The artist scholars: E pluribus unum: An integration of the arts into middle school curricula

Shawn Kevin Smith

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THE ARTIST SCHOLARS: E PLURIBUS UNUM
AN INTEGRATION OF THE ARTS INTO MIDDLE SCHOOL CURRICULA

A Project
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
Of the Requirements for the Degree
Master of Arts
in
Education:
Middle Grades

by
Shawn Kevin Smith
March 2001
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Approved by:

Dr. Irvin Howard, First Reader

Dr. Ellen Kronwitz, Second Reader
ABSTRACT

The Artist Scholars: E pluribus unum is an exploratory curriculum designed to be implemented into middle schools. Adolescents experience a period of chaotic, emotional change that can be both confusing and challenging. This curriculum seeks to give adolescents a means of expressing themselves. By introducing students to the performing arts, the literary arts, and the visual arts adolescents will begin to answer the basic questions of being human: who are we? Where do we come from? How is knowledge constructed, used, and valued? Each unit consists of lesson plans intended to introduce students to the basic elements of the arts. Students will be challenged to explore their feelings, identify famous works of art, emulate style, hone their creative writing, and perform and interpret drama. The curriculum is based upon the idea that introducing students to various aspects of the arts will give them a better understanding of what in-depth study they will want to pursue in their later years of schooling.
ACKNOWLEDGEMENTS

This study, The Artist Scholars: E pluribus unum, would not have been possible without the support and guidance from several people.

First, I would like to thank Dr. Irvin Howard, Dr. Ellen Kronowitz, and Dr. Susan Daniels whose expertise in the field of education is unparalleled. Their support, academic advise, and knowledge of adolescent issues helped to formulate this vision into a written piece. They have modeled exemplary teaching and mentoring throughout the program. My endeavors with this project would pale in comparison without their continued demand for excellence.

Secondly, I would like to extend my sincere gratitude to Nancy Nicholson and Diane Brekke for introducing me to the world of music theatre, to the idea of expression through art, and to always be a feeler in the midst of thinkers and perceivers.

Finally, to my family, Mom, Dad, sister, and brother, thank you for being the backbone of my being and the nucleus of my world. You’re the best!
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABSTRACT</td>
<td>iii</td>
</tr>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>iv</td>
</tr>
<tr>
<td>CHAPTER ONE: INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Significance of the Project</td>
<td>5</td>
</tr>
<tr>
<td>Statement of Needs</td>
<td>7</td>
</tr>
<tr>
<td>Why Teach the Arts?</td>
<td>7</td>
</tr>
<tr>
<td>Adolescence: Identity Versus Identity Confusion</td>
<td>10</td>
</tr>
<tr>
<td>Limitations and Delimititions</td>
<td>11</td>
</tr>
<tr>
<td>CHAPTER TWO: REVIEW OF LITERATURE</td>
<td></td>
</tr>
<tr>
<td>What Makes a Strong Arts Curricula?</td>
<td>15</td>
</tr>
<tr>
<td>What Makes a Model Arts Program?</td>
<td>20</td>
</tr>
<tr>
<td>What Should Assessment Look Like?</td>
<td>23</td>
</tr>
<tr>
<td>APPENDIX A: THE PROJECT</td>
<td>26</td>
</tr>
<tr>
<td>Unit One: The Visual Arts</td>
<td>25</td>
</tr>
<tr>
<td>Unit Two: The Literary Arts</td>
<td>58</td>
</tr>
<tr>
<td>Unit Three: The Performing Arts</td>
<td>79</td>
</tr>
<tr>
<td>APPENDIX B: WHAT IS ART?</td>
<td>96</td>
</tr>
<tr>
<td>APPENDIX C: ART TALK SURVEY</td>
<td>97</td>
</tr>
<tr>
<td>APPENDIX D: INFORMATION GRAPHIC ORGANIZER</td>
<td>98</td>
</tr>
<tr>
<td>REFERENCES</td>
<td>99</td>
</tr>
</tbody>
</table>
CHAPTER ONE

INTRODUCTION

"The very idea that we can change our schools and make them more effective centers for learning without educating our children in the arts is simply false..." The Arts in Education: Partners in Achieving Our National Education Goals

By introducing students to the arts adolescents will gain valuable personal insights into the basic questions of being human: Who are we? How do we come to know and understand ourselves? How is self-knowledge constructed, used and valued? The arts provide a common academic culture, in middle schools, if integrated across the curriculum. Adolescents go through a period of development that, at its peak, can be chaotic, emotional, and confusing. The arts will provide a pendulum for adolescents to express themselves freely using a variety of techniques. The performing arts will allow students to act out years of historical drama, dance, and music. The visual arts will allow students to portray an image of self-expression. And the literary arts will allow students to showcase their written expression. Poetry, prose, and short story can be powerful tools for adolescents in their pursuit for self-
actualization. The arts promote life-long learning and social awareness and students engaged in this process will be challenged to give back to the global community through art and entertainment.

Successfully integrating the arts into middle school curricula can have a profound effect on the overall learning of a child. Today, more than ever before, schools are recognizing the need to connect content areas across all subjects. Core subjects taught in isolation are losing value, with greater understanding and awareness coming from integrated, thematic units. There is a strong movement toward interdisciplinary learning and outcome-based education. Such a system is oriented toward exit outcomes that are not discipline specific. The system focuses on generic skills that transcend discipline content. At the core of this movement is the idea that nothing is learned in isolation. "Intelligence results from the active networking and grouping of ideas through long term learning" (Bach, 1993). Howard Gardner understood this when he published his theory of multiple intelligence. Gardner sought to identify all forms of knowledge beyond the verbal, mathematical, and logical we see in a traditional school curriculum. An integrated curriculum approach seeks
to take advantage of these theories. At the heart of this concept lies the arts.

The arts help children connect with concepts introduced in other domains and link knowledge to culture and beliefs. Through an integrated art curriculum adolescents will learn to modify their natural egocentrism into an awareness and sensitivity toward others. The arts help define the self and help students realize where they come from, who else is like them, thinks like they do, or feels the same as they do. At the same time, the arts promote diversity and understanding. Seeing students who don't think alike or act alike will teach adolescents to value differences, but most importantly, to understand that differences can be our greatest asset.

Integrating the arts into subject content areas will provide a human face for history. The arts tell a story about society. They have the capacity for providing enjoyment, the aptitude for creating something that will last beyond one's own lifetime. The arts will help students to fully understand process. They will take bits of scholarly knowledge and seek to understand the how and why of a culture, an era, or a movement.
Colleges and universities are beginning to offer more interdisciplinary and liberal arts degrees. Michele Myers, President of Sarah Lawrence College commented, “The liberal arts are a great preparation for any career” (Stone, 2000). The article went on to point out that top notch business companies continue to hire liberal arts and interdisciplinary graduates. The degrees, intended to provide general knowledge in languages, philosophies, history, and the arts, are turning out graduates who will be in high demand in the years to come. The technology revolution is an example of art and science integrated effectively. Expanding the limits of science and art and creating a form of education where the two domains are studied together yields a paradoxical shift in thinking. Given the example of technology, art and science can no longer be thought of as separate entities, but rather as an integrated source of knowledge from which technology arrived. The technology revolution is a great advancement in daily living. It shows what can happen when art is integrated across educational boundaries and provides endless opportunities to develop the talents and aptitudes of human beings. By becoming a scholarly artist and understanding well art’s impact on culture and society one
will come to see the true meaning in diversity and unity. E pluribus unum. From many, one.

**Significance of the Project**

It is imperative to understand the vision of this project and to thoroughly understand the significance and rationale behind its exploratory format. The Visual and Performing Arts Framework points out that, "Meaningful and well planned exploration is an important part of a middle grades program" and further goes on to say that "Inclusion of the four arts disciplines in an exploratory manner, common in middle schools, is one way in which to expose large numbers of students to the arts" (Burton, 1996).

