1984

Creative expression curriculum

Karen L. Odle

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CREATIVE EXPRESSION CURRICULUM

A Project Submitted to
The Faculty of the School of Education
In Partial Fulfillment of the Requirements of the Degree of
Master of Arts
in
Education: Elementary Option

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1984

APPROVED BY:

[Handwritten signatures]
Abstract

The fine arts are an essential element of education. The State of California has recently published a framework that sets up guidelines for the teaching of fine arts. This framework does not provide a defined curriculum that teachers can implement in their classrooms. For this reason, among others, the fine arts are neglected by teachers and students fail to receive enough exposure to this valuable subject area. This lack of exposure can contribute to the development of students who lack sensitivity, creativity, originality and uniqueness.

The purpose of this project is to provide materials whereby teachers may feel more inclined to engage in fine arts instruction. In order to address this problem a Creative Expression Curriculum has been developed. The curriculum consists of activity cards designed for use by the teacher. The cards are organized by goals and objectives that constitute a comprehensive fine arts program. Each card clearly states the supplies needed for the lesson and suggests a sequential outline the teacher can follow.

It is hoped that through the use of this curriculum teachers will enliven their fine arts program with new materials, more time and increased enthusiasm. This in turn will help students to build their self-concept, creative abilities and individuality. Equipped with these artistic skills the students will be competent and able problem solvers, ready to meet any challenge our ever changing world may present.
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Introduction

Arts education has been a vanishing field of study in current curriculum. Due to a lack of funds and the perceived lack of value, art specialists, music educators, and drama coaches have been phased out of existing elementary programs. Current trends in society have motivated students to pursue technical, mathematical, and scientific skills which may result in individuals who lack awareness of and sensitivity to the arts. Opportunities to develop creativity, originality, uniqueness, appreciation and expression have not been adequately provided in today's return to basics curriculum.

A survey (see appendix) involving thirty-three teachers at two elementary schools in southern California indicates that this trend away from arts education is a reality in our area. The data reveal that twenty-eight percent of teachers polled do not teach visual arts; sixty-three percent do not teach drama/theater; twenty-two percent do not teach music; and, fifty-nine percent do not teach dance. The balance of teachers questioned do spend instructional time on these areas. However, the average amount of time spent on each area was extremely low. Responses show that only twenty-five minutes/week were dedicated to visual arts; four minutes/week to drama; twenty-three minutes/week to music; and, six minutes/week to dance.

Is this acceptable? Is there a definite need for instruction in these areas? Or, do the arts deserve to be cut? Are they simply frills that waste time? Educational experts declare that the arts are tremendously important. Dewey, Eisner and others have been vigorously supporting the need for the arts in education for decades. Dewey stated back in 1934 that "art is a universal mode of language" (Dewey, 1934). Today we hear
the same feelings toward the arts voiced by educators who are concerned with finding a way to bridge the physical and verbal differences that prohibit students from communicating effectively. Arts education has been proposed as a valuable tool for dealing with children who fall into the category of unusual or exceptional. Kaufman (1983) said the "arts are central to a child's education, particularly to those children considered disadvantaged." The arts can reach the ESL, handicapped, gifted and behavior problem student as well as the "normal" student. Positive experiences gained through the arts are proclaimed to: nourish creativity, improve self-esteem, enhance self-concept, and lead to success in academic as well as social areas (Corbin, 1983; Karioth, 1970; Werner, 1982).

If then, the arts curriculum is so valuable why aren't teachers using the visual and performing arts in their classrooms? This lack of classroom application seems especially puzzling in light of the fact that the State of California recently published a new Visual and Performing Arts Framework. However, a closer look reveals that the new framework is extremely tedious to read and, in fact, more than fifty percent of teachers surveyed did not know that such a document even exists. Although half of the teachers stated that they knew of the framework's existence only ten percent had actually consulted it for ideas to use in their classrooms. If we go beyond the framework and investigate other materials that might provide teachers with ideas and techniques to use in teaching the arts we find that the majority of teachers are displeased with the resources currently available. An average of only twelve percent of teachers polled were satisfied with what is available to them for use in their classrooms.

It is due to this overwhelming need for and dissatisfaction with fine arts materials that this project has been developed. The aim of
this Creative Expression Curriculum is to actively involve teachers and students at the kindergarten through second grade level in awareness of, expressions pertaining to, and judgments regarding the arts. The subject areas of music, dance, drama/theater and the visual arts effectively address the deficiencies in the existing instructional programs. The arts play an essential role in the education of all children. Music, dance, drama/theater, and visual arts offer an unusual and unique language for expression as well as an intellectually stimulating and challenging field of study. They develop a person's sensitivity, creativity and the capacity to make reasoned, aesthetic decisions while extending the range of human experience.

After discussion and consultation with teachers, the authors decided to present this curriculum in the format of activity cards. This medium has been shown to be preferred by teachers due to its emphasis on direct experience and its accessibility. (See appendix for tool used to measure teachers' preferences.) Activity cards are clear and concise suggestions for lessons in which all children, regardless of ability or expertise, can participate. Each card can be used flexibly. The cards are designed so as to be aesthetically pleasing and conveniently stored. For these reasons the format of activity cards suits the authors' purpose and the teachers' desires as well. It was our intention in this project to create a set of activity cards, organized by goals and objectives, that constitute a cohesive arts education curriculum.
Statement of Goals

The goals for this Creative Expression Curriculum are numerous. First, we hope to engage teachers and students at the primary level in awareness of, expressions pertaining to, and judgments regarding the arts. Second, we hope to create a hands-on tool that aids teachers in their instruction of the fine arts areas of music, dance, drama/theater and visual arts by organizing the elements of these areas into a network of interrelated goals and objectives. Third, we intend to provide numerous activities designed to meet the stated goals and objectives. Specific behavioral objectives can be found on each activity card. Finally, we desire to give students an avenue for successful experiences in the areas of fine arts.
Review Of The Literature

Children's art has been studied for over one hundred years. In the 1920's and 1930's art was seen as a vehicle to provide children with a release of the pressure built up within the conventional classroom. Later educators used art activities as a source of rich psychological diagnostic material. Recently, art has been seen as the key to human creativity and imagination. In addition to these claims concerning the benefits to creativity and mental health, the arts also play an important role in the educational development of children. "Art is one of man's major avenues for the formulation and expression of his ideas, his images and his feelings" (Eisner, 1976). Art and art processes provide opportunities for children to understand and undergo experiences that can not be acquired through other modes of expression. These art experiences vary from one age level to the next, but all children progress through predictable developmental stages.

During the first developmental stage very young children use art materials as resources for their own stimulation. It isn't until the second stage, pictographs, at about age four that children begin to create images that symbolize aspects of their world. In this stage children create inventions through which their ideas can be embodied in a public form. With time children slowly begin to show interest in developing their skills so they can create more adequate or convincing pictures. This third stage is called the representational stage. In each of these three stages children may attain aesthetic satisfaction from the engagement itself, from visual storytelling, and from a growing sense of mastery. Although the stages through which children pass in their artistic expression are common cross-culturally they should not be seen as the starting point in arts education. Research in the fields of music, drama/
theater, visual arts and dance provide educators with a wide range of ends that can be achieved through the fine arts. A look at each of these four subject areas individually will clarify the value of arts education for all children.

The research in the field of visual arts, the most commonly taught art area in the elementary school, will be reviewed first. Many authors agree that the visual arts play a vital role in every child's education for two major reasons. First, art extends a child's natural mode of exploring the world. Second, art contributes to other areas of learning. These two goals of the visual arts curriculum make art valuable in and of itself and as a tool for use in other school subjects.

There are many reasons why the visual arts are valuable in and of themselves. First, art allows an emotional release. It allows students a chance to explore, perceive and interpret their ideas in a no fail environment. This exploring and interpreting in turn builds self-concept and creativity. During an art experience students are given control or power over the problem they want to work on, and the means to accomplish it. When children have this power over the immediate conditions of the artistic process they are able to see themselves as persons who effect changes in their lives. Success in this atmosphere leads the children to have confidence in themselves and their abilities which results in greater self-esteem and creativity.

Another intrinsic value of art is its ability to communicate the ideas of a student to others. Dewey sees art as "the most effective mode of communication that exists" (Dennis, 1970). Art works are the only media that can surpass the walls and blocks that limit communication of one person's experience to another. Art works are our closest attainment to a uni-
versal language. Through art one gains the ability to interpret visual
symbols, signs and gestures. Art serves as a bridge to verbal differences
and allows a level of insight into feelings, emotions and behaviors that is
not possible through any other subject.

The final inherent value of art cited in research is the fact that
art is one of the few means of perpetuating a culture. Other countries
have been known to try to destroy a culture or civilization by eradicating
artists, musicians and dancers in an attempt to stamp out old political
or religious values. It is the artists who symbolize the thoughts and
feelings of a people, who create the images and monuments around which
people rally. Art binds people together. Without art there would be no
shared emotional experience and a culture could not be immortalized, shared
and ensured a place in history (Deans, 1983; Dennis, 1970).

Perpetuating a culture, communicating ideas and experiences and build-
ing self-esteem and creativity are not the only ends to be achieved by the
visual arts. Skills gained through experiences in the visual arts are
relevant and valuable in many other areas of the elementary curriculum.
Cowan (1983), in his article Visual Arts in Education: Frill or Necessity?,
strongly supports the visual arts in education by his statement "visual
arts and design thus help children to learn and to think, to see and to feel."
Many studies have found that actively involving students in art projects
causes greater retention of, motivation toward, and interest in the concepts
they are learning. Students "learn better when many senses and muscles
are involved, when more objects than words are used" (Pierce, 1981).
Creating works of art provides the opportunity for students to actively
explore and absorb the concepts being taught in social studies, science,
reading and literature. Carmen Guappone, a principal of a small elementary
school in Pennsylvania, is an avid supporter of the arts in elementary curriculum. He has discovered that the abilities students found through art instruction resulted in increased assertiveness in the other academic fields (Kaufman, 1983).

