: Drama involving the problems experienced by people in history. Drama is used as a base for more study.

Improvisations: On-the-spot dramas concerned with (1) the characters; (2) the relationships of the characters; (3) the place; and (4) the problem.

Observationals: Ways to get children to become more aware of (1) people; and (2) the physical environment.

Sociodrama: Drama involving people and solutions to their problems.

Trusters: Ideas to build good feelings between children. Trust is built so that children are willing to take risks.

Terms for Music

Accompaniment: A subordinate musical part that supports the main theme or melody.

Acoustics: Study of the physical properties of sound.

Arpeggio: Literally, "harp-like"; the notes of a chord sounded in succession rather than simultaneously.

Articulation: In singing or playing, the way in which a tone is begun and ended.

A tempo: A return to normal tempo after slowing down or speeding up.

Atonal music: Music not in any key or without tonality.

Augmentation: Lengthening of the note value of a theme or melody.

Ballad: A song that tells a story in which all verses are sung to the same melody; also, a narrative poem.

Ballet: A group dance in which pantomime and conventionalized movements are used to tell a story.

Bar line: A vertical line on the staff marking off a measure.

Beat: The basic unit of time and the underlying pulse in music; the basic unit within a measure.

Body percussion: Sounds made by clapping the hands, slapping the thighs and chest, or stamping the ground.

Cadence: A succession of chords, usually two, at the end of a muscial phrase or section or at the end of a composition, giving a feeling of rest or finality.

Canon: A composition in which a melody, stated in one part, is imitated for its entire length in one or more other parts.

Chord: Three or more tones sounded simultaneously.

Chromatic: The tones outside the diatonic scale, indicated by the use of accidental signs; opposite of diatonic.

Chromatic scale: A succession, up or down, of twelve half-tones.

Classicism: A musical style that is characterized by emotional restraint and in which formal structure and design play a predominant part. The term usually refers to the period of Haydn and Mozart, the second half of the eighteenth century and the early nineteenth century.

Coda: A concluding section of a musical composition.

Contour: The shape of a melody.

Countermelody: A melody sounded simultaneously with the main melody.

Counterpoint: Music in which two or more melodic lines are sounded simultaneously; the technique of writing such music.

Crescendo (abbreviated cresc.): Gradually getting louder. A symbol (<) is also used.

Da capo (abbreviated D.C.): Indication that the music is to be repeated from the beginning. *Da capo al fine* indicates that the music is to be repeated from the beginning to the word *fine.*

Decrescendo (abbreviated decresc.): Gradually getting softer. A symbol (>) is also used.

Descant: A term for a countermelody sounded simultaneously with the main melody or theme of the music.

Diatonic: The tones of the major or minor scale; opposite of chromatic.

Duration: Length of time during which a vibration or sound lasts.

Dynamic marks: Signs or words indicating the degree of loudness or softness.

Ensemble: A group of vocal or instrumental musicians; also, the quality of teamwork in a group's performance.

Expression: The use of all the nuances of tempo, dynamics, phrasing, accent, touch, and so on, by which the combination and succession of sounds are transformed into a vital interpretation of a piece of music.

Finale: The last part of a composition.

Fugue: A contrapuntal composition in which a theme is stated and developed according to a set pattern.

Harmony: The simultaneous sounding of tones producing a musically meaningful sound.

Homophonic: Music in which there is one melody line together with choral accompaniment.

Interval: The distance in pitch between two tones.

Introduction: A slow opening section frequently found at the beginning of symphonies.

Key signature: The sharps or flats placed on the staff at the beginning of a composition to indicate the key in which the music is written.

Measure: A group of beats, the first of which is often accented, set off by bar lines.

Melodic rhythm: The rhythmic pattern of a melody.

Melody: A sequence of pitches that have rhythmic organization.

Melody pattern: A grouping of tones of varying pitches forming a recognizable unit.

Meter: The basic scheme or grouping of beats and accents within the measure as indicated by the time signature at the beginning of the composition. See also *time signature.*

Modulation: The change from one key to another in the course of a composition.

Motif: A short melodic figure or fragment of a theme.

Movement: A part or self-contained section of a larger composition, such as a symphony, sonata, or concerto.

Opera: A drama with costumes and scenery in which all or most of the text is sung to the accompaniment of an orchestra.

Operetta: A short opera of a light character containing spoken dialogue as well as singing.

Oratorio: A musical setting of an extended narrative, usually of a religious or contemplative nature, for chorus, solo voices, and orchestra.

Ostinato: A persistently repeated melodic or rhythmic figure.

Overture: An orchestral piece introducing an opera, oratorio, and so on; also, a term sometimes used for a self-contained concert piece.

Pentatonic scale: A five-tone scale.

Phrase: A section of a melody forming a recognizable unit in itself.

Phrasing: The manner in which a musical idea is expressed.

Pitch: The highness or lowness of a tone.

Polyphonic: Music in which several melodies are interwoven.

Program music: Music based on an extramusical subject such as a poem or story, a painting, a patriotic subject, or an historical event.

Pulse: The regularly reiterated beat felt throughout a piece of music.

Refrain: A section of a song that recurs at the end of each stanza or verse; sometimes called the chorus.

Requiem: A composition for voices and instruments that has a number of sections and is based on a sacred text.

Rhapsody: A composition in a free fantasy style.

Rhythm: The organization of musical tones with regard to their duration as distinct from their pitches.

Rondo: A musical composition with an intermittently recurring theme and contrasting sections interspersed.

Scale: A fixed succession of single tones ascending or descending by steps.

Score: The musical notation showing all the parts allotted to various performers in an ensemble.

Sequence: The repetition of a short melodic figure or phrase at different pitch levels.

Suite: A composition consisting of a number of instrumental pieces.

Symphonic poem: An orchestral composition based on an extramusical subject.

Syncopation: A shifting of accent; accent on a weak beat.

Synthesizer: An electronic mechanism used in composing and producing electronic music.

Tempo: The rate of speed at which a piece of music is performed.

Texture: The thinness or thickness of a sound.

Theme: A series of tones constituting a basic element in the construction of a musical composition.

Timbre: Tone quality or tone color.

Time signature: Figures written on the staff at the beginning of a composition indicating the meter or the kind and number of beats used in a measure.

Tonality: Basically, the same as key. The term is also used to denote the entire system of the major and minor keys as distinct from modality (music based on the church modes). Its opposite is atonality.

Tone: A sound with a definite pitch constituting the basic building material of music.

Variation form: A musical form in which a melody or theme is stated and is followed by a series of modifications of the melody or of sections that are more or less derived from the melody. Also known as theme and variations.

Terms for Visual Arts

Abstract: Forms or colors (or both) entirely independent of the subject of the painting or sculpture.

Asymmetrical balance: Equal weights on either side of a center line (but not the same objects as in symmetry).

Axis: A line around which a turning body rotates or may be supposed to rotate; a straight line through the center of an object.

Background: That part in a picture against which the principal elements, motifs, or subjects are represented.

Balance: Arrangement of art elements to produce a visual equilibrium (formal, informal, and radial balance being basic types); one of the design principles.

Collage: Composition (often abstract) of flat objects pasted on a surface for artistic effect.

Color: Visual sensation dependent on the reflection or absorption of light from a given surface (hue, value, and intensity being the primary characteristics); an art element.

Complementary hues: Colors that lie directly opposite one another on the color wheel.

Contrast: Use of opposites in close proximity (light and dark, rough and smooth, and so on).

Design: Organization; the arrangement of interdependent parts to form a coordinated whole.

Dimension: Any measurable length, breadth, or thickness (or parts which give the illusion of depth on a two-dimensional surface).

Distort: To twist or bend out of its expected shape.

Dominance: To make prominent or primary.

Earth colors: Any of several pigments prepared from any materials from nature (such as ocher, umber). Earth colors are characteristically muted, especially in comparison with chemical dyes or colors.

Element: A fundamental part. In art the elements are line, color, value, shape/form and space, texture/pattern.

Form: The shape generally of a volume or mass; an art element.

Geometric shapes: Mathematical shapes with expected number of sides, angles, curvature, and so on, usually classified by names such as triangles, pyramids, squares, cubes, rectangles, and so on.

Graphics: Arts dependent or related strongly to drawing. Commercial art and printmaking are often included.

Horizon line: Line of apparent meeting of sky with earth or sea.

Implied line: Visual lines formed when looking at edges, objects in a row, and so on.

Intensity. Degree of a color's purity or saturation. A color can be neutralized or its intensity decreased by the addition of varying amounts of the color across from it on the color wheel.

Line: A slender, continuous mark showing progressing movement; the delineation of movement; an art element.

Mass: Largest, simplest, most fundamental shapes to which the component parts of a painting, a piece of sculpture, a building, and so on, can be reduced.

Matte: A dull or nonshiny surface.

Media: Plural of medium. Materials used in artistic expression.

Mixed media: Use of more than one type of art material (e.g., watercolor and crayon).

Mobile: A form of sculpture (invented in the 1930s by Calder) in which objects are connected by wires or string so that a gentle touch or wind can cause them to move.

Montage: The sticking of one layer over another (often used as in photomontage in which photographs are pasted over an unusual or incongruous background). This technique is much used in advertising.

Mood: A specific state of mind or feelings purposely created by elements in a work of art.

Motif (or *motive*): A decorative element; a distinct design or visual theme.

Mural: Painting placed or executed on a wall.

Papier-mâché: Technique using paper pulp or strips combined with size, paste, resin, and so on. The objects formed in this way can be molded or formed into various shapes when wet and become hard and tough when dry.

Pattern: A design formed when an object is repeated over and over so that an observer can predict the sequence.

Pointillism: Design, drawing, painting formed by the use of small dots placed next to one another. This technique was used by the impressionists, in printing techniques such as aquatint and mezzotint, by pop artists such as Lichtenstein.

Positive space: Areas representing objects in a drawing or painting; areas taken up by actual mass in a sculpture.

Primary colors. Red, yellow, blue. All other colors can be mixed from these three colors.

Proportion: Relative size between parts.

Realistic: Works of art that have the true or actual world represented rather than the artist's imagination.

Reproduction: A copy of a picture, painting, drawing, sculpture, and so forth.

Rhythm: Organized movement in a work of art.

Scale: Fullest amount; the degree of vividness or purity of color.

Sculpture: Objects formed of wood, clay, plastics, metal, stone, and so on.

Secondary colors: Orange, green, purple. They are formed by mixing primary colors.

Shape. Quality of an object wherein the object has an external surface or outline. Shapes are either geometric or organic and are two-dimensional. (Forms are three-dimensional.)

Space: The distance between or around shapes and masses; an art element.

Stipple: To draw, paint, or engrave by the use of dots or short strokes instead of lines.

Symmetrical balance: Situation in which one-half an object is the mirror image of the other half.

Tactile: Refers to textures that can be felt with the fingertips; related to the sense of touch.

Texture: The surface quality of materials, either actual or visual; an art element.

Three-dimensional: Existing in space in length, width, and depth.

Thumbnail sketch: A small drawing, usually done in the planning stages of composing a work of art.

Transparent: Admitting the passage of light and permitting a clear view of objects.

Two-dimensional: Existing in space in length and width.

Unity: Quality of oneness. All elements work together for a clear purpose or idea.

Value scale: Scale ranging from black to intermediate grays to white.

Selected References

Dance

Books

Cratty, Byrant J. *Movement Behavior and Motor Learning* (Third edition). Philadelphia: Lea & Febiger, 1973.

Dimondstein, Geraldine. *Children Dance in the Classroom.* New York: Macmillan Publishing Co., Inc., 1971.

Dimondstein, Geraldine. *Exploring the Arts with Children.* New York: Macmillan Publishing Co., Inc., 1974.

Gilbert, Anne G. *Teaching the Three R's Through Movement Experiences.* Minneapolis: Burgess Publishing Co., 1976.

Gilbert, Cecile. *International Folk Dance at a Glance* (Second edition). Minneapolis: Burgess Publishing Co., 1974.

Hammond, Sandra Noll. *Ballet Basics.* Palo Alto, Calif.: Mayfield Publishing Co., 1974.

Harris, Jane; Anne Pittman; and Marlys Waller. *Dance a While: Handbook of Folk, Square, and Social Dance* (Fifth edition). Minneapolis: Burgess Publishing Co., 1978.

Hood, Marguerite. *Teaching Rhythm and Using Classroom Instruments.* Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1970.

Joyce, Mary. *First Steps in Teaching Creative Dancing.* Palo Alto, Calif.: Mayfield Publishing Co., 1973.

Murray, Ruth Lovell. *Dance in Elementary Education: A Program for Boys and Girls* (Third edition). New York: Harper & Row Pubs., Inc., 1975.

North, Marian. *Composing Movement Sequences.* New York: Wheaton & Co., 1961.

Oxenford, Lyn. *Design for Movement.* New York: Theatre Arts Books. 1954.

Salkin, Jeri. *Body Ego Technique: An Educational and Therapeutic Approach to Body Image and Self-Identity.* Springfield, Ill.: Charles C. Thomas Pub., 1973.

Recordings

A. Creative Modern Dance and Movement

Authentic Sound Effects. Created and produced by Jack Holzman. Volumes 6 and 11. Elektra Records. EKS-7256.

Dueling Banjos: Deliverance. Elektra Records. EKA-7238

French Dances of the Renaissance. Nonesuch. H-1036.

Guitar Man. RCA Camden. CAS-2245.

The In Sound from Way Out. Vanguard. VSD-79222.

Jazz Is Now. Orion. LP-110.

Jazz or Primitive (drum rhythms). Hoctor Dance Records. HLP-3020.

Kinetic Transparencies. Orion. LP-121.

Modern Dance Technique Environments. Hoctor Dance Records. HLPS-4247.

Movin'. Hap Palmer. Educational Activities. AR-546.

Music for Composition. Educational Activities.

Palm Leaf Rag. Scott Joplin. Angel. S-36074.

Peter, Paul, and Mommy. WS-1785.

Short Circuits. Ruth White. Angel. S-36042.

The Sting. Scott Joplin. MCA-390.

Strictly Percussion. Hoctor Dance Records. HLP-4084.

Switched-on Bach. Columbia. MS-7194.

B. Folk and Square Dance (all with instructions)

The Fundamentals of Square Dancing, by Bob Ruff and Jack Murtha. LP-6001, Level 1.

International Folk Dance Mixer. Gateway Records. GSLP-3528.

Israeli Folk Dances. Israeli Music Foundation. LP-5/6.

The Whole World Dances. Geula Gill. Elektra Records. EKS-7206.

Creative Drama

Burns, Marilyn. *The Book of Think.* Boston: Little, Brown & Co., 1976.

Contains excellent ideas for development of thinking skills.

Drama/Theatre Framework for California Public Schools. Sacramento: California State Department of Education, 1974.

Contains a rationale for creative drama and many useful ideas.

English Language Framework for California Public Schools: Kindergarten Through Grade Twelve. Sacramento: California State Department of Education, 1976.

A well-written, practical guide emphasizing the involvement of the pupil in the process of language.

Ernst, Ken. *Games Students Play and What to Do About Them.* Millbrae, Calif.: Celestial Arts Publishing Co., 1972.

Behavior problems defined. Means of handling them in a practical way discussed.

Fiarotta, Phyllis, and Noel Fiarotta. *The You and Me Heritage Tree.* New York: Workman Publishing Co., Inc., 1976.

Greer, Mary, and Bonnie Rubenstein. *Will the Real Teacher Please Stand Up?* Santa Monica, Calif.: Goodyear Publishing Co., 1972.

Primer for humanistic education. Contains stories, biographies, and excellent ideas to help pupils get to know themselves and others.

Kohl, Herbert. *Reading, How to: A People's Guide to Alternative Methods of Learning and Testing.* New York: Bantam Books, Inc., 1973.

Begins in the primary grades and continues through the upper elementary grades. Contains step-by-step strategies to make reading real and functional.

Littell, Joy, and Joseph Littell. *The Language of Man.* Books 1—4. Evanston, Ill.: McDougal, Littell & Co., 1972.

For the teacher who wants to update language. Contemporary, with many clever ideas for creative drama.

McCaslin, Nellie. *Creative Dramatics in the Classroom* (Second edition). New York: Longman, Inc., 1974.

Covers the full scope of improvisational drama. Approaches drama from the aspect of (1) encouraging creativity and culture; and (2) helping children know each other.

Moffett, James, and Betty J. Wagner. *Student-Centered Language Arts and Reading K—13: A Handbook for Teachers* (Second edition). Boston: Houghton Mifflin Co., 1976.

An outstanding book of philosophy and how-to book that focuses on the totality of language, including writing and creative drama.

Osborn, Alex. *Applied Imagination* (Third edition). New York: Charles Scribner's Sons, 1963.

An inspirational book for all concerned with creative thinking.

Paulus, Trina. *Hope for the Flowers.* Paramus, N.J.: Paulist/Newman Press, 1972.

What is life all about? Two caterpillars discover the reason they were made. Thought-provoking and good for discussion.

Tallon, Robert. *Rotten Kidphabets.* New York: Holt, Rinehart & Winston, Inc., 1975.

An enjoyable alphabet book, full of humor, shattering the dull stereotypes of beginning books.

Wilde, Oscar. *The Happy Prince and Other Stories* Baltimore: Penguin Books, Inc., 1973.

Stories that emphasize love and caring between people. Adaptable for pantomime and improvisation.

Music

Boardman, E., and B. Landis. Exploring Music Series. New York: Holt, Rinehart, & Winston, Inc. 1971

Creativity and Learning. Edited by Jerome Kagen. Boston: Beacon Press, Inc., 1967.

Crook and others. Silver Burdett Music Series. Morristown, N.J.: Silver Burdett Co.

Dennis, Brian. *Experimental Music in Schools: Towards a New World of Sound.* New York: Oxford Univ. Press, Inc., 1970.

Konowitz, Bert. *Music Improvisation as a Classroom Method.* Sherman Oaks, Calif.: Alfred Publishing Co., Inc., 1973.

Reference for teachers of children in upper grades.

Landeck, Beatrice, and others. *Making Music Your Own.* Morristown, N.J.: Silver Burdett Co., 1954.

Landis, Beth, and Polly Carder. *The Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodaly, and Orff.* Washington, D.C.: Music Educators National Conference, 1972.

Interesting historical material.

Lorton, Mary Baratta. *Workjobs: Activity-Centered Learning for Early Childhood Education.* Reading, Mass.: Addison-Wesley Publishing Co., Inc., 1972.

Can be used as a model in designing materials for music learning centers.

Marsh, Mary V. *Explore and Discover Music: Creative Approaches to Music Education in Elementary and Middle-Junior High Schools.* New York: Macmillan Publishing Co., Inc., 1970.

Monsour, Sally. *Music in Open Education.* Englewood Cliffs, N.J.: Center for Applied Research in Education, Inc., 1974.

Music and Movement Improvisations. Threshold Early Learning Library, Grades K—2. Vol. 4. New York: Macmillan Publishing Co., Inc., 1972.

Teacher's guide to principles and practical activities that make meaningful noise evolve into music.

Paynter, John, and Peter Aston. *Sound and Silence: Classroom Projects in Creative Music.* New York: Cambridge University Press, 1970.

Recording accompanying book discusses some of the ideas presented in the book.

Williams, Peter. *Making Musical Instruments.* Mills and Boon Lively Craft Cards: Set 2. London: Mills and Boon, Ltd., 1971.

Twenty plasticized job cards for building playable music instruments. Appropriate for learning centers. Available from Magnamusic-Baton, Inc., in the U.S.

Willman, Fred. *Electronic Music for Young People.* Englewood Cliffs, N.J.: Center for Applied Research in Education, 1974.

Appropriate for group or individual experiences.

Visual Arts

Books

Art Education Framework. Sacramento: California State Department of Education, 1971.

Basic art reference for teachers.

Bager, Bertel. *Nature as Designer.* New York: Van Nostrand Reinhold Co., 1976.

Teacher reference or high-interest book for science-oriented gifted students. For grade four or higher.

Baskin, Leonard, and others. *Hosie's Alphabet.* New York: Viking Press, Inc., 1972.

Primary approach to art and letters. Beautifully illustrated.

Batterberry, Michael. Discovering Art Series: *Greek and Roman Art; Art of the Middle Ages; Art of the Early Renaissance; Seventeenth and Eighteenth Century Art; Nineteenth Century Art; Twentieth Century Art; Chinese and Oriental Art.* New York: McGraw-Hill Book Co., 1968—1972.

Basic, easy-to-understand art history series for the teacher or for older children.

Brommer, Gerald F., and George F. Horn. *Art in Your World.* Worcester, Mass.: Davis Pubns., Inc., 1977.

Contains excellent examples of student work. Has basic, simple explanation of art elements, art principles, and art heritage.

Capon, Robin. *Introducing Design Techniques: 78 Variations on a Theme.* New York: Watson Guptill Pubns., Inc., 1972.

Outstanding book in which fish are used to teach design techniques in a creative way.

Cataldo, John W. *Words and Calligraphy for Children.* New York: Van Nostrand Reinhold Co., 1969.

Includes examples from primary school through high school. Illustrates creative uses of written and printed words.

Coming to Our Senses. The Significance of the Arts for American Education—a Panel Report. New York: McGraw-Hill Book Co., 1977.

Daniels, Harvey, and Silvie Turner. *Simple Printmaking with Children.* New York: Van Nostrand Reinhold Co., 1972.

Excellent source of ideas, with many examples of student work.

Fearing, Kelly, and others. *The Creative Eye.* Austin, Tex.: W. S. Benson & Co., 1969. In two volumes.

Contains famous art works and text discussing each artist's image, motivation, and procedure.

Glubok, Shirley. *The Art of the Southwest Indian; The Art of the Northwest American Indian, The Art of the North American Indian; The Art of the Spanish in the United States and Puerto Rico; The Art of Ancient Greece; The Art of Ancient Rome; The Art of Ancient Peru; The Art of Ancient Mexico; The Art of the Etruscans; The Art of China; The Art of India; The Art of Japan; The Art of Africa; Art and Archaeology.* New York: Macmillan Publishing Co., Inc., 1965—1973.

Books are written so that upper grade elementary students can explore the books independently.

Grater, Michael. *Paper Faces.* New York: Taplinger Publishing Co., Inc., 1967.

Contains ideas for making masks through paper sculpture.

Hunt, Kari, and Bernice Carlson. *Masks and Mask Makers.* Nashville: Abingdon Press, 1961.

Discusses people who make masks and the use of masks.

Klager, Max. *Letters, Type, and Pictures: Teaching Alphabets Through Art.* New York: Van Nostrand Reinhold Co., 1975.

Paperbound teacher reference for art activities and concepts. Many examples of student work.

MacAgy, Doug, and Elizabeth MacAgy. *Going for a Walk with a Line.* New York: Garden City, N.Y.: Doubleday & Co., Inc., 1959.

Excellent book on modern art.

Meilach, Dona. *Soft Sculpture and Other Soft Art Forms.* New York: Crown Pubs., Inc., 1974.

Paz, Octavio. *In Praise of Hands: Contemporary Crafts of the World.* Boston: New York Graphic Society in Greenwich, 1974.

Adult book exploring the crafts of the world, showing similarities and differences among peoples.

Quirarte, Jacinto. *Mexican-American Artists.* Austin: Univ. of Texas Press, 1973.

Raboff, Ernest. Art for Children Series. Garden City, N.Y.: Doubleday & Co., Inc., 1968—1975.

Series featuring Van Gogh, Gauguin, Rembrandt, Picasso, Raphael, Chagall, Klee, Da Vinci, Toulouse-Lautrec, Renoir. For children in grade four or higher.

Reed, Carl, and Burt Towne. *Sculpture from Found Objects.* Worcester, Mass.: Davis Pubns., Inc., 1974.

Teacher's book on three-dimensional design.

Rowland, Kurt. Learning to See Series. New York. Van Nostrand Reinhold Co., 1971.

Student workbooks and work sheets; teacher's guide. Explores specific topics such as pattern through visuals, text, and student activities.

Sedgwick, Paulita. *Mythological Creatures. A Pictorial Dictionary.* New York: Holt, Rinehart & Winston, Inc., 1974.

A basic book on mythological creatures useful in unit on monsters.

Shalleck, J. *Masks.* New York: Viking Press, Inc., n.d.

Sourcebook and reference for students and teachers interested in the creation and use of masks.

Taylor, Talus, and Annette Tison. *The Adventures of Three Colors.* Mountain View, Calif.: World Pubns., 1971.

Primary book. Story of a boy who discovers how colors are created. Overlay sheets used.

Wachowiak, Frank. *Emphasis Art: A Qualitative Art Program for the Elementary School,* New York: Harper & Row Pubs., Inc., 1977.

Discusses elementary art methods for teaching basic principles of design, proportion, and color. Many illustrations.

Films

Art for the Space Age. Color; 10 min. Oxford Films.

Discusses the use of photocopy machines to make art forms.

Art from Computers. Color; 10 min. National Broadcasting Co. Educational Enterprises.

Discusses structure and intentions of computer graphics. Relates art to the mechanical. High interest for the gifted student. Contrasts the computer operator and the computer as the creative element in the process.

Design. Color; 11 min. Wayne Thiebaud Productions.

Animated film exploring design elements.

Designing with Everday Materials: Corrugated Paper. Color; 12 min.

Discovering Art Series. Nine color films. 14 to 21 minutes in length. Titles include *Discovering Color* (15 min.); *Discovering Composition* (16 min.); *Discovering Creative Pattern* (17 min.); *Discovering Dark and Light* (18 min.); *Discovering Form* (21 min.); *Discovering Ideas for Art* (16 min.); *Discovering Line* (17 min.); *Discovering Perspective* (14 min.); and *Discovering Texture* (16 min.) Paul Burnford Productions.

How to Make a Mask. Color and black and white; 11 min. Baily Films, Inc.

Four steps in making a mask are shown, and the ways of creating facial features and expressions are demonstrated. Venice Film Festival winner.

In Praise of Hands. Color; 27 min.

Nonverbal film showing craftsmen of the world. For gifted children in upper grades.

Loon's Necklace. Color; 11 min. Encyclopaedia Britannica Educational Corp.

Indian legend of how the loon (a water bird) obtains its markings. Uses authentic masks from Canada.

Making a Mask. Color; 6 min. International Film Bureau.

Tie-on masks and slip-on masks shown. Use of wet paper and paste to make masks demonstrated.

Masks. Color; 12 min. Film Association.

Shows collection of primitive and modern masks. Discusses role of masks in cultural and artistic life of various peoples.

Sources of Art. Color; 12 min. Marie Larkin Productions.

Examples from nature, professional artists and students. Designed to show that no two people see the same world in the same way.

Sun Symbol in Art. Color; 15 min. BFA Educational Media.

Use of nature motif with student examples.

Why Man Creates. Color; 25 min. Saul Bass and Associates.

Periodicals

Art and Man, Scholastic Magazines, Englewood Cliffs, N.J.

Art Education, Journal of the NAEA, 1916 Association Dr., Reston, Va.

Arts and Activities, 8150 N. Central Park Ave., Skokie, IL 60076.

School Arts, 8809 Oakleigh Road, Baltimore, Md.

Art Reproductions

Abrams Artprints, American Book Company, 300 Pike St., Cincinnati, OH 45202.

Alva Reproductions, 3030 Northern Blvd., Long Island City, NY 11101.

Artex Prints, Inc., Westport, CT 06880.

New York Graphic Society, 140 Greenwich Ave., Greenwich, CT 06831.

Shorewood Reproductions, 10 E. 53rd St., New York, NY 10022.

Unicorn Art Publications, 18676 Ventura Blvd., Tarzana, CA 91356.

Filmstrips

Contemporary Artists at Work (parts 1 and 2). Harcourt Brace Jovanovich Films (sound filmstrip). Slide sets interviewing artists (e.g. Calder, Lichtenstein). Tapes and slides by Educational Dimension Corporation.

Man's Many Masks (parts 1 and 2), Office of the Orange County Superintendent of Schools, 1104 Civic Center Dr., West, Santa Ana, CA 92701.

VSL (Visual Sources for Learning). Four-unit resource, 28 filmstrips each, containing 20 reproductions of works of art related to a topic (e.g., "Portraits"). Address: 180 Harvard Ave., Stamford, CN 06902.

Other Materials

The Aesthetic Eye: Generative Ideas and *Teacher to Teacher Tal.* The Aesthetic Eye Project. Los Angeles County Board of Education.

Places for People. CEMREL aesthetic education units (especially the new unit in architecture). Address. 3120 59th St., St. Louis, MO 63139.

Reinhold Visuals. Large portfolios of photographs (black and white and colored) with art education concepts. Van Nostrand Reinhold Co., 7625 Empire Dr., Florence, Kentucky. The series includes Portfolio 1. *Line,* Portfolio 2. *Mass,* Portfolio 3:*Organization,* Portfolio 4. *Surface,* Portfolio 5. *Color,* Portfolio 6: *Movement;* Portfolio 7: *Perception;* and Portfolio 8: *Space.*

Self-Expression and Conduct, The Humanities. New York: Harcourt Brace Jovanovich, Inc. A multimedia program developed by the Center for the Study of Instruction.

Other Publications Available from the Department of Education

Arts for the Gifted and Talented, Grades 1—6, is one of approximately 450 publications that are available from the California State Department of Education. Some of the more recent publications or those frequently used by persons involved in the education of gifted and talented students are the following:

Accounting Procedures for Student Organizations (1979)	$1 50
Arts for the Gifted and Talented, Grades 1—6 (1981)	2.75
Bilingual Program, Policy, and Assessment Issues (1980)	3.25
California Private School Directory	5.00
California Public School Directory	11 00
California Public Schools Selected Statistics	1 50
California's Demonstration Programs in Reading and Mathematics (1980)	2:00
Curriculum Guide for Teaching Gifted Children Literature, Grades 1 -3 (1978)	85
Curriculum Guide for Teaching Gifted Children Science, Grades 1—3 (1977)	.85
Curriculum Guide for Teaching Gifted Children Science, Grades 4—6 (1977)	.85
Curriculum Guide for Teaching Gifted Children Social Sciences, Grades 1—3 (1977)	.85
Curriculum Guide for Teaching Gifted Children Social Sciences, Grades 4—6 (1977)	.85
Directory of Expertise, Gifted and Talented (1979)	.85
Discussion Guide for the California School Improvement Program (1978)	1.50*†
District Master Plan for School Improvement (1979)	1.50*
Education of Gifted and Talented Pupils (1979)	2.50
Guide for Teaching Literature and Story Writing to Gifted Children (1981)	2.75
Mentally Gifted Minors Resource Directory (1978)	.85
Putting It Together with Parents (1979)	85†
Reading Framework for California Public Schools (1980)	1.75
Relationship Between Nutrition and Student Achievement, Behavior, and Health (1980)	4 00
Science Framework for California Public Schools (1978)	1.65
School Improvement Making California Education Better (brochure) (1981)	NC*
Student Achievement in California Schools	1 25
Students' Rights and Responsibilities Handbook (1980)	1.50†
Teaching About Sexually Transmitted Diseases (1980)	1 65
Teaching Gifted Children Literature, Grades 4—6 (1978)	.85
Teaching Gifted Children Literature, Grades 7—9 (1978)	85
Teaching Gifted Children Literature and Languages, Grades 9—12 (1978)	85
Teaching Gifted Children Music, Grades 1—6 (1979)	85
Teaching Gifted Children Social Sciences, Grades 7—9 (1977)	85
Toward More Human Schools (1981)	1 75

Orders should be directed to:

California State Department of Education
P.O. Box 271
Sacramento, CA 95802

Remittance or purchase order must accompany order. Purchase orders without checks are accepted only from government agencies in California. Sales tax should be added to all orders from California puchasers.

A complete list of publications available from the Department may be obtained by writing to the address listed above.

†Also available in Spanish, at the price indicated
*Developed for implementation of School Improvement

77 99 (03 0964 & 03-1052) 79563 & 89499 300 8 81 5M