This project derives from the belief that middle grade students should be presented information pertaining to the arts in an integrated, exploratory manner. By doing so students will be exposed to a number of different opportunities within the arts and will better enable them to pursue in-depth studies of a particular content in their future years of schooling. This exploratory curriculum will seek to introduce students to the four components of a comprehensive arts program— artistic perception, creative expression, historical and cultural context, and aesthetic valuing through the visual arts, performing arts, and
literary arts. Middle grade students will be guided and mentored to make personal connections with the school, the world, and themselves.

This project consists of a year-long course to be integrated into the core curriculum. The course will be divided into three units. Unit One, The Visual Arts, consists of twelve lessons ranging in topic from painting, sculpting, collage, and photography. Each lesson will have student objectives, scholarly information, a connection to a famous artist, and a student-centered, hands-on activity. It is anticipated the unit will last approximately nine weeks.

Unit Two, The Literary Arts, consists of nine lessons. The lessons cover topics such as fictional narration, poetry, and play writing. Each lesson will have warm-up activities and a student-centered, hands-on writing activity. It is anticipated this unit will last between seven and nine weeks.

Unit Three, The Performing Arts, consists of seven lessons. The lessons range in topic from improvisation to a full scale public performance. Lessons will aim to develop student talents in the areas of speaking, moving, and confidence on stage.
The early middle school years are most effective when implemented, with the understanding that using this project at anytime during the middle grade years will greatly influence the life of an adolescent child. After completion of this course the student should be ready to choose a more in-depth study within any of the arts domains. A sound middle school curricula will provide students the opportunity to seek a deeper understanding of content by way of teachers, community mentors, and self-discovery.

Statement of Needs

Why Teach the Arts?

There is evidence of the arts in every core subject that schools are teaching. The arts require us to use various aspects of language, gives us the capacity to think in the abstract, or to imagine something that does not exist, but most important the “arts require you to implement your knowledge” (Taylor, 2000).

The arts allow students to connect with their local community. The arts also encourage students to begin answering the question: where did we come from? A study at Indiana University, and funded through the United States Department of Education, oversaw seven elementary schools directed towards meeting the needs of multi-ethnic, rural
communities. Involvement of parents and community members was a goal of this project. A strong arts curricula was implemented into the schools. One particular school began a study of architecture in the community along with the historical perspectives on each building. Asking the students to engage in a "Passion Project" ignited debate about their school nickname "Lads and Lassies." The arts project challenged the students to research their community history by way of photo albums, old newspapers, local museums, grandparents, and home video. Upon uncovering all of this the school set up "Awesome Architecture Day." Community members toured four rooms and viewed live performances depicting the community history. Through the performing arts, visual arts and literary arts students at this school connected with their community (Marche, 1998).

The arts offer different ways to make meaning and initiate students into a variety of ways of perceiving and thinking. Children’s early years of schooling tends to focus on acquisition of language and the development of mathematical concepts. Because of this, children "gradually learn, unconsciously, that the normal way to think is linear and sequential" (Champions of Change Goals 2000). Children are also programmed to learn the road to
understanding moves from a logical beginning and concludes with an end. (Champions of Change) This idea of thinking trains minds to rely on symbols, numbers, words and logical concepts. By teaching the arts, we allow students to learn different lessons and new ways of thinking. The arts utilize the senses and the ability of the mind to trust instinct. The arts cultivate experiences from non-traditional sources of knowledge by making a connection between the verbal and the nonverbal, the logical and the emotional, and the personal and the experiential. In doing so an individual has a better understanding of the whole (Champions of Change).

The arts reflect and influence culture. The United States prides itself on cultural diversity, with a population drawing from many different cultures, traditions, and backgrounds. This diversity gives American students the unique opportunity to embrace elements of individual cultures and traditions with that of their own. This provides for a learning experience unparalleled in today's global world. The arts are an essential part of learning and understanding different cultures. Through art students can come to recognize every culture has its own heroes and history, every family its own stories and
identity. Through art students will begin to see the value in diversity and the power in 'From many, one.'

Adolescence: Identity Versus Identity Confusion.

Most theorists will agree that adolescence can be characterized by chaotic, emotional needs during a turbulent stage of development. Many physical as well as emotional changes occur at this time. Erik Erikson believed that, "adolescents also become disturbed and confused by new social conflicts and demands." He also believed, "adolescents primary task is to establish a new sense of ego identity" (Crain, 2000). The adolescent is basically searching for their role in the larger social order. He called this stage identity versus identity confusion.

With the onset of puberty comes the feeling of confusion. Rapidly growing teenagers change in so many ways they barely recognize themselves. Appearance becomes a central focus of the teenager. Erikson suggests that identity problems are as much a social matter too. The idea that an adolescent might not act the correct way or look good in front of their peers is troubling to them, it is at this point teenagers begin to worry about their place in the world (Crain, 2000).
During this period adolescents search for their values. Often they are seen in groups, becoming cliquish and intolerant towards others not like themselves. There is a power in numbers and most assuredly a feeling of safety around others like themselves. The process of forming an identity is life-long. We begin to understand ourselves and define ourselves through our accomplishments. Accomplishments during adolescence can have a profound effect on identity formation. The arts can help teenagers begin to define themselves. Teenagers build their self-esteem around four facets: their social self-concept, emotional self-concept, academic self-concept, and their physical self-concept (Gardner, 1994). The arts lend themselves to this development. Through drama, painting, sculpting, writing, and a variety of other opportunities adolescents can begin to feel accomplished, seek to form identity, and build self-esteem.

Limitations and Delimitations

By providing an exploratory curriculum of the arts it is hoped that middle school students will begin to view themselves as a part of the world around them. Through art students can reflect on the past and come to identify their unique place in history’s story.
There are problems, though. The arts can be costly, especially for public school districts always facing the challenge to reduce educational spending. Some of the materials and books for this project can be expensive, but much research has gone into finding supplies and resources that are cost effective. It is certainly acceptable to replace any of the materials listed or to supplement any of the lessons with additional resources. It is recognized that there are a number of excellent selections that can be used to enhance lessons in the arts and after extensive research the list below will be labeled suggested materials. There is no suggested student text for this course, which should help alleviate cost. Schools will still need to purchase art supplies such as paper, pencils, watercolor, tempera paint, etc. These items will need to be factored into the budget as is dependent upon student enrollment.

Another major requirement for this project is the support system. In nearly every strong arts program the teachers need qualified, resourceful, community members, fellow teachers, artists-in-residence, and administrators to support their effort. While it might not be possible because of budgetary constraints to fund an artist-in-
residence, it is imperative to have the full support of the community and administrators. The following six questions have been well thought out and should be considered before beginning this project.

1. Does the superintendent support the arts?

2. Does the principal understand the long term vision of the exploratory format first, followed by further in-depth studies in later schooling?

3. Are there community members willing to volunteer their time and expertise?

4. Does your team of teachers have a common planning time?

5. Are all team members willing to integrate the arts project into their content areas?

6. Do you have a team leader willing to make sure the objectives of the project have been met during the school year? And can this leader meet with students throughout the project to connect common themes and show the integrated knowledge students are acquiring?

Having all of the resources in place before beginning this project will help ensure success. It is also important that teachers understand they need not be experts in the arts. While it is hoped school districts will provide workshops and staff development to assist teachers,
teachers themselves need to be the facilitators of knowledge. By guiding and mentoring students through this course, teachers will set the stage for adolescents in their pursuit of self-discovery. Teachers need to have this understanding and the confidence to embark on this journey together with their students.