Instruction in the visual arts benefits students' social skills as well as their academic progress. Art is a subject area in which learning disabled or handicapped students can be successfully mainstreamed into the regular classroom. While working together in visual arts classes students learn about handicapping conditions and discover each others' strengths and limitations; best of all, they become friends. Art education is able to perform a most important function "in helping people who tend to be rigid in their expectations to open up and become more receptive to others" (Eisner, 1973).

Visual arts enhance children's social, academic and aesthetic lives. It is for these reasons that Dewey says the fine arts in general "are not a luxury of education, but emphatic expressions of that which makes any education worth while" (Dewey, 1936). There are several other subject areas besides visual arts that fall into the general category of fine arts that Dewey is describing. One of these is the discipline of drama/theater. Many different titles are used to describe branches of drama/theater; a few of them are: creative dramatics, sociodrama, role playing, psychodrama, dramatic play and improvisation. Although these areas of drama/theater are different, they all involve learning by doing, participation and activity. From this interaction in the experiences of drama/theater cognitive/academic, social and aesthetic results are realized.

The contributions drama/theater make to a child's cognitive/academic growth are numerous. Creative dramatics provides experiences in thinking
and expressing ideas. It is a means of advancing language development and building vocabulary. It also helps children to think creatively, to solve problems. When students participate in drama/theater activities they are asked "to extrapolate, to extend or expand, to take basic materials and go beyond ... to draw from within themselves ideas, thoughts, feelings and conclusions based on, but not found in, the basic material" (Stewig, 1972). These skills, once learned, easily transfer to the language arts area of creative writing, the science area of hypothesis testing, and the social studies area of anthropology.

Handicapped or special children can also benefit academically from dramatics. Drama/theater goals and techniques may be adapted to any age level or handicapping conditions" (Necco, Wilson, Scheidemantel, 1982). The whole class, regardless of ability, can be involved in some way in the drama/theater experience. While some members are playing individual roles, other observe and react to the events they witness. While playing a role students step out of themselves and become someone else. This allows the student to overcome problems that may exist in the regular classroom setting. Students with verbal fluency problems or bi-lingual students can learn to express their thoughts and ideas through pantomime and charades. Slow learners have a chance to be successful and build self-esteem since in drama/theater there are no wrong answers, no tests to pass, and no papers to write.

Drama/theater also reaches the students who have behavior problems by building and developing social skills. Often children with behavior problems lack the social skills, experience or maturity necessary to deal with their emotions. The vehicle of drama offers children opportunities for personal and social growth. Role playing allows students: to experi-
ment with adult roles; to practice making decisions; and, to solve social-emotional problems. Hartshorn and Brantley studied the effectiveness of dramatic play in increasing children's ability to generate alternative solutions to problems and to develop a sense of responsibility for their own actions. They found that "children who have the chance to practice many roles and to face the demands of new situations under conditions that do not penalize but rather maximize learning will develop better problem-solving skills and inter-personal relations" (Hartshorn and Brantley, 1973). These skills are especially important if children are to be able to adapt to a rapidly changing environment and society.

Problem-solving ability and inter-personal skills also help children to achieve aesthetic appreciation of the world around them. A student who can not relate to others in not going to be able to see the beauty in a dance, music or drama performance by another person. A student with an inadequate self-concept is never going to be able to see the worth he has as a friend, as a teammate, or as an actor. Drama/theater activities are an effective means of developing aesthetic appreciation since through participation in these exercises children build the necessary prerequisites of good self-concept and inter-personal relations. These activities also teach technical vocabulary and abilities which enable students to go beyond subjective evaluations and allows them to objectively and constructively critique works performed by themselves or others.

The inter-personal skills and constructive criticism techniques learned in drama/theater activities not only improve a student's self-concept, but they also serve as a bridge between one student and another. Students need to be taught to communicate effectively. This communication can take the form of verbal dialogue, facial expressions, body language, or several
other alternatives. One of the most effective means of communicating is
the use of music. Music is a style of communication put to notes rather
than words. Music can express many feelings and moods — joy, sorrow,
fun, beauty, awe and anticipation. Music is a universal language which
people of all ages and from all countries can understand and participate
in.

Music can be found everywhere in our world around us. It is sound and
movement in nature, as well as the sounds made by man. The natural sounds
of music are made by the rush of the wind, the babbling of brooks and
streams, and the falling of the rain. There is rhythm in these sounds
and in many of the every day sounds around us.

Music is sound and movement put to order. Noise on the other hand
is a different form of sound. Noise has sound and movement, but it is
not set to a regular beat. It is an unpleasant sound such as the clash
of thunder, a ball bouncing on the sidewalk or the screech of car brakes.
It is the same sound without the difference in tone. Noise is a cacophony
of sound, while music is a symphony of sound.

Children enjoy taking part in and the making of music. Music gives
great pleasure and enjoyment. People who participate in music by singing
and/or playing become better listeners and learn to appreciate music more
fully. Children especially enjoy music. It offers them the freedom to
express themselves. Children exhibit happy feelings and experience pleasure
while participating in and listening to musical activities.

All children should be involved in music. Normal as well as learn-
ing disabled (handicapped) children learn and benefit from music. Studies
show that "for the learning disabled child, music becomes a means of ex-
pression. A way of participating with other children and sharing in the
same level of feelings and thoughts" (Ramsey, 1983). For normal children this is accepted without question; but for the handicapped child, what an accomplishment!

Music should become a recognized part of the curriculum for all age students, from early childhood through adulthood. Through music, the teacher "sets into motion a mighty power, which silently, but surely, will result in humanizing, refining and creating value among students" (Getz, 1983).

Music can be applied to all areas of the curriculum. Music should not be used just for music's sake. It is a wonderful vehicle to the academics. Soft, subtle music can be played in the classroom to achieve a relaxed atmosphere, more conducive to learning. It is a well known fact that a relaxed atmosphere leads to increased productivity during work.

In the areas of the basics, music can be applied to enrich and enhance all portions of the academic program. Music can be incorporated into a math unit through the teaching of rhythm, beat, time and counting. In the language arts program, music provides children with an opportunity to build vocabulary skills through the acquisition of technical terms and musical definitions. Also, while responding to and evaluating music students become more able and competent listeners. The teaching of music also enriches the social studies program by presenting the opportunity to use music in teaching multicultural studies. Since music is a vital part of man's culture and history, it plays an important role in the social studies curriculum. Through social studies the students learn about music of different cultures and the valuable role it plays in man's existence. The field of science can also use music as part of its program. Children learn about travel of sound, the intensity and varying levels of tone and pitch. Music offers enhancement to each subject area.

The art of music provides the teacher with a no fail subject to teach in all areas of the curriculum. It helps to develop a strong, stable self-
esteem and a positive self-concept. It offers the student an art that can be pursued for an entire lifetime. Music develops a person's technical knowledge. It also gives personal satisfaction by providing pleasure, contentment, fulfillment and relaxation to one's life.

Dance like music is another fine art medium that people use for communication. Dance is communication through the language of the body. Movement draws people together in feelings and thoughts. Through movement a dancer can convey any message, any idea. The beauty and flow of the dancer's body can reveal a story, express a feeling or mood or tell of an everyday event. Dance is a beautiful, unique form of expression. It is a language in and of itself.

Throughout time dance has inspired and contributed to all areas of the arts. The musician, sculptor and the artist all benefit from the richness of dance. The beginnings of music are associated with dance. The music may simply have been the clapping of hands, a chanting voice, the beat of a drum or the sound of two sticks rubbing together. Music and dance were used to complement each other and produce a beautiful combined form of communication that all ages can participate in.

Children especially enjoy music and movement. Dance is for all children; whether they are shy, over-weight, learning disabled, or normal. All children learn that "any body and shape can move" (Raymond, 1981). Movement is valuable in helping to develop a healthy body. Through this emphasis on the body, dance brings an awareness of self to each child. It challenges and increases a child's sense of timing, coordination and sequential memory. Through movement arts, children can be encouraged to interpret movements and create their own dance dramas. In this way, each child can experience a sense of accomplishment on his own level, in a
non-competitive atmosphere.

The most noted advantage indicated by research is the successful development of self-concept. Studies show that there is a high positive relationship between self-acceptance and physical achievement. "As a child learns to move skillfully and efficiently he also tends to develop a stronger, more positive self-concept" (Corbin, 1983).

Dance also enriches and benefits other areas of the curriculum. Dance should not be taught in isolation or just for the sake of dance alone. Movement can be applied to other subject areas of the curriculum to enhance and enrich each program. In the area of language arts, movement offers children the freedom to express themselves both physically and verbally -- giving them the opportunity to strengthen and develop new vocabulary skills. Children can write creatively to explore their new found feelings and knowledge. Dance helps students to be more aware of area and space. This new awareness can benefit students studying the subject of geometry. Through designing creative movement exercises students develop skills in problem solving. These skills can be transferred to problem solving in mathematical areas. Social studies is richly enhanced by applying dance to the study of history, the cultural developments and rituals of dance and its effect on people's lives and their beliefs. Science also benefits from the art of dance. The study of nature can be represented by dance interpretations. The study of wind, the stages of plant growth, and the role of dance in the explanation of natural phenomenon, are just a few ideas dance can help to teach.

Dance, like music and the other arts, offers a teacher a no fail program. Through movement the teacher can create an atmosphere in which a positive self-concept can be built and maintained for each child. It can be used to introduce new materials, offering a more concrete way of learning, by translating abstract information into physical movement activities. Movement offers a non-competitive environment where there is no
wrong way to express oneself. Dance is a valuable tool that enhances and adds a positive contribution to any teaching program.

When the fields of visual arts, music, dance, and drama/theater are looked at separately the case for including each one of them in the educational curriculum of all children is impressive. But, together the arts are unsurpassed in promoting self-esteem, developing avenues of communication, expanding aesthetic horizons, building social skills, and supplementing all the basic subject areas in a positive, non-threatening manner. Without a doubt, the arts benefit all children. Research has proven that learning disabled, handicapped, speech impaired, bi-lingual, and behavior problem students all gain aesthetic rewards and a sense of successful accomplishment through participation in the arts. Experts have been proclaiming the value of arts education for over ten decades. Yet, there are still people who want to cut funding for art teachers and programs. These people still ask "Arts Education: Frill or Necessity?". When all the evidence is weighed the answer must be necessity.

Given that the arts have repeatedly been proven a valuable necessity by researchers, the lack of time and support given to the arts in elementary education is extremely puzzling. Many studies have shown that the arts receive only "peripheral acceptance" if any at all (Kaufman, 1983; Pierce, 1981; Stewig, 1972). The results of these studies are in agreement with the needs assessment conducted by the authors of this project which revealed extremely low time allotments for all four areas of fine arts. Several reasons for this lack of actual practice in the classroom were cited by the researchers. The two most prominent reasons were financial restraints and lack of time (Cowan, 1982; Kaufman, 1983; Stewig, 1972). Other reasons
for the demise of art programs were declining enrollment, poor materials, and poor visibility to the public.

Regardless of the reasons for it, this lack of art education does exist in elementary schools. Since arts are so valuable, it is obvious that this problem must be corrected so students can reap the benefits the fine arts so richly provide. In an attempt to ease several of the problems cited by the research, the authors have created a Creative Expression Curriculum for use by teachers. This curriculum offers a logical and sequential package of goals, objectives and lesson outlines that teachers can readily incorporate into their existing programs with very little preparation. Teachers who evaluated this program found that the problems of time constraints and poor materials were alleviated through the use of this curriculum. Their response was extremely positive and leads the authors to believe that this Creative Expression Curriculum is a tool that should be in every elementary school classroom.
Project Design

The project was begun by a review of the current and available literature. This revealed a definite need for a re-introduction of the fine arts into elementary curriculum. It was found that the arts had once held a strong position in education, but due to funding cuts and a desire to return to the basics the arts had been given a reduced priority. After determining this theoretical need teachers were questioned by means of a needs assessment (see appendix) and it was discovered that an actual need existed. The next step involved selecting a format that would be easily used by teachers. In order to determine teacher's preferences in this matter, teachers were surveyed again (see appendix). The results of this survey revealed that teachers preferred activity cards over scope and sequence charts, lesson plans and theoretical background literature. Therefore it was decided to present our Creative Expression Curriculum in an activity card format.

After determining the theoretical and actual need for the arts in elementary schools the problem of deciding exactly what should be included in a comprehensive arts curriculum arose. In order to solve this dilemma several sources were consulted. The primary source was the California Visual and Performing Arts Framework. Synthesis of the ideas presented in these sources, as well as personal convictions regarding an arts curriculum, resulted in the selection of twenty specific goals that were addressed in our project. Objectives were then written to meet these goals. Several original activities were then designed to address each of the objectives. Lists of suggested materials and appropriate vocabulary were formulated and included in the project. Finally, a student evaluation was written so that the response of students to this curriculum could be
measured.

The completed Creative Expression Curriculum was then distributed to teachers of grades kindergarten through second. An evaluation form accompanied the curriculum (see appendix). The response of the 15 teachers who returned the survey was very positive. 87 percent of the teachers felt that this curriculum was appropriate for use in their classrooms. These teachers said that having access to such a program would allow them to be more comfortable and spend more time teaching the areas of fine arts. However, 13 percent of the teachers stated that they would be unable to use this curriculum with the students they have presently. This was due to the possibility that discipline problems and a lack of control might result from the unrestrained and easy-going atmosphere created by these activities. Also, two teachers mentioned that the Creative Expression Curriculum did not complement their teaching style. These teachers stated that they would be uncomfortable performing some of the activities.

All 15 teachers, regardless of teaching style, felt that the goals and objectives encompassed in the curriculum represented a complete and coherent fine arts program. The activity cards were well received. 80 percent of the teachers commented that the organization was clear and easy to follow. Teachers felt the activities adequately met the goals and objectives set forth in the curriculum.

After reviewing the evaluation and considering the suggestions made by teachers, the project was finalized and a statement of limitations was written. Inservice programs, flexibility on the part of teachers, and other suggestions were made to alleviate some of the difficulties associated with the program found by the teachers.
Statement Of Limitations

The Creative Expression Curriculum devised in this master's project faces two serious limitations. The first is a lack of teacher knowledge and divergent teaching styles. Certain educators may not feel comfortable or competent in teaching these lessons. They may be lacking in knowledge in one of more of the fine arts areas; or, they may be too reserved to participate fully in the activities thereby stifling the full effect of the curriculum. This problem could be rectified through an in-service program which educates as well as builds self confidence regarding the fine arts.

The second serious limitation encountered in the evaluation of the curriculum, is the possibility that the open, free-style environment established by this curriculum may lead to discipline and behavior problems. Teachers should be aware of this problem and attempt to alleviate it through time scheduling and adequate control.

The curriculum is also hampered by the basic, everyday concerns of time, money and space. It is well known that there is never enough time in the day, money is scarce, and space is limited. However, the benefits of the curriculum should encourage teachers to strive for solutions to these everyday problems. Materials are, for the most part, household items that could be donated and therefore are very cost effective. Concerns about limited space can be overcome by moving the activity outside or moving furniture when possible.

The final concern regarding the program is its adaptability to other grade levels. The project was written and intended for use by kindergarten through second grade students. It is possible, however, to upgrade the activities or incorporate new activities appropriate to older children that address the same goals and objectives. It is the authors' belief that
the limitations faced by this curriculum can be readily overcome by patience and understanding on the part of the classroom teacher.
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CREATIVE EXPRESSION

CURRICULUM

By:
Karen Odle
Tracey Brown
AIM

The aim of this curriculum is to actively involve students at the kindergarten through second grade level in awareness of, expressions pertaining to, and judgments regarding the arts; specifically concentrating on music, theater/drama, visual arts and dance.
RATIONALE

Current trends in society have motivated students to pursue technical, mathematical, and scientific skills which may result in individuals who lack awareness of and sensitivity to the arts. Opportunities to develop creativity, originality, uniqueness, appreciation and expression have not been adequately provided in today's return to basics curriculum. There is a definite need for instruction in these areas. The subject areas of music, theater/drama, visual arts and dance effectively address the deficiencies in the existing instructional programs. Music plays an essential role in the education of all children. It is a unique language for expression as well as an intellectually stimulating and challenging field of study. Theater/drama and dance also emphasize the use of the intellect as well as the development of a person's sensitivity, creativity, and the capacity to make reasoned aesthetic decisions while extending the range of human experience. Therefore, this Creative Expression Curriculum is proposed for use by all educators who desire to develop in their students these essential areas of personal development and fulfillment.
GOALS FOR MUSIC

To develop sensitivity to the feelings created by music.

To encourage and develop musical responsiveness, involvement and aural discrimination.

To develop skills necessary to become capable and intelligent performers and appreciators of music.

To provide a sound basis of musical experience which can be used in making intelligent judgments of musical value.
GOALS FOR THEATER/DRAMA

To experience dramatic elements, actions and characterizations.

To develop skills in story telling and play making.
To develop acting skills for theatrical performance.
To develop a system of aesthetic valuing of drama and theater.
GOALS FOR VISUAL ARTS

To develop and expand aesthetic perception.

To develop and expand visual arts knowledge and skills.

To acquire knowledge of historical and cultural developments in visual arts.

To develop a basis for making informed aesthetic value judgments.
GOALS FOR DANCE

To develop awareness of the body and the potential of its movements as a communicative vehicle.

To use the body as a tool for spontaneous responding.

To increase an individual's motor efficiency and kinesthetic sensibility.

To develop a student's ability to express feelings and thoughts through dance movement.

To develop a students knowledge and appreciation of our multicultural dance heritage.

To develop the capacity to enjoy aesthetic expression in dance.

To establish positive attitudes toward self and others through involvement in dance.

To create individual bases for making personal judgments regarding dance.
Creative Expression Curriculum Units

Unit 1: To develop sensitivity to the feelings created by qualities of music.................Red cards

Unit 2: To encourage and develop musical responsiveness, involvement and aural discrimination..Orange cards

Unit 3: To develop skills necessary to become capable and intelligent performers and appreciators of music............................Yellow cards

Unit 4: To provide a sound basis of musical experience which can be used in making intellectual judgments of musical value......................Green cards

Unit 5: To experience dramatic elements, actions and characterizations..................Blue cards

Unit 6: To develop skills in story telling and play making............................................Navy cards

Unit 7: To develop acting skills for theatrical performance............................Violet cards

Unit 8: To develop a system of aesthetic valuing of drama and theater...................Rose cards

Unit 9: To develop and expand aesthetic perception ................................Brown cards

Unit 10: To develop and expand visual arts knowledge and skills....................Tan cards

Unit 11: To acquire knowledge of historical and cultural developments in visual arts....Pale Yellow cards
Unit 12: To develop a basis for making informed aesthetic value judgments...............Grey cards

Unit 13: To develop awareness of the body and the potential of its movements as a communicative vehicle........................Black cards

Unit 14: To use the body as a tool for spontaneous responding........................Charcoal cards

Unit 15: To increase an individual's motor efficiency and kinesthetic sensibility..........Pale Blue cards

Unit 16: To develop a student's ability to express feelings and thoughts through dance movement...Pink cards

Unit 17: To develop a student's knowledge and appreciation of our multicultural dance heritage...Mint cards

Unit 18: To develop the capacity to enjoy aesthetic expression in dance.....................Kelly cards

Unit 19: To establish positive attitudes toward self and others through involvement in dance...Peach cards

Unit 20: To create bases for making personal judgments regarding dance...................Magenta cards
**Music Vocabulary**

- modify
- tempo
- rhythm
- pitch
- listen
- imitate
- style
- period
- repeat
- tunes
- theme
- original
- respond
- accompany
- phrase
- selection