It is also recognized that the elements of this project will require time to develop, time most teachers do not have. Lessons within this project will take time both in class and outside of class. It is hoped that the teacher will not see this as taking time away from the core subject, but rather adding important elements to the core subjects. Objectives for this project range from written expression to listening and speaking skills. All of which are components of a strong language arts program. This project will also tackle art criticism and history, important eras and movements in society, all critical objectives in the humanities. It is clear there must be a shift in paradigm within the school and community for this project to be successful. This project does not address specifically the core subjects of mathematics, science, and English, but does intend for the project to be integrated among all of them.
CHAPTER TWO

REVIEW OF LITERATURE

"To engender creativity, first we must learn to value it." Sterling and Lubar, 1991.

What Makes a Strong Arts Curricula?

In this review of the literature, many questions that are germane to this project will be addressed here. The California Visual and Performing Arts Frameworks, Burton, 1996, and the National Arts Standards will be used as references to support the vision of this project.

The Visual and Performing Arts Frameworks published in 1989 found that dance, music, theatre, and the visual arts are focal points to a well-balanced arts curriculum. The philosophy is that artistic perception, creative expression, historical and cultural context, and aesthetic valuing centralize a comprehensive arts education program. "Each component contains a body of knowledge and skills unique to the arts disciplines and common among all four arts" (Burton, 1996).

With the continual advances in modern technology, it is recognized that technology itself has and will continue to advance the possibilities within the arts. "The arts community welcomes the opportunities that technologies
present" (Burton, 1996). It is essential to the success of a strong arts curriculum to integrate technology at all levels. Examples of modern technology that has enhanced the arts are multi-media, stage lighting, sound and musical instruments, laser presentations, and many more. Telecommunications have also aided the arts. Through the use of software programs and access to the internet students from every walk of life can view art collections from Vienna to Rome, from New York to Paris. Current multi-media software programs enable students to view three-dimensionally rare works of art right from their own classroom. “The use of technology throughout the grades is essential to enhance student learning of the arts, to enfranchise the imagination, and to expand human expression through the arts” (Burton, 1996).

A strong arts curriculum will have goals and standards in place to challenge students to higher levels of sophistication. Works of art call for many forms of understanding. Howard Gardner states that, “there is an understanding of plot, including choice of words, the narrative sequence, and the particular characters with their respective actions and motivators, ... there is an
understanding of work as political or social creation, ... and there is an understanding unique to genre" (Gardner, 1999).

School curriculum should focus on each understanding. Balanced literary art standards should focus instruction on in-depth knowledge of the classics in poetry, drama, and novel. The visual arts should provide opportunity to study historical works that have had an impact on culture. Gardner also states that, "As future citizens grow, it is especially important that they gain access to the most remarkable works fashioned by artists" (Gardner, 1999). Finally, curricula should reflect an understanding unique to genre.

School curricula should also give ample opportunity for students to perform as artists. After studying great works and reflecting on meaning, students need to engage in creation. "Education early in life ought to provide such opportunities to think and perform in an artistic medium" (Gardner, 1999).

"What one must do in the arts is to attempt to enter the world of the work, and of the artist, to grasp what is being attempted, and to familiarize oneself with the tools, and to try to perform one's own understanding..." (Gardner, 1999).
Community members, teachers, and administrators need to agree upon the curricula and standards and then to identify the necessary steps in teaching to reach each goal. Planning should occur on every grade level in the middle school and should reflect a thorough understanding of each artistic domain.

In the middle grades curricula a strong connection between the visual arts objectives and aesthetic perception should exist. Activities in the visual arts should reflect all of the elements of aesthetic perception. Developing an awareness of color, light, and composition through experiences in the arts should take on this aesthetic dimension. "Heightened perception provides stimulus for imagination and creativity, and it also has an impact on all learning. In the arts, development of aesthetic perception enables one to comprehend and respond to the elements of an object" (Burton, 1996). In this project, the goals, objectives, and activities in the visual arts directly correspond to the development of aesthetic perception.

Creative expression can be easily linked to the performing arts. "Expression in the arts includes originality, creating, and performing" (Burton, 1996). The
activities in this project, within the performing arts, seek to focus and encourage communication and expression. The objectives provide a deep understanding of language, both written and oral. Creative expression should also seek to discover the relationships between the literary arts and the performing arts. Activities should lead to student discoveries of these relationships.

Strong arts curricula should also desire to connect arts heritage with culture. "Knowledge of artistic accomplishments of great cultures of the world enables students to see the place of the arts in relation to those cultures and to grasp the relevance of the arts in contemporary society" (Burton, 1996). This project, The Artist Scholars: E pluribus, unum looks to make this connection as well. Not only will students engage in creation of art, but objectives will focus on acquiring knowledge of artistic accomplishments both past and present. This will help students in their understanding of the evolution of the arts.

"To develop aesthetic values, the student studies the sensory, intellectual, emotional, and philosophic bases for understanding the arts" (Burton, 1996). Again, an exemplary school curricula will contain opportunity for student
development in aesthetic valuing. This project connects the elements within the literary arts as well as the visual and performing arts. Students will be encouraged to make judgments about what an artist might be trying to communicate, their purpose, or form. Students will be taught criteria for judging art and learn to make personal judgments about literary works, visual pieces, or drama. With focus on these four art elements a strong school curricula can be built.

What Makes a Model Arts Program?

It is essential to the arts to recognize model programs within our schools. There are many schools that play the hit-and-miss game, teaching some aspects of the arts here and there.

The Steiner School approach to education focuses on the accumulation of knowledge of the whole person. Teachers will instruct by cultivating music and encouraging artistic expression so children become accustomed to the arts from a very young age. The Steiner approach values teaching methods that challenge children to reach their artistic, cognitive, creative, and spiritual side. By educating children through the arts this curriculum prides itself on developing a well-rounded individual.
Objectives in this curriculum centralize on the individual. Steiner points out that, "teaching should begin with a formative, artistic quality, so that the whole being of the children, especially the will, can be stimulated by the lessons." (Steiner, 2000). The core of this school philosophy is the thinking that everything artistic that approaches humankind divides into two streams: the stream of sculpture and images and the stream of music and poetry (Steiner, 2000). The Steiner School realizes the polar opposites of these two streams but suggests that if instruction reaches a higher level of thinking a true unity can exist in the duality of the two.

This model program also focuses instruction on the belief in the Theory of Color. This theory points out the relationship of color with natural forms in nature. Forms in nature arise from the colors and by realizing this, children will begin to connect mental images with feelings. This will allow children to form a proper relationship with the outer world (van Goethe, 1970).

The Steiner approach to music is simple. All children need music. The curricula reflects the belief that even the unmusical child "should be present and their receptivity should be developed" (Steiner, 2000). The curriculum and
philosophy focuses on teaching the harmonies, melodies, and basic facts "without confusing and abstract theories."

The development of the individual at the Steiner School is evident in the visual arts. Sculptural and pictorial elements in the school's visual arts' plan supports a student's quest for individual uniqueness. Then, with an understanding of self, the student can then begin to see the reflection of music and poetry in society.

The Edison Project is another example of schools which focus attention on the arts. With the belief that, "more important than test scores is the fact that the arts inspire and compel, which is what every teacher wants— a fertile ground for student based explorations." The Edison Project seeks to integrate art across the curriculum. This project has linked art with technology and has designed a system of private schools that, "rely on the language of the arts..." The project views art as "part of the core curriculum, both in practice and appreciation." Curriculum guidelines require that every child learn to play a musical instrument, sing, and learn music history. Children have visual art and music classes five times a week. Art is not viewed as a separate subject, but rather implemented across the curriculum (Hechinger, 1993).
The Los Angeles Times published the article “Artfully Improving Schools” which addressed both school art programs and school test scores. Several schools and research studies were mentioned in the article and all have a common theme. Model art programs presented the arts as a core subject and all strong art programs were said to have made an impact on standardized test scores. “Children learn to read and write and calculate, but the arts, we think, are just as important.” Commented Korla Childress, founder of the Berkeley School for the Academics and the arts (O’Dell, 2000). Childress also went on to say, “we knew how important it was to include the arts in the day. Students die without them.” (O’Dell, 2000)

What Should Assessment Look Like?