**Theater/Drama Vocabulary**

- facially
- verbally
- participate
- improvise
- preferences
- cultures
- stage left
- stage right
- pantomime
- voice projection
- body presentation
- stage whisper
- curtain call
- performance
- recognize
- identify
- sequence
Visual Arts Vocabulary

color
line
shape
texture
space
balance
symmetry
dominance
repetition

Dance Vocabulary

lunge  creative movement
soar   creative dance
skip   stretch
flow   tip toe
time   twirl
trust  space
plié   area
arabesqué relax
leap   composition
crawl  ritual
pirouetté
### Materials for Music Activities

<table>
<thead>
<tr>
<th>Instrument/Supply</th>
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<tr>
<td>xylophone</td>
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<tr>
<td>drum</td>
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<td></td>
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### Materials for Theater/Drama Activities

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<tr>
<td>books</td>
<td>listening center</td>
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<tr>
<td>string</td>
<td>Mother Goose rhymes</td>
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<tr>
<td>music library</td>
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<td>picture cards</td>
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<td>hair brush</td>
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<td>toothbrush</td>
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<td>hair dryer</td>
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<td>umbrella</td>
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<td>play house</td>
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### Materials for Visual Arts Activities

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<tbody>
<tr>
<td>flowers</td>
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<tr>
<td>clouds</td>
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<td>fabric</td>
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<td>darkness</td>
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<td>sunlight</td>
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<tr>
<td>kaleidoscope</td>
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<td>shoe box</td>
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<tr>
<td>spoon</td>
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<tr>
<td>pinwheel</td>
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<tr>
<td>string</td>
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<td>water</td>
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*:live if available, otherwise pictures*

### Materials for Dance Activities

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<tbody>
<tr>
<td>records</td>
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<td>pencils</td>
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<td>jump rope</td>
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<td>tapes</td>
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<td>mats</td>
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<tr>
<td>games</td>
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<td>tambourine</td>
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<td>blind fold</td>
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<tr>
<td>paper</td>
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<tr>
<td>crayons</td>
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<tr>
<td>record player</td>
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<td>tape player</td>
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</table>
Student Evaluation

Did you like taking part in these visual and performing art activities?
Would you like to participate in more visual and performing art activities?
How comfortable did these units make you feel with others?
How comfortable did these units make you feel with yourself?
How comfortable did these units make you feel when performing in public?
Do you feel able to make choices about the visual and performing arts?
MUSIC
Unit 1

Goal: To develop sensitivity to the feelings created by qualities of music.

Objective 1: Given various materials and instruction the student will produce at least five different sounds and modify them to the satisfaction of the teacher.

Objective 2: After listening to samples of tempo, rhythm and pitch the student will imitate the samples with 85% accuracy and will create original examples of tempo, rhythm and pitch.

Unit 1, Objective 1

Given various materials and instruction the student will produce at least five different sounds and modify them to the satisfaction of the teacher.

Activity 1

Supplies: rubber bands - different sizes and widths
rulers cardboard sand blocks

Sequence: Stretch rubber bands across various objects.

Pluck rubber bands.

Listen to sound.

Change size or width of rubber band.

Pluck rubber band and listen to new sound.
Activity 2
Supplies: water glasses spoon butter knife pencil
Sequence: Fill glasses to different levels with water. Tap all glasses with one instrument. Listen to sounds. Tap all glasses with new instrument. Hear new sounds. Repeat with all available instruments.

Activity 3
Supplies: guitar autoharp capo
Sequence: Teacher strums instrument. Teacher uses capo or keys to modify sound. Students listen and compare sounds. Students strum instrument.
Unit IV Objective 2

After listening to samples of tempo, rhythm and pitch the student will imitate the samples with 85% accuracy and will create original examples of tempo, rhythm and pitch.

Activity 1
Supplies: record or tape player albums or tapes

Sequence: Discuss concept of tempo.
  Play music/song.
  Demonstrate walking to tempo.
  Have students imitate.
  Play new song.
  Have students discover tempo and walk to tempo
Alternatives: Stomp, clap or recite alphabet to tempo.

Activity 2
Supplies: teacher students

Sequence: Discuss concept of pitch.
  Have teacher sing a note and alter pitch.
  Have students imitate.
  Have student sing a note and alter pitch.
  Have others imitate.
Activity 3

Supplies: rhythm sticks  drum  tambourine  maracas
        sand blocks  triangle  cymbals

Sequence: Explain concept of rhythm.

Have teacher demonstrate rhythm with instrument.

Have student choose instrument.

Imitate teachers rhythm with instrument.

Students create their own rhythm.

Have other students imitate.
Unit 2:

Goal: To encourage and develop musical responsiveness, involvement and aural discrimination.

Objective 1: Given selections of music representing various styles and periods the student will select five different pieces and listen to them in their entirety.

Objective 2: After listening to a selection of music the student will be required to respond facially, verbally and kinesthetically.
Unit 2, Objective 1

Given selections of music representing various styles and periods the student will select five different pieces and listen to them in their entirety.

Activity 1

Supplies: listening center, music from various styles and periods (classical, rock, 50's, show tunes, country), participation chart

Sequence: Provide 15 various examples of music. Play short samples to stimulate interest. Allow time to use listening center. Give instructions for use of chart.

Alternatives: Have students bring in own selections.

* Have students place star next to their name in columns that show the music they have listened to.

Unit 2, Objective 2

After listening to a selection of music the student will be required to respond facially, verbally and kinesthetically.

Activity 1

Supplies: record or tape player music crayons paper

Sequence: Provide music selections for class.

Ask students to use facial expressions to show how music makes them feel.

Have students use verbal expression, kinesthetic expression and crayons and paper to show how music makes them feel.
Unit 3

Goal: To develop skills necessary to become capable and intelligent performers and appreciators of music.

Objective 1: Using xylophones, melody bells and the like the student will repeat a musical phrase produced by the teacher with 90% accuracy.

Objective 2: Given music to accompany the students will accurately play along with the rhythm using instruments such as the drum, triangle, sticks and blocks.

Objective 3: The student will repeat with 85% accuracy the musical exercises provided by the teacher.

Objective 4: Upon provision of melody and vocabulary to a simple song the student will participate in a group sing-a-long as observed by the teacher.

Objective 5: Given knowledge of elements of music the student will improvise simple tunes and rhythms using the voice, body or musical instrument.

Objective 6: Provided the necessary materials the student will construct a musical instrument that produces sound.
Unit 3, Objective 1

Using xylophones, melody bells and the like the student will repeat a musical phrase produced by the teacher with 90% accuracy.

Activity 1
Supplies: xylophone melody bells triangle tambourine
Sequence: Teacher demonstration using xylophone and melody bells to create pitch phrase.
Have students imitate.
Have students create original pitch phrases.

Activity 2
Supplies: xylophone melody bells triangle tambourine
Sequence: Teacher demonstrates using triangle and tambourine to create rhythm phrases.
Have students imitate.
Have students create original rhythm phrases.
Unit 3, Objective 2

Given music to accompany, the student will accurately play along with the rhythm using instruments such as the drum, triangle, sticks and blocks.

Activity 1
Supplies: record or tape player, music, drums, rhythm sticks, sand blocks, triangle
Sequence: Teacher demonstrates keeping rhythm to music with instrument.
Student selects instrument.
Student keeps rhythm to music with instrument.

Unit 3, Objective 3

The student will repeat with 85% accuracy the musical exercises provided by the teacher.

Activity 1
Supplies: voice, piano, autoharp, guitar, musical exercises
Sequence: Teach voice exercises.
Have students repeat exercises.
Examples: sing scales, sing sounds to scale "la"
    sing words to scale "pig"
Activity 2
Supplies: Students rhythmic beat
Sequence: Have one student strike a pose and move one portion of body in rhythmic manner. One by one have other students attach themselves to this rhythmically moving "machine" using different poses and moving different parts of their body.
Alternatives: See also Unit 1, Objective 2, Activity 3.

Unit 3, Objective 4
Upon provision of melody and vocabulary to a simple song the student will participate in a group sing-a-long as observed by the teacher.

Activity 1
Supplies: piano autoharp guitar music voices
Sequence: Have teacher play song on instrument of choice.
Have students hum melody.
Teach vocabulary to melody.
Play melody and have children sing.
Alternative: Have students teach new songs.
Unit 3, Objective 5
Given knowledge of elements of music the student will improvise simple tunes and rhythms using the voice, body or musical instruments.

Activity 1
Supplies: voice
Sequence: Have student create an original tune.

Have student sing tune for others.

Have other students repeat tune.

Unit 3, Objective 6
Provided the necessary materials the student will construct a musical instrument that produces sound.

Activity 1
Supplies: paper plates craft sticks beans streamers stapler

Sequence: Place five beans in a right side up paper plate.

Place another paper plate upside down over first plate.

Staple all around both plates.

Attach streamers and stick.

Shake.

Alternative: bottle cap castanets, paper mache maracas, paper towel tube flute.
Unit 4

Goal: To provide a sound basis of musical experiences which can be used in making intelligent judgments of musical value.

Objective 1: Given a library of music the student will exhibit musical preferences by choosing and listening to recorded selections.

Objective 2: Given the opportunity in a group sing the student will display musical preferences by suggesting songs to be sung by the group.

Objective 3: Upon exposure to music from different cultures the student will be able to recognize and identify the cultural derivation of the piece with 80% accuracy.

Objective 4: Through verbal or facial expression the student will relate the mood created by listening to different styles of music such as lullabyes, marches and dirges.
Unit 4, Objective 1

Given a library of music the student will exhibit musical preferences by choosing and listening to recorded selection.

Activity 1
Supplies: listening center music
Sequence: Provide materials and time for listening to music.
Allow students to choose selections.
Listen to selections.
Alternatives: Allow students to share preferences, discuss preferences, and bring in samples of preferences.

Unit 4, Objective 2

Given the opportunity in a group sing the student will display musical preferences by suggesting songs to be sung by the group.

Activity 1
Supplies: voice instruments
Sequence: Sing a few songs as a group for warm up.
Ask students to make suggestions of songs the group can sing.
Ask students to lead group in songs.
Activity 1 (cont.)

Sequence: Have students identify music from different cultures independently.
Alternatives: play "Name that Culture."

Unit 4, Objective 3

Upon exposure to music from different cultures the student will be able to recognize and identify the cultural derivation of the piece with 80% accuracy.

Activity 1

Supplies: music from different cultures (Spanish, oriental, African, German, American)

Sequence: Instruct students as to characteristics of music from various cultures.
Give students practice in linking styles of music to cultures.
Unit 4, Objective 4

Through verbal or facial expression the student will relate the mood created by listening to different styles of music such as lullabyes, marches and dirges.

Activity 1

Supplies: music of different styles

Sequence: Play music of various styles for class.

Ask students to respond verbally or facially to mood created by listening.

Alternatives: See also Unit 2, Objective 1, Activity 1
Drama/
Theater
Unit 5

Goal: To experience dramatic elements, actions and characterizations.

Objective 1: Given a rhythmic beat the student will jump, move arms, skip, hop and/or run in such a manner as to recreate the appropriate beat.

Objective 2: Upon provision of a verbal direction the student will respond by moving in a manner appropriate to the suggestion.

Objective 3: Given specific examples of sounds the student will attempt to reproduce those sounds with his/her voice at the 100% participation level.

Objective 4: Given rapidly changing unexpected verbal directions the students will respond, individually or with others, with a reaction that combines movement and verbal components.
Unit 5, Objective 1

Given a rhythmic beat the student will jump, move arms, skip, hop and/or run in such a manner as to recreate the appropriate beat.

Activity 1
Supplies: rhythmic beat
(music, clapping hands, playing instruments)
Sequence: Play rhythmic beat.
Have students jump, move arms, hop, skip or run a step at each beat of music.

Unit 5, Objective 2

Upon provision of a verbal direction the student will respond by moving in a manner appropriate to the suggestion.

Activity 1
Supplies: verbal cues suggesting animate and inanimate objects.
Sequence: Have students spread out on floor.
Start with simple cue and have students all move as suggested by cue. (Ex: monkey, car, tree, baby)
Move to more difficult cues for group. (Ex: elephant, snake, cowboy, model, washing machine, old person)
Do simple cues with individuals.
Move to more difficult cues with individuals.
Unit 5, Objective 3

Given specific examples of sounds the student will attempt to reproduce those sounds with his/her voice at the 100% participation level.

Activity 1

Supplies: recorded samples of sounds in our environment and exotic sounds.

Sequence: Play sounds from our environment for students.
(Ex: buzz like bee, quack like duck, oink like pig, honk like car, rumble like thunder)

Ask group to imitate sounds provided.
Ask individuals to imitate sounds provided.
Play exotic sounds. (Ex: whistle like wind, roar like a lion, laugh like hyena)

Activity 1 cont.

Sequence: Ask group to imitate sounds provided.

Ask individuals to imitate sounds provided.
Unit 5, Objective 4

Given rapidly changing unexpected verbal directions the student will respond, individually or with others, with a reaction that combines movement and verbal components.

Activity 1

Supplies: cues that suggest verbal and movement components

Sequence: Provide a cue for students.
Let them begin to move and verbalize to that cue.
Rapidly change to another cue.
Encourage students to change quickly into new situation provided.
(Ex: act like you're in a zoo, act like you're in a jungle, act like you're in a swimming pool, act like you're at a birthday party)
Unit 6

Goal: To develop skills in storytelling and play making.

Objective 1: After listening to a story the student will retell the major points of the story to the teacher in correct sequence.

Objective 2: After listening to a story the student will enact the major points of the story, individually or in groups, so that the class recognizes the story being performed.

Objective 3: Given a situation or materials that suggest a situation the student will perform simple pantomime activities that clearly express the theme suggested.
Unit 6, Objective 1

After listening to a story the student will retell the major points of the story to the satisfaction of the teacher in correct sequence.

Activity 1

Supplies: story with clear, sequential story line
(Ex: Three little pigs, Three little bears, Three Billy Goats Gruff, Hansel and Gretel)
Sequence: Read story to children.
Retell part of the story ask students "What came next?"
Ask students to retell whole story in sequence.
Alternatives: Use Mother Goose Rhymes and poems with younger children.

Unit 6, Objective 2

After listening to a story the student will enact the major points of the story, individually or in groups, so that the class recognizes the story being performed.

Activity 1

Supplies: story with clear, sequential story line
Sequence: Read story to children.

Pick character or characters.
Have students perform movements while teacher reads story.
Have students move and speak their roles.
Alternatives: Students may want to use props to facilitate enactment.
Unit 6, Objective 3

Given a situation or materials that suggest a situation the student will perform simple pantomime activities that clearly express the theme suggested.

Activity 1
Supplies: dress up clothes  play house equipment  toothbrush  hairbrush  hair dryer  umbrella
Sequence: Give students objects that suggest a function.
Have students pantomime use of that object.

Activity 2
Supplies: suggestions of situation that have a theme
(Ex: melt like ice cream, getting up in the morning, riding bicycle, hitting baseball, eating dinner)
Sequence: Give students suggestions like those listed above.
Do not allow students to use any props.
Have students demonstrate situation suggested.
Discuss other ways to express theme or idea.
Have another student attempt same suggestion.
Unit 7

Goal: To develop acting skills for theatrical performances.

Objective 1: After instruction in basic oral delivery the student will demonstrate proficiency in public speaking by verbally performing in front of a group when called upon.

Objective 2: Through practice the student will show that he/she feels comfortable performing in front of a group to the satisfaction of the teacher.

Objective 3: Through practice and observation the student will develop proficiency in basic stage movements with 85% accuracy.

Activity 1

Supplies: knotted rope

Sequence: Give students a piece of rope with many knots along it's length.

Have student begin telling story or talking about himself while moving hands down rope.

When he reaches a knot he hands the rope to the next student who continues to tell story or tells about himself.

Alternatives: Hand each student one end of a piece of yarn. Teacher holds all other ends. Student must speak whenever his yarn is pulled.
Unit 7, Objective 2
Through practice the student will show that he/she feels comfortable performing in front of a group to the satisfaction of the teacher.

Activity 1
Supplies: students
Sequence: Observe students in performing situations such as show and tell.
Alternatives: Can be demonstrated by participation in Unit 5, Objectives 1 and 2.

Unit 7, Objective 3
Through practice and observation the student will develop proficiency in basic stage movements with 85% accuracy.

Activity 1
Supplies: stage understanding of appropriate vocabulary (see vocabulary list)
Sequence: Through practice, drill and instruction the student will learn to respond to stage directions. (Ex: stage left, right, voice projection, stage whisper, body presentation, curtain call)
Alternatives: Have drama teacher visit class.
Activity 2

Supplies: picture cards in a file box
Sequence: Have students draw a picture card from box.

Have students create and tell a story that corresponds to the picture.

Alternative: Have one student begin the story about the picture, have other students take turns adding to the story.
Unit 8

Goal: To develop a system of aesthetic valuing of drama and theater.

Objective 1: Given various recorded or live theatrical performances the student will voluntarily select and view at least three different performances.

Objective 2: After viewing several theatrical performances the student will make and support value judgments regarding these productions to the satisfaction of the teacher.

Unit 8, Objective 1

Given various recorded or live theatrical performances the student will voluntarily select and view at least three different performances.

Activity 1

Supplies: recorded theatrical performances
live theatrical performances

Sequence: View theatrical performances selected by individual.
Alternatives: Have travelling players visit school
Go to high school drama productions.
Visit drama classes.
Unit 8, Objective 2

After viewing several theatrical performances the student will make and support value judgments regarding these productions to the satisfaction of the teacher.

Activity 1
Supplies: recorded theatrical productions
live theatrical productions

Sequence: View theatrical productions.
Formulate value judgments.
Discuss value judgments and support with examples from productions.
VISUAL ARTS
Unit 9

Goal: To develop and expand aesthetic perception of visual arts.

Objective 1: Given instruction on the elements of design (line, color, shape, texture and space) the students will be able to recognize and discriminate between the elements in natural and man made settings.

Objective 2: Given varying conditions (light, position, motion) the students will observe and describe apparent differences in the materials provided.

Unit 9 (cont.)

Objective 3: After visual and tactile observation of works of art, nature and objects in the environment, the students will describe their feelings and emotions.

Objective 4: Given knowledge of the design elements and observation of works of art the students will discuss their impressions using the correct terminology.
Unit 9, Objective 1

Given instruction on the elements of design (line, color, shape, texture and space) the students will be able to recognize and discriminate between the elements in natural and man made settings.

Activity 1
Supplies: pictures of natural objects (flowers, clouds, trees, mountains) or actual objects, if available
Sequence: Define one of the design elements. Allow students to discuss and become familiar with the element in its various forms. Show students above stimuli and ask them to identify whether the design element is present in the natural object.
Repeat for each element of design.

Activity 2
Supplies: man made objects that represent one or more of the elements of design (or pictures of objects)
Ex: chainlink fence, fabric, zipper, stucco, railroad track.
Sequence: Define one of the design elements (line, color, shape, texture, space). Allow students to discuss and become familiar with the element in its various forms. Show students above stimuli and ask them to identify whether the element is present in the man made object.
Repeat for each element of design.
Activity 3
Supplies: pictures of natural objects (flowers, clouds, trees, mountains, rivers) or actual object, if available
Sequence: Review the elements of design taught in the two previous activities. Explain to students that more than one element of design is represented in most natural stimuli. Ask students to discriminate between the elements present in one of the above stimuli and choose the element that is most outstanding or obvious to them. Ask students to name the other elements present.

Activity 4
Supplies: man made objects that represent one or more of the elements of design (or pictures of objects)
Ex: chainlink fence, fabric, zipper, stucco, railroad track
Sequence: Review the elements of design taught in the two previous activities. Explain to students that more than one element of design is represented in most man made stimuli. Request students to discriminate between the elements present in one of the above stimuli and choose the element that is most outstanding or obvious to them. Ask students to name the other elements present.
Unit 9, Objective 2

Given varying conditions (light, position, motion) the students will observe and describe apparent differences in the materials provided.