“If one’s goal is understanding of key concepts, then the student must be given many opportunities to perform their understanding under varying conditions and to receive regular, useful feedback” (Gardner, 1999). It is recognized that assessment must take place within the arts for both student development and accountability. The desired approach for assessment should reflect activities and studies within the arts curricula. Students should be encouraged to produce original literary works where full-
scale public productions can be viewed. Art exhibits should showcase the visual arts, where community members can attend the art opening. Teachers should provide criticism using appropriate rubrics familiar to students. Students themselves should be encouraged to reflect upon their own work through criticism and journal writing. Student portfolios should be developed to show growth and understanding of the arts. Evaluation in each of the art's domains should be consistent and on-going (Burton, 1996).

"Evaluation should be individualized, emphasizing both the subjective and objective aspects of the learning process" (Burton, 1996). Performance tests should be given to test scholarly knowledge of cultural themes and attitudes. Perception tests should be given in an effort to verify student abilities to recognize the four elements of the arts. Finally, verbal tests will allow assessment of students' ability to express themselves in an eloquent, oratory way.
APPENDIX A

THE PROJECT

"Every Child is an artist. The problem is how to remain an artist once he grows up." Pablo Picasso

Unit One: The Visual Arts

Lesson 1

"Art Talk"

■ Introduction

By providing students with an overview of the Artist Scholar’s program students will begin to relate art into their own lives.

■ Objectives

1. The student will begin to understand what art is.
2. The student will learn to recognize art in their community.
3. The student will connect feeling to art and come to see how they feel about art.
4. The student will identify the domains of art they wish to know more about.

■ Materials

Graphic Chart, Overhead projector or chalkboard
Acquisition of Vocabulary

art, artist, art criticism

Activity "Art Talk"

1. Using appendix A begin by asking the students, "What is art?"

2. Branch off from one of the student responses and ask the students, "How do you feel about art?"

3. Partner students off and have the students interview each other by completing the Art Survey Form (appendix B).

4. Together as a class have students share their information about their partner. (This will alleviate pressure)

5. As a class, brainstorm areas in art they want to know more about.

6. Share with the class the overview of the Artist Scholars. Students will be involved in the visual arts, the performing arts, and the literary arts.
Assessment

After the class activity students should be able to define what art is, who an artist is, and the elements of art criticism.
Lesson 2
"Claude Monet"

■ Introduction

By studying the artist Claude Monet students will begin to gain an understanding of impressionistic style. Students will also learn to compare various art works.

■ Objectives

1. The student will be introduced to Claude Monet and learn scholarly information about whom he was.
2. The student will be able to identify at least two important works by Monet.
3. The student will be able to recognize what the artist was trying to communicate through his work.
4. The student will engage in hands-on learning by creating their own versions of Monet’s "Water Lily Pond."

■ Materials

Getting to Know the World’s Greatest Artists
Claude Monet By Mike Venezia
12x18 white paper, water colors, paintbrushes

■ Acquisition of Vocabulary

impressionistic, tint, shade
Scholarly Knowledge

1. Read selections from Getting to Know the World's Greatest Artists

2. Discuss the era in which Monet worked

3. Show examples of Monet's work and discuss what he might have been communicating.

4. Add to appendix C

Activity "Water Lily Pond"

1. Using light water colors, have students mix, dab, and blend lilies onto paper, similar to Monet's work.

2. Add background using green color mixed lightly with water. Color should be different shades of green.

3. Let dry.

4. Have students add a contour drawing of the bridge as in Monet's work. This can be done using a fine tip brush and water color.

5. For varying effect students can change color depending on their mood when painting.
Lesson 3
“Vincent van Gogh”

■ Introduction

By studying Vincent van Gogh students will gain an understanding of expressionist style art.

■ Objectives

1. The student will be introduced to Vincent van Gogh and learn scholarly information about whom he was.
2. The student will be able to identify at least two works by van Gogh.
3. The student will be able to recognize what the artist was trying to communicate through his work.
4. The student will know general dates and the era the artist worked.
5. The student will engage in hands-on learning by creating their own version of the “Starry Night.”

■ Materials

Getting to Know the World’s Greatest Artists

Vincent van Gogh  By Mike Venezia

12x18 white paper
black paper (any size)
black tempera paint
crayons
paper towels
glue

■ Acquisition of Vocabulary

expressionist

■ Scholarly Knowledge

1. Read selections from Getting to Know the World's Greatest Artists.

2. Discuss the era van Gogh worked.

3. Show examples of his work and discuss what he might have been communicating.

4. Add to appendix C.

Activity "The Starry Night"

1. Using crayons have the students draw the swirling lines and dashes in the painting. This will represent his brush strokes. Make sure students press down heavily...the more wax the better.

2. Using crayons students should create an image similar to van Gogh's. White crayons will work as well.
3. Mix black tempera paint with water so the paint appears watered down.

4. Have students paint over the picture and immediately wipe off with paper towel.

5. Let dry.

6. While drying, have students cut out an image similar to van Gogh’s with the black paper.

7. When picture is dry glue black paper onto painting as seen in the “Starry Night.”
Lesson 4
"Pablo Picasso"

■ Introduction

By studying Pablo Picasso students will gain an understanding of what Picasso was trying to communicate through his art. Students will also begin to reflect on their own art, their feelings for art, and how they view themselves.

■ Objectives

1. The student will be introduced to Pablo Picasso and learn scholarly information about whom he was.
2. The student will be able to identify no less than two significant works by Picasso.
3. The student will study Picasso's self-portrait and discuss how one comes to view themselves.
4. The student will begin to see themselves as an artist and be encouraged to identify how they see themselves.
5. The student will engage in hands-on learning by completing the self-portrait activity "Eye to Eye, Face to Face."

■ Materials
Getting to Know the World's Greatest Artists

Pablo Picasso

By Mike Venezia

5in x 5in white paper squares

Portrait of any artist (One for each student, about 5in)

Pencil

Student portrait

- Acquisition of Vocabulary
  self-portrait, mood, sketch, expression

- Scholarly Knowledge

1. Read selections from Getting to Know the World's Greatest Artists.
2. Show examples of artist self-portraits.
3. Discuss with the class, "How do you think the artists were able to paint or draw themselves?"
4. "What are some clues artists give us about how they see themselves?"
5. Think about how you see yourself.
6. "What type of mood would your portrait have? What type of expression would your face show?"
Activity #1

"Eye to Eye, Face to Face"

Procedure
1. Each student needs a picture of an artist's portrait and two 5in white squares.
2. On one white square glue the portrait of the artist.
3. On the other white square the student will sketch the artist as seen in the portrait. Discuss outlining the image as a reminder.

Activity #2

"Self-portrait"

Procedure
1. Each student needs two 5in white squares.
2. On one white square students will glue their portrait.
3. On the other white square students will sketch themselves. This image can reflect how they view themselves, their current feelings and emotions.
4. When both activities are completed, put the squares side-by-side each other and one on top of the other, forming a bigger square. This makes for an excellent banner, bulletin board, or class display.
Lesson 5
"Michaelangelo"

■ Introduction

■ Objectives

1. The student will be introduced to Michaelangelo and other artists involved in sculpture.

2. The student will be able to identify no less than two works of sculpture, the era, and the artist.

3. The student will begin to see how art represents and reflects upon emotions, feelings, culture, a theme, or how it can tell a story.