Activity 1
Supplies: fabric, colored paper, colored light bulbs, darkness, sunlight

Sequence: Describe to students that objects seem to change under varying light conditions. Ask students to think of the way light shining on their bodies can cause their shadow to change form. Choose one object and display under various light sources (colored light, sunlight, darkness, white light). Have students describe the differences they see verbally or in pictures.

Activity 2
Supplies: kaleidoscope, shoe box, glass of water, spoon

Sequence: Explain to students that the position of an object can affect our perception of that object. Have students manipulate one or more of the above objects so that they view it from various angles. Have students describe in words, pictures or writing the differences they observe.

Examples: shoe box can appear to be a square or rectangle, objects submerged in water appear to change shape, crystals in kaleidoscope appear different depending on position.
Activity 3
Supplies: pin wheel, mixer, photos of still objects and moving objects, fan blades
Sequence: Teach students that objects in motion appear to be different from the same object when still. Demonstrate this phenomenon with a pin wheel. Allow students to experiment with other objects that appear to change when in motion or show pictures. Have students describe the way the objects appear to change.
Alternative: Have students make their own pin wheels.

Unit 9, Objective 3
After visual and tactile observation of works of art, nature, and objects in the environment, the students will describe their feelings and emotions.

Activity 1
Supplies: works of art, pictures or reproductions of works of art
Sequence: Allow students to view and touch works of art from various media (mosaic, pottery, sculpture, wood carvings, paintings, macramé). Explain that different works of art elicit different feelings or moods and that each person will experience a unique and individual response. Have students describe their own reactions. Compare differing reactions.
Activity 2

Supplies: puppies, kittens, flowers, clouds, spiders, food, snakes

Sequence: Allow students to view, touch and taste various elements of nature. Explain that different elements of nature elicit different feelings or moods and that each person will experience a unique and individual response to the elements of nature presented. Have students describe verbally or in writing their own reactions. Compare the different reactions.

Activity 3

Supplies: dolls, cars, toys, homework papers, paddle, stickers, matches

Sequence: Allow students to view and touch various objects in the environment. Explain that different objects in the environment elicit different feelings or moods and that each person will experience a unique and individual response to the objects. Have students describe verbally or in drawings their own reactions. Compare the different reactions.
Unit 9 Objective 4

Given knowledge of the design elements and observation of works of art the students will discuss their impressions using the correct terminology.

Activity 1

Supplies: works of art - macrame, paintings, pottery sculpture

Sequence: Review elements of design (line, color, shape texture and space). Allow students to view several works of art. Students will give a description of their impressions regarding the work of art using the correct terminology.
Unit 10

Goal: To develop and expand visual arts knowledge and skills.

Objective 1: Given feeling or mood statement the student will select a color, media and organization to use in creating a product that depicts the given statement.

Objective 2: Given instruction in design principles (balance, repetition, dominance) the students will demonstrate ability to create and describe their own designs.

Objective 3: After creating an original surface by carving, the students will produce prints using their carving.

Unit 10 (cont.)

Objective 4: After instruction in various craft processes (weaving, stitchery) the students will demonstrate proficiency in these processes to the satisfaction of the teacher.

Objective 5: Through exposure to works of art and objects used in everyday living the students will understand that the elements and principles of design are used by artists in their careers.
Unit 10, Objective 1

Given feeling or mood statement the student will select a color, medium or organization to use in creating a product that depicts the given statement.

Activity 1
Supplies: paint of various colors, fingers, brushes, paper, sponges, painter's knife (like a butter knife)
Sequence: Choose a mood (happy, sad, calm, excited, angry).
Ask students to think about this mood and the way it makes them feel. Have students select a color of paint and a method of application. Instruct students to decide upon organization of painting (design, texture) before painting. Allow students to create their impressions of the specified mood.

Activity 2
Supplies: clay of various colors, sponges, popsicle stick, plastic straws, broom straws
Sequence: Choose a mood (happy, sad, angry, calm, excited).
Ask students to think about this mood and the way it makes them feel. Have students select a color of clay and the tools to work it with. Instruct the students to decide upon the shape of the finished project and any design to be imposed on it. Allow students to create their impressions of the specified mood.
Alternatives: Same activity could be done with crayons, pastels or markers.
Unit 10, Objective 2

Given instruction in design principles (balance, repetition, dominance) the students will demonstrate ability to create and describe their own designs.

Activity 1
Supplies: beads of various size, color and shape, string
Sequence: Explain design principle of repetition. Explain that the repetition can be due to one or more facets of the object (size, shape, color). Have students create a sequence with repetition due to just one facet. Ex: large red bead, small red bead red square, blue square red triangle, red square, red circle

Have students create a sequence with repetition due to more than one facet. Ex: red circle, blue triangle small red circle, large blue circle small red square, large blue triangle

Have students describe their designs.
Alternatives: Children could make their own beads from clay.
Activity 2
Supplies: crayons, markers, paint, chalk, colored pencils
Sequence: Describe the design principle of dominance.
   Explain that dominance can be due to size, shape, or color. Talk about occurrences of dominance in everyday life. Ex: sun dominates sky
   moon dominates night
   stripes or design dominate shirt
Have students create a design that depicts dominance using one of the above media.
Examples: Red circle among white circles
   Triangle among stars
   Wide colored line among narrow lines
Have students describe designs.

Activity 3
Supplies: crayons, markers, paint, chalk, colored pencils
Sequence: Describe principle of balance. Use a teeter-totter or balance scales to demonstrate this concept. Have students create a design that shows balance.
Examples: Fold piece of paper in half. Paint on one side.
   Fold paper back covering paint. Open to see design.
Alternatives: string art, trace and cut patterns on folded paper.
Unit 10, Objective 3

After creating an original surface by carving, the students will produce prints using their carvings.

Activity 1

Supplies: fruit, vegetables, soap, cardboard, styro-foam, sponges, scissors, sticks, paint, paper

Sequence: Have students select one of the above materials. Using scissors or sticks have students carve a design of their own choosing into the material to create an original surface. Dip new surface into paint and press on to paper to create unique design.

Alternatives: teacher can do the carving for younger children. Printed designs can be used for cards or stationery.

Unit 10, Objective 4

After instruction in various craft processes (weaving, stitchery) the students will demonstrate proficiency in these processes to the satisfaction of the teacher.

Activity 1

Supplies: strips of paper, yarn or fabric

Sequence: Have students select one of the above materials. Explain principle of weaving. Display for students woven objects. Ex: placemat, rug, serape. Have students weave the strips of selected material to form a placemat.
Activity 2

Supplies: yarn, string, lace-up cards, cardboard, pencils, paper punch

Sequence: Explain craft process of stitchery. Demonstrate correct method for students. Allow students to practice stitchery with lace-up cards. Give students piece of cardboard. Have them create an original design using paper punch to make holes. Have students stitch their own designs.

Activity 3

Supplies: shapes cut out of fabric (rectangle, stocking, heart), thread, hole punch

Sequence: Have students select one of the shapes cut out of fabric. Use paper punch to make holes around perimeter of fabric. Have students stitch together pieces of fabric to create notebook, Christmas stocking or heart.
Unit 10, Objective 5

Through exposure to works of art and objects used in every day living the students will understand that the elements and principles of design are used by artists in their careers.

Activity 1
Supplies: field trips, guest speakers, household art objects
Sequence: Teacher displays household art object (dried flower arrangement, pottery, paintings, stationery). Ask students to identify principle of design (dominance, balance, repetition) in these every day objects. Ask students to identify elements of design (line, color, shape, texture, and space).

Activity 1 (cont.)
in these every day objects.
Community artists (cake decorator, florist, silk screener) can be brought in to the classroom to discuss use of these element and principles in their careers. Or students can visit the artist at work.
Unit 11

Goal: To acquire knowledge of historical and cultural developments in visual arts.

Objective 1: After exposure to art works from various cultures and time periods the students will be able to identify the culture represented and state whether the work is contemporary or historical.

Objective 2: After exposure to and discussion of various artists and their styles, the students will be able to identify works by a specific artist.

Objective 3: Given a variety of artists’ works the students will be able to select works that depict the same style with 85% accuracy.

Unit 11 (cont.)

Objective 4: After exposure to the visual art media, the students will be able to identify people who utilize the visual arts in their careers.
Unit 11, Objective 1

After exposure to art works of various cultures and time periods the students will be able to identify the culture represented and state whether the work is contemporary or historical.

Activity 1

Supplies: art work from various cultures (or pictures of these works of art) Ex: Mexican pottery, Persian rugs, Greek urns, Japanese buddha, paintings from various cultures

Sequence: Teacher will explain and discuss how resources, traditions and religion of an area effect the forms of art produced by that culture. Teacher will

Activity 1 (cont.)

identify art forms that commonly are associated with a particular culture. Students will practice matching art objects to the culture they originated from until they can do so correctly.
Activity 2

Supplies: samples of modern art (Dali, Picasso), renaissance art (Ruben, Manet, Rembrandt), and pre-historic art (samples are available from numerous art books)

Sequence: Teacher will explain and discuss how art has changed and evolved over time. Teacher will identify types of art associated with specific time periods. Students will practice matching art works to their time periods until they can do so correctly.

Unit 11, Objective 2

After exposure to and discussion of various artists and their styles, the students will be able to identify works by a specific artist.

Activity 1

Supplies: paintings by Picasso, Rockwell, Manet or other artists (available from art books and prints)

Sequence: Discussion of personal differences (faces, likes, dislikes, signatures). Explanation by teacher that artists are different as well and that their works are of a specific style that make them easily recognizable. Display and discuss paintings by the above artists. Have students practice identifying the artist who has painted a specific work.
Activity 2

Supplies: paint, paper, works by Picasso, Rockwell, and Manet

Sequence: Review the styles of the three painters above.
Display a painting by one of the above artists.
Ask the students to study the painting displayed
and try to paint a picture similar in style. Repeat
with works by the other two artists.

Unit 11, Objective 3

Given a variety of artists' works the students
will be able to select works that depict the same
style with 85% accuracy.

Activity 1

Supplies: paintings by Picasso, Rockwell, Manet or other
artists.

Sequence: Teacher will display three paintings for students.
Two of the paintings will be from the same style
(realistic, impressionistic, surrealist). Students
will be able to select the two paintings that
represent the same style and describe how they are
different from the third painting.
Activity 2
Supplies: Kachina dolls, Mexican pottery, Persian rugs
Sequence: Teacher will display three art works for students. Two of the art works will be from the same style or culture. Students will be able to select the two art works that represent the same style or culture and describe how they are different from the third work of art.

Unit 11, Objective 4
After exposure to the visual art media, the students will be able to identify people who utilize the visual arts in their careers.

Activity 1
Supplies: guest speakers (photographer, architect, landscape artist), field trips
Sequence: Invite guest speakers to the classroom to discuss the use of the visual arts in their careers. Take children to visit the works or structures created by architects and landscape artists. Allow children to attempt to create their own works using the principles of visual arts presented by speaker.

Alternative: See also Unit 10, Objective 5.
Unit 12

Goal: To develop a basis for making informed aesthetic value judgments.

Objective 1: After exposure to the elements of design the students will objectively describe works of art using design vocabulary.

Objective 2: After exposure to various art media the students will be able to correctly identify the media used in a work of art with 85% accuracy.

Objective 3: After viewing a work of art the students will be able to describe the feeling or mood the work evokes.

Objective 4: After viewing art work of similar style, media or subject the student will be able to identify similarities and differences in the works of art.
Unit 12, Objective 1

After exposure to the elements of design the students will objectively describe works of art using design vocabulary.

Activity 1

Supplies: works of art (paintings, pottery, rugs, sculpture, weavings, stitchery)

Sequence: Review the design vocabulary (dominance, balance, repetition, line, color, shape, texture, space). Explain that an objective description does not include any feelings or emotions. Ask the students to describe the works of art displayed using the design vocabulary.

Alternative: Unit 9, Objective 4

Unit 12, Objective 2

After exposure to various art media the students will be able to correctly identify the media used in a work of art with 85% accuracy.

Activity 1

Supplies: works of art made from various media (oil paint, pastels, water colors, clay, fabric, macrame)

Sequence: Teacher will display works of art from various media. The students will identify the media used in creating the work of art after visual and tactile examination of the work.
Activity 2
Supplies: works of art of various media
Sequence: Review the possibility of emotional reactions to art. Have students view a work of art. Students demonstrate the feeling or mood caused by the art work through movement.
Alternative: Demonstrate the feeling or mood caused by the art work through drawing or painting.

Unit 12, Objective 3
After viewing a work of art the students will be able to describe the feeling or mood the work evokes.

Activity 1
Supplies: works of art of various media
Sequence: Teacher will discuss the fact that art works affect people's feelings and emotions. Each person reacts to a work of art in their own way. The teacher will have students view various works of art and describe their feelings. Comparisons and contrasts can be made between the way different people respond and the way different works of art make one person feel.
Unit 12, Objective 4

After viewing art work of similar style, media or subject the student will be able to identify similarities and differences in the works of art.

Activity 1

Supplies: art works of the same style

Sequence: Teacher will select two or more works of art of the same style. Students will view the art works and evaluate the similarities and differences between the works. Criteria for evaluation will include: elements of design, principles of design, and aesthetic responses.

Activity 2

Supplies: art works of the same medium

Sequence: Teacher will select two or more works of art of the same medium. Students will view the art works and evaluate the similarities and differences between the works. Criteria for evaluation will include: elements of design, principles of design, and aesthetic responses.
Activity 3

Supplies: art works of the same subject

Sequence: Teacher will select two or more works of art of the same subject. Students will view the art works and evaluate the similarities and differences between the works. Criteria for evaluation will include: elements of design, principles of design, and aesthetic responses.
DANCE
Unit 13

Goal: To develop awareness of the body and the potential of its movements as a communicative vehicle.

Objective 1: Given instruction and demonstration by the teacher the students will recognize body labels and display body parts in a group with 85% accuracy.

Objective 2: Upon receiving verbal cues, the students will respond with the appropriate body movements to accurately communicate specified feelings, moods or actions.

Unit 13, Objective 1

Given instruction and demonstration by the teacher, the students will recognize body labels and display body parts in a group with 85% accuracy.

Activity 1

Supplies: students, body parts flash cards (foot, arm)

Sequence: The teacher will display one body part flash card.
- The teacher will demonstrate the correct body part. Students will copy teacher’s action.
- Students then display body parts without demonstration by the teacher.
Activity 2

Supplies: students, records (Hap Palmer's Dancing Numerals)

Sequence: Have students participate in a group movement that includes use of body labels and parts.
Examples: Twister, Funny Bones, Hokey Pokey.

Unit 13, Objective 2

Upon receiving verbal cues, the student will respond with the appropriate body movements to accurately communicate specified feelings, moods or actions.

Activity 1

Supplies: students, verbal instructions

Sequence: Teacher will select mood to be portrayed by students. Teacher will explain mime technique (no sound, body only) and use of facial expression. Teacher will call out one command. Students will respond with appropriate mood portrayal. Teacher can critique if necessary. Examples: sad, tired, happy, excited, grouchy.
Activity 2
Supplies: students, verbal instructions

Sequence: Teacher will select a feeling to be portrayed by students. Teacher will explain mime technique (no sound, body only) and use of feeling expressions.
Example: Show me how you would feel if: you got a present; you lost a baseball game; you have a tooth ache.

Activity 3
Supplies: students, verbal instructions

Sequence: Teacher will select an action to be portrayed by students. Teacher will explain mime technique (no sound, body only) and display the correct action.
Examples: pretend to be a bird, a box, a kite, a top.
Unit 14

Goal: To use the body as a tool for spontaneous responding.

Objective 1: After hearing a given stimuli the student will spontaneously respond with an appropriate body movement to correspond with the stimuli 90% of the time.

Objective 2: Given a situation the student will participate with others, through natural body movements to the satisfaction of the teacher.

Unit 14, Objective 1

After hearing a given stimuli the student will spontaneously respond with an appropriate body movement to correspond with the stimuli 90% of the time.

Activity 1

Supplies: environmental prerecorded stimuli: siren, door slamming, kitten purring, train whistle, rain falling

Sequence: Teacher will instruct students to respond immediately with their body only, to the sounds they hear. Stressing use of full body movement rather than facial expression. Teacher will give command. Students will move their whole body in response to stimuli.

Alternative: Unit 13, Objective 2, Activity 1,2,3.
Activity 2
Supplies: group of students, charts of Ballet positions
Sequence: Teacher demonstrates first position for students. Asks students to move their feet into same position. Then asks students to stand in first position without teacher demonstration. Do the same for second through fifth positions.

Unit 14, Objective 2
Given a situation the students will participate with others, through natural body movements to the satisfaction of the teacher.

Activity 1
Supplies: group of students, settings
Sequence: Teacher excludes one or two students from discussion. Teacher creates setting for students. (Examples: greeting of friends, dinner table, leaving friends) Teacher selects participants in setting. Students begin role playing. Excluded students returns to group and responds with natural body movements.
Activity 2

Supplies: group of students, music

Sequence: Teacher plays music with distinct feeling tone. Students respond with movements that feel natural given the tone of the music.

Examples: John Phillip Souza march patriotic music lullabyes
Goal: To increase an individuals motor efficiency and kinesthetic sensibility.

Objective 1: Given various activities, the student will develop gross motor coordination and refined motor control.

Objective 2: Given dance vocabulary words and definitions, the student will bodily respond in the correct manner 85% of the time.

Objective 3: Given experiences in which body movement is utilized, the student will develop a conscious perception of the ability of ones body to feel movement.

Unit 15, Objective 1

Given various activities, the student will develop gross motor coordination and refined motor control.

Activity 1

Supplies: students, balance beam, jump rope, music, mats, trampoline

Sequence: The teacher will select and play background music. Students will use one of the above objects and move on it in time to the music. Students will be instructed to concentrate on their actions, keeping them in appropriate timing and working to increase gross motor skill.
Unit 15, Objective 2

Given dance vocabulary words and definitions the students will bodily respond in the correct manner 85% of the time.

Activity 1

Supplies: students, vocabulary flash cards (from dance vocabulary list), definitions

Sequence: Teacher will display flash card, pronounce word, define word and discuss its meaning. Students will take turns demonstrating term through body movement.

Activity 2

Supplies: tamborine, rhythm sticks, sand blocks, body parts, music

Sequence: Teacher plays music and helps children to determine beat of music. Students play instruments or move specified portion of body in correct beat. Teacher will help students to create new movements that utilize fine motor control.
Unit 15, Objective 3

Given experiences in which body movement is utilized, the students will develop a conscious perception of the ability of one's body to feel movements.

Activity 1
Supplies: students, memories of movement
Sequence: Teacher initiates discussion of different ways our feelings affect our bodies and cause us to move in specific ways. Examples: tired, sad, happy. Have students demonstrate the way they feel when they are tired, sad, happy. Also discuss the way external sources can make our bodies feel. Examples: riding a horse, standing in a tossing boat, riding up on an elevator, taking off and landing in an airplane.

Activity 2
Supplies: students, definition of trust, blind fold
Sequence: Explain to students the meaning of trust. Tell them that they are going to have to trust someone else to take over and guide them while their senses are temporarily blocked. One student is blindfolded and another student leads the first around, thereby replacing the sense of sight with trust in another. Students then reverse roles and discuss the way in which their body felt the movement and anticipated future movements.
Alternative: Have students form circle. Blindfolded person is in center and leans outward trusting others not to let him/her fall. Discuss feelings.
Unit 16

To develop a student's ability to express feelings and thoughts through dance movement.