4. The student will engage in hands-on learning by sculpting their own art from scraps and materials.

■ Materials

Getting to Know the World’s Greatest Artists

Michaelangelo

Junk and scraps (Newspaper, magazines, old books, yarn, beads, hangers, fabric, cotton, string, ply wood, clay, plastic, feathers, coffee cans, old photos)

■ Acquisition of Vocabulary

assemblage

■ Scholarly Knowledge
1. Read selections from *Getting to Know the World's Greatest Artists*

2. Show examples of junk sculptures.

3. Discuss *The Librarian 1960* by George Herms.

4. Discuss what the artist might have been communicating.

5. Brainstorm examples or themes of art in the community.

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**Activity**

"Junk Sculpture"

**Procedure**

1. Have students collect various scraps of junk and bring into class.

2. Select a theme (Example: each student artist could depict a career in the community)

3. Based upon the theme create a sculpture representing the overall image.

4. Attach the junk sculpture to ply wood, which will serve as a base for the art.

5. Display sculptures during school career day or in the community.
Lesson 6
"Collage"

Introduction

By allowing students to express themselves through visual art students will begin to reflect and form a visual identity of themselves.

Objectives

1. The student will be shown examples of different collages and gain an understanding of visual art communication.
2. The student will begin to see visual art as a means of self-expression.
3. The student will connect emotion and feeling to works of art.
4. The student will engage in hands-on learning by creating a collage which represents part of themselves.

Materials

Canvas or 12in x 18in white paper
Newspaper Photographs
Magazines Brush
Water color Tempera paint
Acquisition of Vocabulary

collage, assemble

Activity
"Collage"

Procedure
1. Give each student a 12in x 18in white piece of paper.
2. Have students cut out newspaper headlines, words, magazine photos, photographs, etc. to assemble on paper.
3. Students may choose to use any of the previous techniques used by artists to enhance their collage. (swirling, tempera paint, light water color background)
4. Assemble all materials on paper before gluing.
5. Glue materials on using an overlapping technique.

Critical Thinking

How does this collage represent the artist?
What is the mood of the collage?
What is the artist communicating?
Lesson 7
"Class Mural"

■ Introduction

By teaching students the technique of scaling or grid drawing it will improve their overall capabilities as an artist.

■ Objectives

1. The student will learn how to scale a piece of artwork.

2. The student will learn to look closer at details in each section of art.

3. The student will work in conjunction with the whole class to create a class mural.

4. The student will engage in hands-on learning by drawing a section of the grid for the class mural.

■ Materials

Picture of chosen art

8.5 x 11 white paper

pencil

water colors, tempera paint

■ Acquisition of Vocabulary

scaling, grid drawing, mural
Activity

"Class Mural"

Procedure

1. Begin by selecting a piece of artwork that the class will re-create. It should be detailed art in which the piece can be scaled into 20-30 square units. An excellent work to select is "Paris Through the Window", by Marc Chagall.

2. Scale or grid on the picture of the art work. Divide the grid into equal square units. Two copies of this scale work best. One to have posted in front of the class and another to cut apart.

3. Have each student select a square.

4. Cut apart one of the pictures and pass out the appropriate selected squares to each student.

5. Students should examine their square closely looking for elements of art as discussed in previous lessons.
6. Model drawing a square on an 8.5 x 11 in white paper. Teacher should show how to enlarge the details to proportionately fit the paper.

7. Have students begin their squares.

8. On the wall connect each square together. This class mural makes an excellent display in the classroom.
Lesson 8
Photography
"Rule of 1/3's"

■ Objectives
1. The student will learn to identify photographs using the rule of thirds.
2. The student will learn scholarly knowledge about
3. The student will be able to identify at least two photographs by
4. The student will engage in hands-on learning by shooting photography using the rule of thirds.

■ Materials
Examples of photography using the rule of thirds
Camera (disposable camera will also work)
Film

Activity
"Rule of 1/3's"

Procedure
1. Show examples of photography using the rule of thirds.

2. Set up a scene using objects and people. Place the person or object in the photograph using the rule of thirds. This will show the students visually.

3. Have students take photographs using this new rule.

4. Develop film.

5. Have students evaluate their work using the appropriate rubric.

Teacher Tip...

Rule of thirds
By placing a prominent object to one side, you may evoke a very different mood or message than by having the main subject squarely in the center.
Lesson 9
Photography
"Curves and Lines of Beauty"

■ Objectives

1. The students will learn scholarly knowledge about Gary Braasch.

2. The student will study Gary Braasch's photography and be able to identify curves and lines of beauty in photography.

3. The student will learn to see the "S" curve or the "C" curve.

4. The student will engage in hands-on learning by shooting photography of curves and lines of beauty.

■ Materials

Photographing the Patterns of Nature by Gary Braasch

Film

Camera (disposable camera will work)
"Curves and Lines of Beauty"

Procedure

1. Show examples of photographs using this new rule.
2. Brainstorm the possible places this may occur.
3. Set up a visual display in the classroom illustrating this concept. (Example: Place student shoes in the shape of a "C" or "S".
4. Have students locate and take photographs of this curve.
5. Develop film.
6. Have students evaluate their work using the selected rubric.

Teacher Tip...

Curve or line of beauty
The "c or s" curve is one of the easiest and most pleasing forms to look at. This graceful line lures the viewer into the photograph.
Lesson 10
Photography
"Finding Rhythm in Patterns"

■ Objectives

1. The student will learn to see rhythm in patterns.
2. The student will learn to connect their senses to finding rhythm in patterns and begin to see opportunity for works of art through photography.
3. The student will begin to recognize photographic opportunities in nature, events, and human interaction.
4. The student will engage in hands-on learning by photographing patterns both natural, in nature, and man-made and learn to give harmony and unity to a picture.

■ Materials

Camera (disposable camera will work)
Film
Examples of photographs using patterns and rhythm
Photographing the Patterns of Nature By Gary Braasch

■ Acquisition of Vocabulary

pattern, rhythm, harmony, unity
Activity

"Rhythm in Patterns"

Procedure

1. Show examples of photographs of rhythm in patterns using Photographing the Patterns of Nature.
2. Brainstorm possible photographic places.
3. Have students photograph rhythm in patterns.
4. Develop film
5. Using the rubric students should assess their photographs and discuss their art.
Teacher Tip...

When similar shapes, lines, or colors are repeated at more or less regular intervals, they create patterns. There is an abundance of natural and man-made patterns that surround us. These patterns can give harmony and unity to a picture!
Lesson 11
Photography
"Framing or Window Effect"

■ Objectives

1. The student will understand the concept of framing or the window effect used in photography.
2. The student will seek the opportunity for photographic images in the community.
3. The student will explore the role of visual arts in the community.
4. The student will derive meaning from photography through analysis, interpretation, and judgement.
5. The student will engage in hands-on learning by photographing images within the community using framing or the window effect.

■ Materials

Camera (disposable camera will work)
Film
Example photographs

■ Acquisition of Vocabulary

framing, community, analysis, interpretation, style
Activity

"Framing or Window Effect"

Procedure

1. Show example photographs using the framing or window effect.

2. Walk around the school and brainstorm ideas for shooting photography using this effect.

3. Discuss possible opportunities for photographing in the community. (As a possible theme one could use "Commerce in Our Community")

4. Have students develop a theme and then implement this concept into their photography.

5. Develop film.

6. Using the rubric students should evaluate their artwork by making judgements and analysis about the style and elements of their photography.

7. Contact local businesses to display student art in the community.
Teacher Tip...

Framing or Window Effect

To create depth, use leaves, trees, or foreground to "frame" your subject.
Lesson 12
Photography
"Portraits"

■ Objectives

1. The student will learn the concept and guidelines for photographing portraits.
2. The student will learn to see people, their uniqueness, and beauty.
3. The student will learn how portraits can tell stories.
4. The student will begin to think globally about people.
5. The student will engage in dialogue about people, culture, traditions, and how photography can tell these stories.
6. The student will engage in hands-on learning by photographing portraits of people.

■ Materials

Camera (Disposable will work)

Film

Example photographs

■ Acquisition of Vocabulary

portrait, culture, uniqueness, global
Activity

"Portraits"

Procedure

1. Show example photographs and discuss guidelines. (National Geographic is an excellent resource)

2. Brainstorm themes for photographing portraits. (Women, men, children, minorities, World War II Veterans, teachers, doctors, etc.)

3. Have each student select a theme.

4. Have students take pictures using the portrait guidelines.

5. Develop film.

6. Discuss student work in cultural context.
Teacher Tip...

A portrait is a photograph of a person who is aware that he/she is being photographed.

Guidelines...

1. Get in close.
2. Always focus on the eyes.
3. Don’t cut the person off at the limbs.
Lesson 13
Photography
"Eugene Atget"

■ Introduction

By studying photography, specifically Eugene Atget, students will learn different continuums for expressing themselves visually.

■ Objectives

1. The student will be introduced to Eugene Atget and learn scholarly knowledge about whom he was.
2. The student will be able to identify no less than two photographs by Atget and describe what he was trying to communicate.
3. The student will learn to communicate a story through photography.
4. The student will engage in hands-on learning by producing a photo essay of their own.

■ Materials

Camera (Disposable camera will work)
Film
Eugene Atget Book (J. Paul Getty museum)

■ Acquisition of Vocabulary
photo essay

■ Scholarly Knowledge

1. Read selections from Eugene Atget.
2. Show examples of Atget’s photographs and discuss time period, style, and what he was communicating.
3. Discuss the story Atget was telling through his photographs.

Activity

"Photo Essay"

Procedure

1. Brainstorm themes and ideas for possible photo essays.
2. Have students select a theme.
3. Review the rules of photography students studied during this unit. Remind students to use these rules as they shoot their photo essay.
4. Students should shoot a photo essay of their selected theme.
5. Select a layout and display the photo essay.
6. Students should evaluate their work using the rubric guidelines.
Unit Two: The Literary Arts

Lesson 1

"Writing and Illustrating Picture Books"

■ Introduction

By studying about the art of writing and illustrating picture books students will come to understand the value of storytelling.

■ Objectives

1. The student will recognize and know the meaning of the Caldecott Medal.

2. The student will learn scholarly information, by way of research, about no less than three Caldecott Medal winners, the author and illustrators, and the story told.

3. The student will be introduced to different illustrations and layouts of various picture books.

4. The student will understand the value in picture books.

5. The student will engage in hands-on learning by writing and illustrating their own picture book.

■ Materials
12 x 18in white paper

crayons, markers, water color, color pencils

■ Vocabulary

illustration, draft, manuscript, research,

Caldecott Medal

■ Scholarly Knowledge

1. Read selections from A Caldecott Celebration by Leonard S. Marcus.
2. Discuss the Caldecott Medal.
3. Show examples of past Caldecott Medal winners.
4. Discuss with students picture book style. Show examples of how illustrations can vary. (The Stinky Cheeseman, Math Curse, Tuesday, Jumanji)
5. Have each student research and find three Caldecott Medal books. Students should be responsible for the year, the author, illustrator, and story.

Activity

"Story Board"

Procedure

1. Have students divide a 12in x 18in white paper into six equal sections.
2. Using a picture book example show how each section of the white paper could represent one section of the story board. (Title page, beginning, )

3. Have students brainstorm possible picture book topics.

4. Once each student has chosen a topic, students should illustrate a draft on their story board. As the boxes progress so should the story.
Lesson 2
"Writing From Illustrations"

Activity

Procedure

1. On a separate sheet of paper students should begin writing their story. Each box on the story board will become an illustrated page in their picture book.

2. After students have finished their rough draft writing, mini-workshops should be conducted by the teacher modeling
   -use of dialogue
   -creating an opening that demands reader attention
   -adding detail
   -verbs readers can visualize
   -connecting with character
   -using figurative language to describe scenes
   -writing with the five senses

3. Edit and rewrite story after mini-workshops have been taught.

4. Peer conferences/share ideas/rewrite story
Lesson 3

"Putting it all Together"

Activity

Procedure

1. After the story board is complete and the story written, the student should decide on a layout plan.

2. Questions the student should ask; How many pages will the book be? Will there be a dedication? Should a summary of the story be included on the back? Does the student want an About the Author page?

3. Students will then decide where the text should appear in their book. Students can type their text on the computer (Microsoft Word works fine) and then print one page at a time making sure the text is appropriately placed on the page.

4. The student will then recreate their story board onto the final copy paper, with text already in place. Each box on the story board will become one page in the story. Sometimes a few more pages will need to be created. Illustrations can be drawn with the text already in place.
5. When all pages have been completed teachers can write reviews of the books as a nice surprise. This can be done by adding the review text to the back page.

Lesson 4

"Poetry, Writing Free Verse"

■ Objectives

1. The student will come to view poetry as a means of self-expression and understand verse and rhythm in poetry.

2. The student will be introduced to selected free verse poems and their authors.

3. The student will be able to identify no less than two poets, their works, and what the poet was communicating in each piece.

4. The student will see poetry as a communication style.

5. The student will engage in hands-on learning by writing poetry.

■ Materials

Poetry books

Paper

Pencil

■ Vocabulary

Free verse poetry

Verse

64
Rhythm

■ Scholarly Knowledge

1. Begin by reading free verse poetry to students.
2. Discuss the author and what the poem is communicating.
3. Give students time to read poetry together.
4. Students should then be responsible for knowing no less than two poets, the work, and what the piece is communicating. Encourage the student to do a monologue of the poem for the class.

Warm up activity

"Word Box"

Procedure

1. Place slips of paper into a box with eye-catching word phrases.
2. Give each student several slips of paper.
3. Have students move phrases around to form new phrases. Encourage students to make interesting combinations. They can trade with a partner if desirable.
4. Give students the freedom to change word endings, add key words, or change verb tense.
5. Have them record some of the phrases into a journal.
7. Encourage students to use this list as the poetry lesson continues.

Activity

"Writing a List Poem"

Procedure

1. Begin by reading the poem "Things to do if You are the Rain" by Bobbi Katz.

2. Discuss how the author used specific detail to illustrate her point. Note how the author showed us instead of told us.

3. Brainstorm possible list poems. (10 things I like about you, What to do in a coffee shop alone, 10 things to do if you are a book on a shelf, Things that drive me crazy)

4. Have students come up with their own topic and begin writing a list poem.

5. Continue with the writing and editing process.

6. Share student work aloud.
Lesson 5

"Writing Poems of Address"

■ Objectives

1. The student will be introduced to a different style of poetry; poems of address.
2. The student will listen to poems of address read aloud for enjoyment of the verse.
3. The student will recognize detail in poetry.
4. The student will engage in hands-on learning by writing a poem of address.

■ Materials

Example poetry
Pencil
Paper

Activity

Procedure

1. Begin by reading aloud selected poems of address.
2. Create a class poem together, model format and use specific detail.
3. Brainstorm possible topics (Harry Potter character, burnt out light house on Maine’s coast, George Washington)

4. Have students write their own poem of address.

5. Continue with the writing and editing process.

6. Share aloud final poems.
Lesson 6

Writer’s Workshop

"Creating Character"

■ Introduction

Creating a character for a story can be one of the most challenging aspects of the writing process, but if you take students through a step by step writer’s workshop, they will begin to see the detail and work that goes into creating a lasting character.

Begin by discussing a character everyone in the class knows. (Santa Claus, famous sports star, etc.) Web characteristics about the person. Then create two more webs, one when this character was a child, and third, what this character will be like as he/she gets older.

Now ask the students to engage in a writing prompt. Have the students put this character into an unusual situation. (Santa Claus at the Easter Bunny’s house, the character as front page news, etc.) Allow about ten minutes.

Have students share aloud their ideas. Discuss the details used to illustrate their point. Now allow ten more
minutes and have students write about their character in the same situation, this time writing when they are older or younger. When this is finished share and discuss the details.

Creating a class character can be fun and a great model for students. First decide if you want a male or female character. Don’t worry about choosing a name, that will happen naturally as characteristics are defined. Web this character at the age of adolescence. Ask the class the following questions: What is the characters height? Weight? Hair color? Eye color? Shy? Organized? Wild? Energetic? Depressed? Lonely? Outgoing? Etc.

Get a really good feel for whom this character is physically and mentally. At this point you might want to have the class draw a picture of this person.

Now web the character as a middle aged adult. Ask the same questions and visually get a feel for whom this person has become.

Finally, repeat this process for the character as an elderly person.

Put this character into different situations. How would the person react? Would their response be different at different times in their life? Possible situations might
include: Civil Rights Movement, World War II, Family reunion, a modeling agency, business meeting, traveling in another country)

Then draw a picture of the character in the situation.

Finally choose a name.

Encourage students to use this process as they develop characters for their own writing.
Lesson 7
Writer's Workshop
"Building Plot and Setting for Fiction Writing"

Introduction

Building a plot and setting for student writing can be difficult. Students often are vague about the setting in their story and leave the reader confused about the plot. Developing a strong setting for any story takes practice. Model for students the following process for developing a setting and plot for their own writing.

Begin by discussing the different literary genres. Show examples of writing about mystery, fantasy, historical fiction, adventure, inspiration, folklore, or mythology.

Choose an interesting genre to put the character the class created in the last lesson. Research the time period the plot takes place in, what is the current fashion? Music? Dialect and language? Customs? How will the times change as the character ages?

Once the setting has been determined brainstorm a possible plot the character will be involved in during this time period.
Writing Prompt:

Opening Background is offered and the setting described. A situation indicating a potential problem is revealed.

Plan Main character devises a plan to solve the problem.

Obstacle Obstacles arise that creates conflict in the plan.

Complication Supporting characters create complication for main character plan.

Climax Character either solves or determines the problem cannot be solved.

Resolution As a result of the solution the goals are either met or not met.
Lesson 8

Writer's Workshop

"Writing Non-fiction"

■ Introduction

There are many opportunities for students to practice writing non-fiction. Acquiring skills to write non-fiction takes practice, but is a necessary tool students should have.

■ Let's Brainstorm!

Begin by brainstorming non-fiction writing students come across during a typical day. Responses may include: newspaper articles, advertisements, government or political speeches, magazine articles, travel essays, sports writing, business reports.

Have students select a topic of interest. It is a good idea to have students bring in an example of the topic they have chosen. Ask students to identify the who, what, when, where and why of the article. Most non-fiction articles are written for a purpose, usually to report specific facts to the reader.
After identifying the facts of the article have students review the article. Was the article interesting? Did it give specific information important to the reader? Did the article entertain the reader? Did the article persuade the reader?

Students should understand the components of non-fiction writing by this point and ready to begin writing their own piece.

■ Writing Activity

Have each student select a current events topic. Then, students should select a means of reporting this event (newspaper article, speech, travel essay, etc.). Each student should write a non-fiction piece covering the major details of this event.

This makes a great read aloud when students share their work with the class.
Lesson 9

"Writing dialogue for the Stage"

■ Introduction

Writing for the stage can be a challenging task for young writers. Dialogue is one of the most difficult forms of writing, yet can be the most powerful tool to advance a plot. Students can enjoy the success of stage writing and see their work come to life if they practice writing dialogue.

■ Before You Write

Together as a class it is a good idea to read some example plays. After reading the play discuss the plot and identify specific dialogue that advanced the plot. Usually in plays there will be a specific line spoken by one of the characters that changed the dynamic of the story.

■ Pre-writing Activity

Have students record their conversation with friends for 5 minutes at three different times during the day. In the morning on the way to school, at lunch, and after school are ideas. Make sure they write down every piece of the conversation between their friends or family.
Make a list of people each student interacted with during their conversations. Without using names identify character traits of people. (Bossy, demanding, friendly, sincere, helpful, jealous)

How does a person who is friendly speak? What types of things would this person say? Students can use their notes from the dialogue they recorded.

**Writing Activity**

Select a scene in which several characters interact. (coffee shop, mall, bowling alley, dentist, basketball game, school, etc.) Have students write one scene in which the main character has just heard some exciting news. How does the main character react? How do the characters around the main character react? How does the person revealing the good news react?

After the scene has been written, students could read aloud their dialogue.

**Class Project**

As a class project, divide the class into three writing teams. Write a script using one character as he/she ages. Team one could write a plot and dialogue when the character is young, team two when the character is middle ages and team three when the character is elderly. Use all
of the writing strategies that have been taught in this unit. (Brainstorming, webbing, character development, dialogue, etc.)

During the performing arts unit students can act out the play. Using the visual art techniques students could design the set.
Unit Three: The Performing Arts

Lesson 1

"Beginning to Move on Stage"

■ Introduction

By introducing students to the performing arts students will begin to associate culture, traditions, historical events, and classical literature as a means of telling a story through actions. Students will also connect the performing arts with human history and the impact the arts have had on telling the human story.

■ Objectives

1. The student will be introduced to theatre movements.
2. The student will learn how actions and movement can tell a story.
3. The student will learn pantomime gestures.
4. The student will learn how concentration is a major part of theatre.
5. The student will engage in hands-on learning by pantomiming different scenes and moving freely according to feeling and expression.

■ Materials
CD player
Selected CD’s

- Acquisition of Vocabulary

Pantomime

- Warm-up activities

1. Begin by having students stand an arms length apart from each other.

2. Model for the students the movement of stacking boxes on a six-foot shelf. (Facial expression should indicate difficulty and exhaustion.)

3. Have students mimic this action.

4. Partner students up in groups of two. Have students pantomime a sports action while their partner tries to guess what sport the action shows. Let each student have the opportunity to try both.

5. Have students stand facing their partner. Tell students to make eye contact with each other immediately. Assign each student a role. One student is the mover, while the other student is the shadow. The shadow should mimic or mirror the mover’s action. Begin the game by have students stand in one spot, exploring space with their hands. As time progresses have students explore the space around them by moving
about the room. Each student should have the opportunity to try both roles.

6. Simple rules to follow during the game include: keep movements simple enough to follow; take ownership of your reflection; and maintain eye contact.

**Activity**

"Telling a Story"

**Procedure**

1. Have students stand in a circle.

2. Begin by asking one student to stand in the middle and begin telling a story. Each student is allowed two sentences. The student must show action while speaking.

3. After the student is finished the next student in the circle steps in and continues the story.

4. The story ends when everyone in the circle has had an opportunity to contribute.

5. Try this activity several times. It will take two or three times for students to get the hang of it.
Lesson 2

"Improvisation"

■ Introduction

Allowing students the opportunity to do improvisation while better enable them as actors to feel comfortable and confident on stage.

■ Objectives

1. The student will learn how to move and respond to gestures on stage that are not scripted out.
2. The student will engage in hands-on activities by improvising several different scenes and scenarios.

■ Warm-up Activity

1. Divide students up into groups of two or three.
2. Explain to the students that you will call out a product and each group will need to improvise a commercial to sell the product.
3. Begin by calling up two groups and have them stand stage right and stage left.
4. Point to one group and call out a product name. The group must improvise a commercial to sell the product.
5. When the first group has finished, point to the second group and repeat the same process. Allow each group two opportunities to improvise.

6. Select two new groups to perform.

Activity
"Channel Surfing"

Procedure

1. Divide students up into groups of three or four.

2. Explain to students that they are people on television. Their group could possibly be the cast of a soap opera, a game show, a sports game, a political speech, the cast to a mystery movie, etc.

3. Begin by calling one group up to the stage. The director has control of the remote. The director will call out a scenario for the group to improvise. After about 30 seconds the director can change channels and call out a different scenario for the group to improvise. Give the group three or four different channels to improvise and then select another group to perform.
Activity 2

Procedure

1. This improve activity can be done using one or more actors.

2. On a piece of paper write down several different scenes that can be acted out. (Buying tickets to a movie, a first date, washing the car, playing sports, etc.)

3. Put all of the scenes into a hat. Call upon one or more actors to come up, draw a scene out of the hat, and improvise the scene.

4. Allow about 30 seconds for the improvisation. Students in the audience can guess the scene.
Lesson 3

"Singing on Stage"

Introduction

Don’t let the title of this lesson scare you. Yes, everybody will sing, but you don’t have to be good. Singing on stage can be a powerful experience for both the actor and the audience. Singing creates mood for a story and can both energize an audience or bring them to tears. This simple, yet effective lesson, will show young actors how singing can create atmosphere.

Activity

"Singing to a different beat"

Procedure

1. Begin by placing students into a circle.
2. Select a familiar song (Row, Row, Row Your Boat; Old MacDonald)
3. Ask students to start humming the melody.
4. Next, ask the students to begin singing the song.
5. After the students have caught onto all of the words change the pace of the song. Have the students either sing faster or slower depending on the songs beat.

6. Now try making the song funny or serious, faster, or slower.

7. Finally, put the song into different situations. Sing the song while pretending to be at a spotting event, in a murder mystery, on a soap opera, at a comedy show.

8. Explain to students how singing can create an atmosphere on stage that can easily connect with an audience.
Lesson 4

"Dance"

■ Introduction

Dance is a series of movements performed in patterns usually set to an accompaniment. Most of the time this accompaniment is music, but it can be poetry, clapping, or even silence. All human societies practice dance. Dance allows the people of the world to express themselves, pass on traditions, and sculpt culture.

■ Objectives

1. The student will learn modern dance language.
2. The student will learn rhythm and timing.
3. The student will learn to identify themes and messages associated with dance.
4. The student will engage in hands-on learning by learning a dance pattern.

■ Acquisition of Vocabulary

Choreography, Company, Isolations, Time, Energy, Motion

■ Scholarly Knowledge

Students may wish to explore further studies about different dance traditions around the world. Some examples include: Southern African Domba; New Zealand Maori Haka,
Bugaku Court Dance from Japan, Court Dance of Ghana, Dragon Dance during the Chinese New Year, Native American Powwows.

Warm-up activity  "Simple Movements"

Ask the students to stand in a circle. Begin by having students round and straighten the spine, bend the knees, side bends, seated floor stretches, jogging in place, and any other relevant body stretches.

Activity

"Time, Space, Shape, and Energy"

Procedure

1. Have the class walk in a straight line to explore space. The leader can change directions using hand claps.

2. Draw a pattern of lines on the board and have students make the same floor pattern.

3. Have students stand in one spot and draw free patterns using their arms and legs. This enables students to get a feel for the space around them.

4. Next, explore the use of time. Have students clap four times and step once, in a straight line, on each clap. Try this again using 10 claps.
5. Vary the clapping pattern. Use short quick claps to represent small isolated moves and long slow claps to represent longer movements.

6. Integrate both the time and space elements and have students clap and walk a floor pattern drawn on the board.

7. Now, create shape. Have students create shapes using their bodies. Ask them to form the letter "S". Group students together and have them form the letter "M". Let different groups create an original shape using their bodies.

8. Have students create shape and then change shape to the beat of a clap.

9. Finally, experiment with different ways to release energy. Have students swing, jump, leap, bounce, limp, or flow to the other side of the room.

   Activity

   "Choreographed Movements"

1. After the students have experimented with the various movements put them into groups of four or five.

2. Have them create movements in pattern accompanied by music, clapping, or poetry.
3. Let the students look at pictures from books or view video clips as models for their piece.

4. Allow groups to create costumes to represent their movements.

5. Allow groups to use props to enhance their performance.

6. Give students time to practice and then have a performance where you can invite others to watch the hard work your students have put into this lesson.
Lesson 5

"Stage Make-up"

■ Introduction

No matter how great an actor may be or how mesmerizing the voices sound on stage, audiences will judge a character first by their appearance. Therefore, stage make-up is one of the most important aspects of the performing arts. Young scholars of the arts should be familiar with the ins and outs of stage make-up.

■ Objectives

1. The student will learn to describe human faces.
2. The student will learn to identify the different characteristics of each facial feature.
3. The student will learn to alter the appearance of facial features through the use of stage make-up.
4. The student will engage in hands-on learning by applying stage make-up to an actor.

■ Scholarly Knowledge

Begin by outlining the different facial components and their respective characteristics.

Activity

"Altering Appearance"
Procedure

1. Using the facial components outlined above, have students draw a human face on a white piece of paper.

2. Now have the student make their human face look old, this can be done by adjusting some of the facial features.

3. Next, the student can draw another face and alter its appearance by turning it into an animal.

4. Finally ask the students to create an artistic impression from a face, using elements described in the visual arts unit.
Lesson 6

"Puttin' on the Show!"

Introduction

As a class you can use the script written during the Literary Arts unit. This can be a great way to integrate the two aspects of the arts. Students will be very excited to see their written work come alive on stage. Motivation is usually high during this lesson. Expect this lesson to last between 2-6 weeks depending on the length of the play.

Another option is to choose a play written by a published author. Consider the following questions when choosing a play.

1. Who will the audience be?
2. Will I have technical support to handle the effects the play may need?
3. How skillful are my actors?
4. Is the play theatrical?
5. Does it leave room for creativity?
6. Will it be fun?

First Rehearsal Period

1. Hand out parts.
2. Do several reads of the play.
3. Work on voice and annunciation of sounds.
4. Work on expression.

Second Rehearsal Period

Blocking is an integration of the stage picture and a moving composition. Blocking should facilitate movement and emphasize action on stage. An actor's body should be open to the audience.

Actors should also be aware of the set layout and design and where the props will be located on stage.

Do a walk through of the play by breaking it down into scenes. The object of a walk through should be stage movement; focus actor attention on stage presence and location. Continue the walk through of each scene until actors are comfortable with movement on stage.

Third Rehearsal Period

When the lines have been learned and blocking complete a separate run through of each scene should be done. By breaking the scenes up into small increments actors will be more successful with stage directions. When each scene has been performed three to four times separately a walk through of the entire show can be done. Continue walk throughs until the cast is successful. Next progress to a full run through performance.
Polishing Period

This is the time when the actors and stage crew are very familiar with the individual roles and can be given minor stage directions to polish their parts.

At this point the cast is ready for the dress rehearsal!

And finally the Public Performance! Good Luck!
APPENDIX B

WHAT IS ART?

What is Art?
APPENDIX C

ART TALK SURVEY

Name_________________
Partner’s Name_________________

1. Tell about your most exciting art experience.

2. Tell about your most frustrating art experience.

3. What is your favorite kind of art?

4. Is art an important subject to you? Why?

5. Who is your favorite artist?

6. Give examples of art in your community.

7. What are areas in art you want to know more about?
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INFORMATION GRAPHIC ORGANIZER
REFERENCES