Objective 1: Given time and space, the student will portray personal feelings and ideas through movement to the satisfaction of the teacher.

Objective 2: Upon exposure, the student will develop self-evaluation skills related to dance composition and performance, to be applied verbally.

Unit 16, Objective 1

Given time and space, the student will portray personal feelings and ideas through movement to the satisfaction of the teacher.

Activity 1

Supplies: statement of a particular feeling or mood

Sequence: Students will move body to portray an idea or feeling using dance techniques and vocabulary.

Examples: Seed growing into sprout, flower, and then dying; Bird soaring through air; Person struggling against strong wind.

Alternatives: Unit 13, objective 2, activity 2
Unit 16, Objective 2

Upon exposure, the students will develop self evaluation skills related to dance composition and performance, to be applied verbally.

Activity 1

Supplies: students, constructive methods of evaluation

Sequence: Teacher explains constructive methods of evaluation.
Students are exposed to a dance performance by professionals or peers. Using constructive methods of evaluation students will verbally critique the performance and its composition.

Alternatives: Dance performances on films, filmstrips.

Activity 2

Supplies: students, video tapes of student's performance, constructive methods of evaluation

Sequence: Students will perform a dance composition while being video taped. Student will view video tape and verbally critique dance performance.

Alternatives: Mirrors can be used if video tape equipment is unavailable.
Unit 17

To develop a student's knowledge and appreciation of our multicultural dance heritage.

Objective 1: Given exposure to various uses of dance in our culture, the students will be able to state and discuss different social, ritual and performance contexts in which dance is used.

Objective 2: Given instruction in different cultural modes of dance, the students will be able to demonstrate their understanding of at least three different forms of dance.

Unit 17, Objective 1

Given exposure to various uses of dance in our culture, the students will be able to state and discuss different social, ritual and performance contexts in which dance is used.

Activity 1

Supplies: projector, films, filmstrips

Sequence: Have students view dance episodes from various contexts. (Examples: religious dance, social dancing, theatrical dance performance) Teacher leads discussion helping students to see the different purposes that dance can serve. (Examples: worship, flirting, communication of a story.) Films: Turning Point, Flashdance
Activity 2

Supplies: speakers from different cultural backgrounds

Sequence: Students listen to presentation by guest speaker describing the use of dance in a particular culture. Speaker demonstrates dance techniques of his culture and students imitate.

Examples: Chamber of Commerce, Bureau of Indian Affairs, Local Minority Clubs or Cultural Organizations

Unit 17, Objective 2

Given instruction in different cultural modes of dance, the students will be able to demonstrate their understanding of at least three different forms of dance.

Activity 1

Supplies: Multicultural dance music, dance step charts

Sequence: Teacher or other expert will demonstrate dance steps used in various modes of dancing. (Examples: Irish jig, Mexican hat dance, Clogging, Hula, Disco, Tango, Russian folk dances.) Students will choose three different cultural modes of dance and learn the steps needed to perform these dances.
Activity 2

Supplies: paper, pencil, crayon, paint

Sequence: Students will display their understanding of the difference between three forms of dance by drawing pictures representing the different cultural dance techniques.

Alternative: Older students can dictate or write a short explanation to accompany their drawing or painting.
Unit 18

To develop the capacity to enjoy aesthetic expression in dance.

Objective 1: Through participation in a wide range of dance experiences, students will discover the joy and freedom of creative movement as observed by the teacher.

Objective 2: After viewing several forms of dance, the students will perceive and value originality in dance composition demonstrated through oral discussion.

Unit 18, Objective 1

Through participation in a wide range of dance experiences, students will discover the joy and freedom of creative movement as observed by the teacher.

Activity 1

Supplies: participation in preceeding dance activities

Sequence: Teacher instructs students to create an original dance composition. Students must use the concepts of movement, space, time and beat. Also, they must select appropriate music to accompany their composition.
Activity 2
Supplies: group of peers, student instructor
Sequence: Student will teach their original dance composition to a group of their peers. Other students will attempt to imitate the composition as accurately as possible.

Unit 18, Objective 2
After viewing several forms of dance, the students will perceive and value originality in dance composition demonstrated through oral discussion.

Activity 1
Supplies: Original dance compositions created by students in Unit 18, Objective 1; original adaptations of traditional dance pieces
Sequence: Students view original dance creations and discuss what portion is original and how this originality is expressed. Student will also evaluate effectiveness of the new dance movements.
Alternatives: Unit 16, objective 2, activities 1, 2.
Unit 19

To create individual bases for making personal judgments regarding dance.

Objective 1: Given observation and participation in dance experiences, the students will demonstrate skills of constructive criticism about dance works through teacher guided discussion.

Objective 2: Given observation and participation in dance experiences, the students will make judgments about dance works through teacher guided discussion.

Unit 19, Objective 1

Given observation and participation in dance experiences, the students will demonstrate skills of constructive criticism about dance works through teacher guided discussion.

Activity 1

Supplies: Observation of dance experiences.

Sequence: Student will observe dance experiences. After observation of others, students will critique the performance of others and suggest alternative methods to convey same mood, feeling, idea or action. Student will then attempt to perform this suggestion.

Alternative: Unit 18, objective 2, activity 1.
**Activity 2**

Supplies: participation in dance experiences

Sequence: Students will participate in dance experiences. After participation by self, other students will critique the performance and suggest alternative methods to convey same mood, feeling, idea or action. Student will then attempt to perform the suggestion.

Alternative: Unit 18, objective 2, activity 1.

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**Unit 19, Objective 2**

Given observation and participation in dance experiences, the students will make judgments about dance works through teacher guided discussion.

**Activity 1**

Supplies: observation of teacher made judgments regarding dance experiences

Sequence: Students will watch a dance performance and listen as teacher makes judgments regarding the performance. Students will then view another dance performance and create their own judgments regarding this piece. Student made judgments will be discussed and evaluated by teacher.
Activity 2

Supplies: participation in dance experiences, participation in judgments about dance

Sequence: Students will participate in a dance experience and will then make judgments regarding their own performance in this experience. Student made judgments will be evaluated by the teacher.
Unit 20

To establish positive attitudes toward self and others through involvement in dance.

Objective 1: Through participation in dance, the students will gain confidence in their ability to perform as measured by pre and post attitude surveys.

Objective 2: Through participation in dance, the students will gain confidence in their ability to make reasoned decisions about dance, as measured by pre and post attitude surveys.

Unit 20, Objective 1

Through participation in dance, the students will gain confidence in their ability to perform as measured by pre and post attitude surveys.

Activity 1
Supplies: attitude survey concentrating on confidence and ability to perform
Sequence: Prior to any instruction in dance or movement techniques the students will answer the questions on an attitude survey which is designed to measure confidence and ability to perform.
Activity 2

Supplies: attitude survey concentrating on confidence and ability to perform

Sequence: After participation in several dance experiences, the students will reevaluate their attitudes regarding confidence and ability to perform.

Note: Comparison of pre and post survey should show a positive growth in attitudes toward self confidence.

Unit 20, Objective 2

Through participation in dance, the students will gain confidence in their ability to make reasoned decisions about dance, as measured by pre and post attitude surveys.

Activity 1

Supplies: attitude survey concentrating on knowledge of dance and the ability to make reasoned decisions about dance

Sequence: Prior to any instruction in dance or constructive evaluation methods, the students will answer questions on an attitude survey designed to measure ability to make reasoned decisions about dance.
Activity 2

Supplies: Attitude survey concentrating on ability to make reasoned decisions about dance

Sequence: After participation in dance evaluation experiences and practice with constructive evaluation methods, the students will re-evaluate their attitudes toward their ability to make reasoned decisions about dance.

Note: Comparison of pre and post surveys should show a positive growth in decision making ability.
Creative Expression Needs Assessment

Response Key:

- Strongly agree
- Moderately agree
- Uncertain
- Moderately disagree
- Strongly disagree

On the following pages you will be asked to make one of the above responses to questions based on what you know about the area and what you actually teach.
the area of theatre/drama I...
ourage sensitivity and awareness to light, color, sound, movement and composition in our everyday world.

vide activities that encourage communication and originality, and appreciation of one's own uniqueness.

ourage personal judgements based on individual criteria.

the area of music I...
ourage sensitivity and awareness to light, color, sound, movement and composition in our everyday world.

ide activities that encourage communication and originality, and appreciation of one's own uniqueness.

ourage personal judgements based on individual criteria.
VISUAL AND PERFORMING ARTS NEEDS ASSESSMENT

Please take a few moments to answer the following questions. Your answers will be used only to determine the need for further work in this area. Please answer the questions truthfully -- no names please!

Thank you,

[Signature]

P.S. Please return to my box as soon as possible.
1. Does the State of California have a Visual and Performing Arts Framework? 
   YES  NO

2. Do you teach the following subject areas in your classroom?
   YES  NO  YES  NO
   Visual Arts  Music
   Drama/Theater  Dance

3. How much time do you spend on each area?
   Visual Arts  min./week
   Drama/Theater  min./week

4. Are you satisfied with the teacher resource materials available to you for teaching the arts?
   YES  NO  YES  NO
   Visual Arts  Music
   Drama/Theater  Dance

5. Have you read the Visual and Performing Arts Framework or consulted it for ideas to use in your classroom?
   YES  NO

6. If new teacher resource materials were to be made available which of the following would you prefer? (Rank 1-4.)
   __ Theoretical Background Literature
   __ Activity Cards with Instructions and Materials Specified
   __ Scope and Sequence Charts
   __ Individual Lesson Plans
CREATIVE EXPRESSION CURRICULUM EVALUATION

1. Do you feel that the chosen goals and objective represent a complete and coherent fine arts curriculum?

YES    NO

2. Do you feel the activities on the cards adequately meet the stated objectives?

YES    NO
3. Do you feel that this curriculum is appropriate for use in your classroom?

YES  NO

4. Would you devote more time to the teaching of the arts if you had this Creative Expression Curriculum at your disposal?

YES  NO

5. Please give us any comments or suggestions that might help us to improve this curriculum.

Comments: