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Arts Education in a Teacher Education Curriculum: A Model Based on Comparative Analysis of Arts Education Theories

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ARTS EDUCATION IN A TEACHER EDUCATION CURRICULUM: A MODEL BASED ON COMPARATIVE ANALYSIS OF ARTS EDUCATION THEORIES

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This Dissertation submitted by Jean A. Lierbo Olson in partial fulfillment of the requirements for the Degree of Doctor of Education from the University of North Dakota is hereby approved by the Faculty Advisory Committee under whom the work has been done.

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This Dissertation meets the standards for appearance and conforms to the style and format requirements of the Graduate School of the University of North Dakota, and is hereby approved.

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ABSTRACT

In this study the historical role of the arts in America was briefly traced as well as the history of federal interest in the arts and arts education. The importance of arts education for the individual, the school, and society was stated. Four basic tenets of arts education were derived from research and literature which provided criteria for effective arts activities and strategies. These tenets suggest that arts education (1) should be based on experiential, discovery-based, process-oriented approaches; (2) should be viewed as a developmental activity; (3) should focus on the cognitive, affective, and psychomotor domains of learning; and (4) should provide a perspective of the world.

Pedagogical structures such as the single-art approach, the interdisciplinary approach, the integrative approach, and the magnet school approach were identified as well as the potential and value of community resources which are suggested as vital supplements to in-school instruction.

There is a relative lack of arts experiences in teacher preparation situations and, even when present, such experiences often focus on the single subject approach--not integration. The need for an arts education course for future teachers has been recognized and chapter four of the study contains strategies in creative movement, writing, art awareness activities, creative dramatics, and music which may be used for instruction of teacher preparation students in an arts

education course which would focus upon the various theories, tenets, and research findings of the author.

Arts education should be an integral component of any elementary curriculum and future teachers must have the opportunity to take a course in arts education in their teacher preparation studies. This course would be experiential, discovery-based, process-oriented, would enhance and enrich their educational opportunities, and would assist the students in an awareness of the three domains of learning. Finally, it would enrich the students' perspectives regarding the value and worth of the arts education experience.

CHAPTER I

INTRODUCTION

The arts have long been recognized as being among the most valuable of mankind's possessions. The activities of making art, enjoying art, learning about art, and teaching about art as a skill have been regarded as satisfying and important to the health of every culture. The arts are the most direct and powerful means at our disposal for making human beings more civilized, sensitive, and conscious. Whether the mode is music, dance, drama, folk art, creative writing, architecture, visual arts, industrial design, or costume/fashion design, all the arts do the same thing: they make into tangible images the intangible processes which constitute life itself.

In the history of American civilization two fundamental areas of our culture have developed independently of each other: the arts and general education. Historically, the arts have seldom come first in our schools or even played an important part in the school curricula. Benjamin Franklin said succinctly, "To America one school master is worth a dozen poets and the invention of a machine is of more importance than a masterpiece of Raphael" (Hanks 1975, p. 16). In a now-famous statement John Adams indicated his desire to study politics so his sons would have the liberty to study mathematics,

agriculture, philosophy, and commerce in order to give their children a right to study poetry, music, painting, and "the finer things of life." Adams' priorities paralleled the nation's: political and physical security first, the economy second, and the arts last (Rockefeller 1977). For two centuries national leaders have voiced their thoughts about the arts while going about attending to "matters of consequence", to borrow a phrase from Antoine de Saint-Exupery's The Little Prince. As the nation progressed, the schools became vocational. Education emphasized trades and the arts were deemed not necessary in the general public education. In the nineteenth century, arts instruction flourished only in painting academies and music conservatories, trade schools of a kind which excluded outsiders, isolating the students.

In 1899 John Dewey wrote School and Society, stressing the experiential development of the whole child including the artistic experience. He stated: "The arts are not only intrinsically and directly enjoyable, but they serve a purpose beyond themselves. They are not luxuries of education, but experiences of that which makes education worthwhile" (Hanks 1975, p. 20). Seven years after Dewey's statments, in 1906, the Western Drawing and Manual Training Association president informed a convention of teachers that the arts were being acknowledged and that interest should be given to the arts in recognition of their potential role in the curriculum. The New York Commission on Cultural Resources stated at approximately the same time not only that the arts definitely belonged in the curriculum, but that it would be incomplete without them. These statements were lofty but unfortunately without basis in fact. The role and importance of

the arts may have been recognized, but very little was actually done to include them in the curriculum.

The arts remained a private matter, an embellishment of personal life rather than an issue of public education. America, in the early twentieth century, was preoccupied with its physical and economic expansion and seemed to have little time for the cultivation of the arts except in the field of religious literature. The education of the time focused upon the three R's. Very little "arts" education was in existence, and when art and music were sometimes included and then limited to drawing and singing, they were not considered an integral part of the curriculum. The schools which catered to the cultural elite of America did offer the arts as a means of refining the taste and giving the "finishing touches" to an education which was neither intended for nor approachable by the majority.

With the exception of the WPA-related arts projects in the 1930's, the role of the arts in education remained at a minimal level until after World War II at which time critical observations and research reported the need for the arts to assume both a new role and direction in the educational realm. The history of federal interest in the arts and arts education really began in 1958 and in 1962 the arts became a part of educational assistance programs with support from the Department of Health, Education, and Welfare. In 1958 the 85th Congress passed Public Law 85-874, the National Cultural Act, which provided for a national center for the arts. In 1964 the center was designated as a memorial to President Kennedy. The John F. Kennedy Center for the Performing Arts was constructed with funds raised by voluntary contributions, the District of Columbia making

the site available. The objectives included the development of programs for children, youth, and the elderly in arts designed specifically for their participation, recreation, and education. In 1959 the Educational Research Council of America was formed, its major goal the development of long-range curricula in several fields, including mathematics, social studies, science, reading, and physical education. One of its projects was the Humanities-for-All program which focused upon arts education in grades kindergarten through 12. In 1962 a Cultural Affairs Branch was established in the United States Office of Education, its primary mission being to support the development of activities and programs to improve arts education at all educational levels. In 1963 the United States Office of Education established the Arts and Humanities Program, one of the most important milestones leading to the present interest in arts education. One of the program's first accomplishments was a seminar for Research and Curriculum Development in arts education held at Pennsylvania State University, resulting in a decision that representatives from music, dance, education, theater, and art would work with the United States Office of Education to explore ways to strengthen arts education in the schools.

In 1965 the Elementary and Secondary Education Act (ESEA) was enacted, its major purposes being the provision of compensatory programs for disadvantaged children (Title I), the development of innovative educational programs (Title III), and the encouragement of educational research (Title IV). All were to be accomplished with assistance from state and local agencies. Arts and Humanities Programs were eligible for federal support through grant and program proposals

written by the school districts and state departments. In the five years between 1965 and 1970, arts-related projects received approximately $267 million through Title I and $80 million through Title III. In 1965 the Cultural Affairs Branch of the Office of Education, renamed the Arts and Humanities Program, located in the Bureau of Research administered ESEA funds for arts education research and development through Title IV.

Also in 1965 the National Endowment for the Arts and the National Endowment for the Humanities became a reality. In 1966 the National Endowment for the Arts established its Poets-in-Schools Program whereby professionals were placed in public school settings to instruct children, in addition to acting as resource consultants for the classroom teachers.

In 1967 initial steps were taken to establish two programs which had the same goal--making aesthetics and the arts in education an integral part of the curricula of school systems. These two programs were the Aesthetic Education Program of Central Midwestern Regional Educational Laboratory (CEMREL) and the Arts in Education Program of the John D. Rockefeller 3rd Fund (JDR 3rd Fund).

In 1969 the Office of Education, working with the National Endowment for the Arts, established a visual arts component of the Artists-in-Schools Program similar to the Poets-in-Schools Program. In the same year the Bureau of the Budget authorized the Office of Education to allocate $100,000 to both the National Endowment for the Arts and the National Endowment for the Humanities.

The year 1970 provided many changes. The United States Office of Education initiated project IMPACT, an acronym for (The)

Interdisciplinary Model Program in the Arts for Children and Teachers. Four associations--the Dance Division of the American Association of Health, Physical Education and Recreation; the American Theater Association; the National Art Education Association; and the Music Educators National Conference--developed the program in cooperation. The IMPACT funds were to be used for a common goal--establishing for the arts a more important role in the schools. This funding was directed primarily toward the retraining of teachers even though the goal was for the establishment of model school programs which were arts-education centered. Also in 1970 the Office of Education's general education research funds were given $1.8 million to be divided equally between Arts and Humanities Endowments for joint projects. The expansion of the Artists-in-Schools now went beyond poets and visual arts instruction.

In 1972 the National Institute of Education (NIE) was established. It assumed the responsibility for educational research and development within the Department of Health, Education, and Welfare and by 1976 had provided $1.5 million in support of arts-related projects, including CEMREL. In 1974, Public Law 93-380 (Educational Amendments of 1974) included the first congressionally mandated arts education program for local and state agencies. This law both emphasized the necessary role of art and broadly defined its components:

> "Arts Education Program" means a program in which the arts are an integral part of elementary and secondary school curricula. Further: "Arts" includes, but is not limited to, music, dance, drama, folk art, creative writing, architecture and allied fields, visual arts (including painting, sculpture, photography,

graphic arts, and craft arts), industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording, the arts related to the presentation, performance, execution, and exhibition of those arts, and the study and application of the arts to the human environment. (Section 409, Public Law 93-380, Education Amendments of 1974, Federal Register, Adamson 1978, p. 8)

In 1974 the Office of Education and the John F. Kennedy Center for the Performing Arts in Washington, D.C., established the Alliance for Arts Education (AAE). Beginning as the Kennedy Center's educational program, its work has continued and AAE committees are located throughout the United States to encourage and develop arts educational agencies. Also in 1974 the Joseph P. Kennedy Jr. Foundation and the Alliance for Arts Education co-sponsored a conference which created national interest in arts education for the handicapped and, in time, led to federal assistance for the creation of The National Committee, Arts for the Handicapped. In 1975 the Office of the Executive Deputy Commissioner of Education was joined by the Office of Education's Arts and Humanities staff to work with Alliance for Arts Education committees and to administer program development grants for elementary and secondary school projects in arts education.

The Emergency School Aid Act (ESAA) administered by the United States Office of Education is proving to be of major significance for the arts in education. Approximately one million dollars has been made available, limited to schools with enrollments of no less than 20% minority-group students. The goal of the project is to

establish an environment in which members of the community--students, teachers, artists--may communicate without cultural and racial barriers.

Two research and development laboratories are receiving federal funds to produce curricula and materials in the arts. The Central Midwestern Regional Educational Laboratory (CEMREL) in St. Louis, Missouri, has packaged an aesthetic education program designed by artists and teachers. The Southwestern Regional Laboratory (SWRL) in Los Alametos, California, distributes materials on art criticism for the training of elementary and secondary teachers.

Attention has been given to the arts not only on the federal level. State level arts councils have been in existence for approximately 25 years encouraging the development of cultural facilities, artists, and activities. The councils work in concert with the state departments of education, which play formative and regulatory roles in curriculum mandates. Forerunners of these councils were the New York State Council on Arts and the California Arts Commission, both established in 1960. In 1973 Pennsylvania established the arts in basic education as a statewide priority, as did California in 1974. In 1976 Arizona, Michigan, Indiana, New Jersey, Washington, Oklahoma, and Massachusetts developed and implemented comprehensive arts education programs. State support for the arts in general education continues today even though funding is in question.

Although the connection between arts and education was minimal in the early years of the United States, in the past 25 years the arts education field has begun to coalesce. It has begun to form

alliances with arts resources in the community, to systematically implement and plan programs and to make its voice heard at the highest levels of educational policy and decision making.

Need for the Study

Arts education has a place and purpose in the curriculum of the elementary school, a need recognized by national, state, and local agencies. In all national programs, the priority and necessity of teacher training and preservice teacher training have been mentioned and emphasized. Most colleges of education provide a minimal exposure to arts education. Research indicates that the majority of the teacher preparation students who take Teacher Education through Applied Methods (TEAM) at the University of North Dakota have taken few courses in arts education. In order for these students to be prepared to instruct children they ideally should have coursework which would encourage them to understand, appreciate, and value arts education. Such work would be multifaceted and integrated in nature, not the single arts format.

Even when the desire for such coursework is present, university-level materials for its instruction are not readily available. What appears to be necessary, therefore, is an arts education strategy guide to assist in instruction of the teacher preparation students in the philosophy, methods, materials, and experiences of arts education. No one of these elements could be explored in its entirety within the course instructed by the author of this study because of the time limitation imposed by a university semester; however, a capsule version highlighting each area will provide the teacher preparation student with an initial education in the arts and will

give an introduction to the basics of arts education.

Statement of the Problem

Since many teacher preparation institutions may no longer require courses in art, music, or dramatics in addition to reading, science, or math, the future teacher may lack the necessary experience in arts education. Furthermore, such courses when offered are usually oriented toward single-subject art experiences and do not provide integration.

The question thus can be posed: How can an arts education course provide both specific and general preparation for future teachers which would utilize the domains of learning, be discovery-based, and process-oriented? The problem addresses itself to the development of a multi-arts education coursework for preservice teachers that utilizes currently accepted theories of arts education.

Definitions and Rationale for the Study

Arts education, aesthetic education, allied arts, multi-media education, and comprehensive arts all focus on education in the arts and emphasize the unified nature of the arts. These terms have been used for the last two decades by educators, artists, researchers, and local, state, and federal agencies. This study has chosen "arts education" as its consistent term.

It seems relevant at this point to examine the commonalities among all of the arts, as this study will propose an integrated model. All of the arts have a common core involving expressive, creative, and aesthetic forms. The arts bring into being something

not in existence before, and they communicate and embody feelings in a symbolic mode. All arts require a knowledge of skills which can be developed through practice and all the arts involve the shared expression of an emotion. Furthermore, the arts can be related in terms of a common theme, analogies of form, or a common cultural origin. For example, one may find folk tales, ballads, dances, art, and music may have a theme of good versus evil. All arts are susceptible to learning experiences which might be developed around the differences and similarities in formal elements such as color, pattern, line, and rhythm as they appear in art forms or in the world around us. The arts of a culture could well be considered at the same time as geography, history, and anthropology. For example, a study of Norway could include tales of Nordic myths and legends, folk dances and native costumes, indigenous foods, painting (rosemaling), sculpture, and music. Such interrelating of the arts can thus both stimulate the imagination and enrich the learning experience.

Creative approaches to arts education place the student in the center of the learning process, and thus the learning is enhanced. This type of learning is experiential and process-oriented rather than product-oriented. Bennett Reimer has identified the basic processes as a set of outward behaviors and inner experiences which are common to all the arts and also serve as the foundation of aesthetic experiences: perceiving, reacting, producing, conceptualizing, analyzing, evaluation, and valuing. These are the seven major categories that function in the aesthetic realm, providing the tools to organize and implement every aspect of aesthetic education. The

first two can be called "end behaviors" in that they are the ends toward which all of aesthetic education moves. Four of the behaviors--producing, conceptualizing, analyzing, and evaluating--are "means behaviors," the major means of movement toward heightened aesthetic perceiving and reacting. The behavior of valuing is an "outcome behavior," occurring as an outcome of effective involvement in the other six. The notion of ends, means, and outcomes is crucial in understanding these behaviors and in using them appropriately to enhance arts education (Reimer 1970). One more point which should perhaps be mentioned in regard to the behavior of valuing is that very skillful use of evaluation activities can be the most effective way to combat what people so often do--prejudge. Prejudgement ruins the freedom with which aesthetic qualities should be shared. The way to assist individuals in avoiding being victimized by prejudgement is to assist them in the decision-making process, inform them with knowledge, and assist them in justifying and recognizing when judgements should be undertaken. These processes can be very worthwhile in unifying the arts for instruction. For example, experiences can be presented that develop perception involving sounds (vocal, instrumental, electronic, or environmental), moving objects (dancers, kinetic sculpture, light, films), or still objects (photographs, elements of nature, sculpture, paintings).

Each of the processes also follows a course of development which begins in a person's infancy and continues throughout life. Perception begins in infancy with the recognition of timbre, shapes, and objects and continues as one grows older, gaining knowledge,

information, and education. The development of one's individual sensitivity as well as aesthetic sensitivity depends on the maturity of the individual. The ability to perceive the system of interrelated events which an artist has created and to react to these events, the ability to have aesthetic experiences, can be called "aesthetic sensitivity." Everyone has some measure of this. Charles Leonhard believes that aesthetic sensitivity can and must begin in early childhood. "Joy," in Leonhard's words, must be a definite part of making and listening to music; and the arts experience is at its heart "a feelingful experience." The mission of an arts educator could well be to touch the hearts, stir the feelings, and kindle the imagination of students (Leonhard & House 1972). One important fact about aesthetic sensitivity is that it is capable of improvement. The ability to have aesthetic experiences can be nurtured, developed, and refined. In total, it can be instructed. It is said that the better the perception the more meaningful the experience. The major purpose of teaching about the arts is to systematically develop every individual's ability to perceive the artistic content of the arts.

Harry Broudy, in his book Enlightened Cherishing: An Essay on Aesthetic Education (1972), states that imagination is one of the most valuable parts of perception. This imagination should be nurtured, developed, and encouraged. It takes a well-developed, active imagination to apprehend the creative acts of others when these are objectified in poetry, painting, and music. It has been said that the aesthetic experience is a compound of imagination and perception.

Actually, all the arts present a system of interrelated events for our perception and reaction. In the art of painting the interrelated events consist of color, texture, line, shape, volume, and perspective. In the art of poetry the interrelationships consist of meter, rhyme, and verbal imagery. Interrelationships are created in dance out of movement, arrangement of forms, tension and relaxation of muscles. And in the art of music, the interrelated events are constructed of melody, rhythm, harmony, timbre, texture, and form.

There is agreement that the Stradivari String Quartet, the Carl Sandburg poem, the Rembrandt painting do not give rise to the aesthetic experience unless the listener, reader, or beholder becomes an active participant in some way. It could therefore be said that an aesthetic object depends upon a living subject for its coming into being. That which brings the process alive is called aesthetic inquiry, an inquiry which intensifies self-consciousness with regards to experiences with music, literature, and the visual arts. It clarifies the concepts used in thinking and talking about the art forms which are being considered. Aesthetic inquiry is essential for the development of taste, and taste is an expression of preference, of choice. To develop taste is to develop the ability to choose freely and reflectively among many classes of experience.

Purpose of the Study

Although the cognitive, affective, and psychomotor domains are recognized as the major areas of human thought, these areas are often divided into separate categories for the purpose of education. The arts are no exception. Major arts education theories have tended

to stress one or another of these domains of learning and behavior. Currently, a theory of arts education has been proposed by arts educators which seeks to effectively use all of these domains. This theory stresses the interdisciplinary nature of the arts and their potential for interdisciplinary interaction with other subject matters of the elementary schools.

The purpose of the study is to investigate major arts education theories to determine the emphasis they place on the cognitive, affective, and psychomotor domains of learning. Through investigation it will be shown that the approach indicated by an arts-infused curriculum may be seen to fully represent the entire range of human modes of behavior. Activities will be developed which are appropriate for instruction at the elementary teacher preparation level and which provide the student with longitudinal perspectives for aesthetic development.

The arts education movement in the United States will be traced with emphasis on the elementary school. The focus will be the training of teacher preparation students. The dissertation will be eclectic in its approach, drawing upon scholars in the field, research, and generalization from a variety of arts components such as music, creative writing, movement, creative dramatics, and visual art experiences. These components will be synthesized into a foundation which could prove to be a rational basis for the practice of arts education in the elementary school curriculum.

Strategies and methods for an arts education curriculum for teacher preparation students will be developed. In essence, the strategies will encourage the college students preparing to be

teachers to gain the necessary philosophy, understanding, and expertise to instruct the various arts lessons which could be used in the elementary school classroom setting. The learning method will be experiential and discovery-based. The strategies themselves may be utilized with many variations. They are suggestions which may have longitudinal perspectives and adaptability to different grade levels and situations.

Student experiences will perhaps include direct involvement with the various arts, exploration of the media and various techniques, examination of the arts, and discussion of artistic concepts and principles in relation to the finished product which could be sequential and developmental.

In the area of skill development the activities and experiences in each strategy will be designed and examined to achieve an educational matrix substantial enough in scope and content to justify inclusion in the curricula. The classroom then becomes a laboratory for the continuation and reinforcement of the learning experience. In the process, direct involvement assists in meaningful artistic exploration.

The strategies will be divided into five separate areas: creative movement/movement exploration, creative dramatics, creative musical experiences, art experiences, and creative writing. Each will be introduced with a rationale for the separate areas of concentration and strategies will be presented to focus upon the designated area.

The format may include:

1. Suggestions for motivation.

2. Suggestions for direct experiences.

3. Didactic information of why, how, and where one may instruct in the procedures of the strategy.

4. Sharing of the arts experience.

Organization of the Dissertation

The dissertation has been organized to reflect the following progression: (a) introductory chapter to provide a general background of arts education; (b) a review of the literature with emphasis on arts education; (c) a comparative inquiry into major arts education theories with respect to the degree of their involvement with the cognitive, affective, and psychomotor domains of human behavior; (d) a model of strategies of/for creative activities which utilize cognitive, affective, and psychomotor skills for elementary teacher preparation; and (d) summary and conclusions.

CHAPTER II

REVIEW OF LITERATURE

Recent trends in elementary school curricula have shown an increase in emphasis on arts education, an emphasis which reaches out to all children, not just those identified as gifted and talented. "All the Arts for Every Child" is the advertised slogan for curriculum development. The overall goal is to strive for infusion--"the introduction of one thing into another to give life, vigor, or significance"--of arts education into the elementary school curriculum. This goal definitely has implications not only for the elementary school but for education in general.

Arts education, viewed as a synthesizing field rather than as specific theories of instruction in individual arts, is a relatively new area of research although general educational and psychological theories have been useful in its development.

A general historical outlook could provide one perspective on arts education but it seems more relevant to examine the growth, concerns, and interests of the last 25 years. The sixties and seventies generated legislation and research in arts education and the eighties will certainly influence the continuation of this work.

This chapter will be divided into three sections:

1. Advocacy for arts education by general educators.
2. Advocacy for arts education by aestheticians.
3. Advocacy for arts education from related fields.

Advocacy for Arts Education by General Educators

John Dewey published School and Society in 1899, giving impetus to the progressive education movement, a term which implied a sense of progression or sequence from one stage or level of learning to another. Soon after his Democracy and Education was published in 1916, every major national commission on goals for American education included reference to individual prerogatives even though references to the arts appeared infrequently until the 1930s. Dewey's Art as Experience (1934) fully identified him as an aesthetician with an influence on arts education and introduced an intellectual and complex rationale for making the act of doing a learning experience. The final phase of such an experience was, as advocated by Dewey, a recapitulation through discussion of the activity so that the student would be conscious of what had been done, why it had been done, and what was learned. The student was encouraged by this teaching method to make choices and decisions via articulation, evaluation, and discussion (Saunders 1977). Dewey's definition of education as the reconstruction or reorganization of experience departed dramatically from 250 years of emphasis on responsibility to matters lying beyond oneself, a view that reality exists totally beyond the individual.

The Progressive Education Association, developed by Dewey as the result of his thinking on education, promoted the humanistic and child growth aspects of progressive arts education. The association's The Visual Arts in General Education, edited by Victor D'Amico, stressed integration of the arts on the secondary level and focused on the expressive arts.

Herbert Read, art critic and philosopher, in Education Through Art (1945), placed art and aesthetic learning activities at the center of the curriculum and related the creative-expressive aspects of child art to children's psychological development, providing the basis for analyzing children's painting according to Jung's psychological types (feeling, thinking, sensation, and intuition) and the unconscious. This investigation by Read preceded the "British Primary," an open educational system which centered on the arts, by almost three decades (Saunders 1977).

A colleague of Read, Viktor Lowenfeld, in his book Creative and Mental Growth (1947), provided insights into aesthetic concepts in children's art and suggested stages of development, which have had a profound effect upon art education in the United States. He also developed teaching strategies which would enhance the learning situation for the child, stressing the importance of experience. He believed the underlying experiences were basic to all art expression. Without them no art expression would be possible. The privileges of children and artists are to grasp them, to develop a sensitivity for them, and to capitalize on them.

Not primarily concerned with aesthetics, the field of educational psychology has nevertheless contributed to our understanding of human

development in connection with the arts. The theories of two modern psychologists, Piaget and Bruner, have been influential in guiding the changes taking place in arts education planning, and future planning will certainly depend on their work. The research of Jean Piaget, the leading authority on the general intellectual development of children, has revealed that children learn more effectively by creating and discovering than by repetition of what others have learned before, a theory which would suggest the importance of artistic creation and discovery. Ginsburg and Opper (1969) summarized the importance of Piaget's theory to practice:

> The most prominent argument for teaching Piaget's theory was that young children learn best from concrete activities. Piaget believed it advisable to permit children to absorb experiences in their own way and also at their own rate of progression. The teacher's role is to provide the environment which will permit a maximum number of concrete activities, but keep to a minimum the situations in which the child is shown exactly how to structure the experiences. (p. 221)

An application to art of Piaget's theory regarding concrete activities would emphasize the concrete nature of art itself. Students learn the elements of art only as they explore the materials of art.

The research of Jerome Bruner, which has been influential in guiding the changes taking place in arts education planning, stresses the importance of providing students with an understanding of the structure of what they are studying. His theory implies a spiral curriculum and a method of teaching via inductive, rather

than deductive, methods, a currently influential approach in arts education. Bruner's theory of cognitive development involves three modes by which the individual may internally represent his experiences in the world:

1. Enactive, which incorporates appropriate motor responses.
2. Iconic, in which images and visual representations assist.
3. Symbolic, in which the representations are abstract.

Bruner further contends that there are four intrinsic motives for learning: curiosity, competency, identification, and reciprocity. These modes and motives are further evidenced in many curriculum-based instruction manuals emphasizing the spiral curriculum. For example, the generative approach of Holt, Rinehart & Winston's 1981 Series The Music Book (kindergarten through grade six) stresses the use of the three conceptual modes in the context of a spiral curriculum. Bruner also contends learning "is a kind of bold, free-flowing inquiry which requires a greater involvement and self-direction on the part of the students" (Hausman 1980, p. 14). This pedagogical procedure is somewhat different from those used in the past; but all methods of arts education can utilize the intuitive, discovery-oriented methods of learning (Bruner 1960).

Charles Fowler, a prolific writer on arts education, advocates much the same kind of approach as Jean Piaget and Jerome Bruner using the terms process and integration. The goal of the arts process, according to Fowler, is its utilization as an integral part of basic education. If conceived properly, the arts should constitute a great integrating force in the school curriculum. To achieve such a status, they must be viewed as a component of every discipline, for

their subject matter is of worth. Such an approach would permit the arts to be viewed as alternative means of understanding subject matter or processes which may compliment the basic education programs as well as integrate them. The arts can be infused with other major areas of the curriculum so that they mutually nourish one another. Infusion signifies that the arts should be thought of and incorporated as interdisciplinary studies that are the teacher's responsibility. Such a program, Fowler states, would bring all the arts to all students.

Kathryn Bloom, noted author, critic of arts education, and formerly director of Arts in Education Program JDR 3rd Fund, believes the implications of arts education are clear. Education in the arts must be concerned with building a broad base of understanding, not for just a privileged few, but for all people. She believes the arts assist in meeting the deep need for personal expression that is experienced by all individuals and that arts education can contribute to intellectual development and academic achievement as well as to emotional and social growth in children. She views arts education as "thinking about learning for young people rather than simply about abstract ideas of improving theater, dance, or music. It means finding ways to make aesthetic education a working partner in the whole educational process including curriculum changes" (Bloom & Remer 1976, p. 45).

The importance of the arts has been emphasized by many educators in the last several years but a strong statement was recently made by Earnest Boyer, then United States Commissioner of Education with the United States Department of Health, Education, and Welfare,

speaking at the 1978 meeting of the International Council of Fine Arts Deans:

> What is needed for today is a clear vision of the role of arts in education to focus the leadership we all must exercise. Three convictions must be quoted. First, we must promote the arts because they are inherently of great value. The arts give expression to the profound urgings of the human spirit. They validate our feeling in a world that deadens feelings. They organize our perceptions and give meaningful coherence to existence. Secondly, the arts are needed in education, not just because they are valuable in and of themselves, but because the arts are a powerful teaching tool. They serve affective education and also improve cognitive learning. Thirdly, in our world today, the arts may be seen as a self-renewing resource--a source of riches for any person. (n. p.)

Advocacy for Arts Education by Aestheticians

Harry S. Broudy is one of the leading spokespersons and interpreters of aesthetic education. His primary focus is aesthetics--the development of perception, meaning, and the aesthetic "mode of experience." He advocates a continuous program in arts education from kindergarten through high school to cultivate the imagination and make aesthetic literacy as common as linguistic literacy. To resolve the dichotomy sometimes encountered in the arts between ideas and feelings, Broudy suggests an integration. He contends that imagination should be disciplined by thought and that love is justified by knowledge. "Enlightened cherishing" will be the final product.

> Just as it is dangerous to entrust the life of the nation and the world to citizens ignorant of good science and technology, so is it dangerous to entrust it to men and women whose feelings and values are uncultivated and undisciplined. This is the over riding reason for the cultivation of the young in the aesthetic dimension of experience. (Broudy 1972, pp. 113-114)

Broudy's "tneory of educational aesthetics" shows a systematic concern with the philosophy of the nature of aesthetic experience, the peripheral status of aesthetic education, and the problem of standards. According to Broudy, a case for aesthetic education rests on showing what aesthetic experience can do for an individual in the quest for the good life.

Elliot Eisner is another leading authority in arts education. He has examined the background and development of art education in America and has written extensively on the subject. Eisner too links art to arts education, producing substantial literature on the subject. Believing that "the elimination of the arts from the school curriculum is an impoverishment of educational opportunity," he contends:

> The arts are one of man's major avenues for the formulation and expression of his ideas, his images, and his feelings. It is through the process of working with materials that these ideas, images, and feelings are not only formulated, but clarified, and shared. This process affords the individual and those receptive to his products, and opportunity to understand and undergo experiences that cannot be acquired through other modes of thought. (Hausman 1980, p. 81)

At the Northern Plains Arts and Education Festival, Grand Forks, North Dakota, in April 1978 Elliot Eisner posed the enigmatic question, "Do the arts have a future in American education?" and provided valuable insights. In his opinion, it is in the arts--when they are well taught--that the child learns that how one says something cannot be separated from what one says. There is no "back of the book" where the correct answers can be found. In the arts the child must exercise that most difficult of human acts, the exercise of judgement; deciding when the painting is finished; the poem complete; the music well performed. Arts education is the field in which uniqueness, originality, idiosyncracy is a potential virtue, not a potential vice. It is a field in which little things mean a lot, as the arts live by their subtleties. It is a field in which chance is eagerly sought and in which the joy of the ride is at least as important as arriving at the correct destination. If arithmetic, spelling, punctuation, grammar, and reading are rule-abiding activities, the arts may be regarded as structure-seeking activities. The forms of human rationality that they foster and prize are too often absent from classrooms of America (Eisner 1978).

Bennett Reimer is well known for his expertise in the field of music education. He has defined aesthetic education in a clarity of terms heretofore unknown. He has presented alternative views about the arts and has developed units of instruction in general aesthetic education. In a research paper written for the Department of Health, Education, and Welfare in 1967 Reimer indicated that in the decade ahead we should look for an expanded effort to make the arts relevant and meaningful to every person. This effort would

include a direct attempt to influence the aesthetic reactions people have to significant art works. Reimer believes that the state of our knowledge about how aesthetic experiences can be cultivated is inferior to our practical know-how in involving students in arts-producing activities. He contends that we need to develop a literature and an expertise in the field of educating the aesthetic sensibilities (Reimer 1971).

Abraham Schwadron, in his book Aesthetics: Dimensions for Music Education (1967), probes the theoretical components of aesthetics as related to educational philosophy. That relationship gives credence to the position that aesthetics are manifested daily and are an utmost necessity in the educational realm.

> The study of aesthetics utilizes and synthesizes information from various disciplines, and makes critical application to beliefs concerning the nature and value of art. . . . To study aesthetics, therefore, helps to quicken intellectual and emotional curiosities, to foster the need for empirical evidence in differentiating between intrinsic and extrinsic values and to develop critical attitudes and extended interest in all phases of the arts. (pp. 6-7)

Charles Leonhard is a noted author, lecturer, and educator in music education. His philosophies and statements have been invaluable to the growing realization of the importance of aesthetic education.

> Through aesthetic education one can find true self-realization and insight into life values which are timeless and culturally significant as well as personally satisfying. One can discover

> the means for satisfying a basic and pervasive need of all human beings, namely, the need for symbolic experience. (Leonhard & House 1972, p. 114)

The need for symbolic experience was earlier identified by Susanne Langer, whose philosophy presented the arts as a form of symbolization which can communicate aspects of the human experience. "Art is the education of feeling, and a society that neglects it gives itself up to formless emotion." She expresses the belief that there is a biological "natural" basis for aesthetic experience and that the arts are a basic means for making contact with life (Langer 1958).

Gerard Knieter, noted aesthetician, has stated that the aesthetic experience is a natural process though it has often been described in elaborate terms and identifies the essential characteristics of the aesthetic experience:

1. The aesthetic experience involves perception.
2. The aesthetic experience involves focus.
3. The aesthetic experience involves the affect.
4. The aesthetic experience involves cognition.
5. The aesthetic experience involves the cultural matrix.

Although these characteristics are identified sequentially, they can occur simultaneously. Aesthetics offers a global understanding of man's involvement in the arts and affords unusual perspectives (Knieter 1971).

Stanley Madeja, the editor of CEMREL, Inc., has also promoted both the unity and the importance of the arts. The CEMREL Aesthetics Education Program provides a broad knowledge of all arts which

cannot help but contribute to a deeper understanding and appreciation for each of the arts and their relations to one another. The goal of the program is to give arts educators more opportunity to select, adapt, and arrange a broad spectrum of materials to meet the aesthetic needs of all students.

Advocacy for Arts Education from Related Fields

Arts education can offer students alternative methods of learning. Arts training can develop skills such as analysis, discrimination, and abstraction which could have application to other subject matter areas.

> Important new evidence shows not only that the arts are beneficial in themselves, but also that their introduction into a school's curriculum causes marked improvement in math, reading, science, and other subjects that the educationists pronounce "essential." . . . It nonetheless seems clear that the arts have far more than an "enrichment" role to play in the schools. They appear to stimulate a child's natural curiosity and perhaps literally to expand the capacity of the brain. The arts help children discover their own worth and identity and thereby point the way to future happiness. (Williams 1977, p. 11)

One area of related research that seems to offer support and suggestions for arts education concerns the theory of brain hemisphericity. Neuropsychiatric research during the last 25 years has shown that the two halves of the human brain have different functions. The two physiological entities possess strikingly different characteristics in how they process sensory information,

characteristics which affect behavior. The left hemisphere seems to focus upon logical skills, such as data processing, sequencing, verbalizations, and analytical reasoning; in short, it functions in a rational linear mode. The right hemisphere focuses upon intuition, the ability to grasp patterns and spatial forms, abstraction, the nonverbal and artistic elements of a situation. It tends to organize information holistically, simultaneously, and relationally. Applied to education, this theory reveals an imbalance in traditional curricula. Roger Sperry (1975) states:

> It is the left hemisphere that receives an emphasis in schools, with greater attention being given to early training in the 3 R's. The one side of the brain is being discriminated against. The right hemisphere definitely needs more attention. (p. 33)

Recent studies which involve the left brain/right brain have shown that it is of value to the individual to develop both sides of the brain equally. Insofar as the arts pertain to right hemisphere function, they do have a vital role. Far more than enrichment, the arts provide a stimulation of mental functioning which more fully utilizes the resources and possibilities of the human brain (Williams 1977).

Recent research also indicates that alternating modes of thinking during the school day can provide a definite stimulus in the learning environment. When the two sides of the brain are in concert, not conflict, the individual will participate in a more balanced learning experience. Schools should provide a learning situation in which both sides of the brain are nourished and stimulated (Sperry 1975).

Arthur Kostler, in The Act of Creation (1964), documents statements of "geniuses" who testify as to the origins of their breakthroughs. Einstein, Coleridge, Faraday, and Wiener were cited, all receiving their initial ideas from kinesthetic or visual imagery rather than from logic. Intuitive links were described by all, these links being followed by investigation via a logical processing of the problem. The sudden realization and insight coming forth as intuition from the right hemisphere was subsequently worked upon and verified by the left hemisphere (Kostler 1964).

Hemispheric functioning relates to another field of educational research, the utilization and study of modality, an approach which emphasizes the importance of teaching to children's sensory strengths. Educator Walter Barbe and research analyst Michael Milone, Jr., have devised strategies based upon individual modalities. Barbe and Milone's research indicated that children learn in different ways. Some depend more upon sight, others upon hearing or touch. The mode they use to access information influences their behavior in the classroom as well as their individual classroom achievement. The three modalities--visual, auditory, and kinesthetic--are the channels through which sensory information is processed. An individual's strength may be in one of these three areas or in combination, a mixed-modality strength occurring when two or more sensory channels are equal in efficiency.

The concept of modality is of course not new in educational practice. Maria Montessori utilized it to some degree in her innovative work and Jean Itard used modality-based instruction when working with the Wild Boy of Aveyron. Increased attention to

modality strength, however, has resulted in more general applications to education. Research indicates a person's heredity, learning experiences, cultural upbringing, and maturity are contributing factors to modality strengths; and although sex and handedness have little impact, the influence of age is great. Children in the elementary school grades have well-defined strengths of modality and tend to be auditory rather than kinesthetic or visual. As they grow older their strength becomes more mixed (Barbe & Milone 1980). This correlation with modern education theory suggests that learning is most effective when a concept is experienced through more than one of the modes--visual, auditory, and kinesthetic (Hackett, Lindeman, & Harris 1979).

Creativity is a vital element in arts education. Though nebulous and difficult to define, the issue of creativity is central to arts education. Two theorists who have helped clarify the processes of creativity are Carl Rogers and Abraham Maslow. Carl Rogers addressed the universality of creativity:

> Creativity is not, in my judgment, restricted to some particular content. I am assuming that there is no fundamental difference in the creative process as it is evidenced in painting a picture, composing a symphony, devising new instruments of killing, developing a scientific theory, discovering new procedures in human relationships, or creating new formings of one's own personality as in psychotherapy. (Rogers 1961, p. 349)

Rogers believes that all individuals have the ability to be creative although it is often hidden beneath layers of psychological defenses. This certainly has application to arts education and the

learning experiences associated with the situations.

Abraham Maslow divided the subject into primary creativity, secondary creativity, special-talent creativeness, and self-actualizing creativeness. He believed that these attributes of a human are fundamental characteristics which are often lost in the process of enculturation and only discovered by the self-actualizing person. Maslow saw "learning one's identity" as an essential part of education and the arts, therefore, as closer to the core of education than other subjects. He differentiated in Toward a Psychology of Being between creativity associated with tangible achievements and the potential for creativity and self-actualization in everyone.

Maslow envisioned a holistic approach in education which would serve the whole person, developing the body and the senses as well as the mind. He presented a cogent view of an educational system when he states, "Education should help men become what they can and deeply need to become--fully self-actualizing" (p. 177). He believed students may find the fluency, internal originality, and flexibility through creative experiences (Maslow 1968).

Art psychologist Rudolf Arnheim, in his book Visual Thinking (1969), emphasizes the creative aspects of the mind. He uses the theoretical and experimental basis developed in Gestalt psychology to show that visual perception is a cognitive activity. He says, "What we call creativity is a kind of reasoning . . . either intellectual or perceptual" (Arnheim 1972, p. 287).

The creative process is envisioned as free-ranging, unfettered by notions of appropriateness, giving space to impressions and

intuition. Within this framework, education for the arts has as its first obligation the preservation of the capacities to perceive, experience, and express oneself directly (Hausman 1980).

Another researcher in the area of creativity, E. Paul Torrance, suggests that children in the preschool years have a vivid imagination, are risk takers, and are very aware of the world around them. Such creativity can continue to grow with nurturing until they are in their third or fourth grade of school. The child's creativity in all subject areas and arts education in particular tends to peak at that time and tends to be stifled by demands and pressures to conform from the curriculum, peers, and teachers (Biehler 1971). Torrance (1965) describes creativity as having "a breadth of vision with relationships between seemingly remote things, bringing them together in meaningful ways" (p. 13).

A major contribution to the literature of arts education came in 1977 when a panel on Arts, Education, and Americans chaired by David Rockefeller, Jr., issued a report entitled Coming to Our Senses: The Significance of the Arts for American Education. The panel proposed 98 recommendations for government, school administrators, specialists in the arts, teachers, and parents calling for increased federal and state involvement in the arts. The report also called for the schools to emphasize the arts available to the students. Inservice and academic programs should be evaluated with the intent of possible infusion or correlation with the other subjects. The panel professed the importance of arts education to the point of claiming the "arts as basic." The Rockefeller panel report states, "The arts are not for a privileged few but for the

many, . . . their place is not on the periphery of society but at its center, . . . they are not just a form of recreation but are a central importance to our well being and happiness" (pp. 6-11).

Kathryn Bloom and Jane Remer eloquently and succinctly put forth a supporting rationale for the role of the arts in education. A summary of their statements shows the reasoning behind the commitments made by educators, artists, and citizens concerned with the arts to bringing arts education into the basic education of every student in our schools:

> The arts provide a medium for personal expression. The arts focus attention and energy on personal observation and self-awareness. They are a universal human phenomenon and means of communication. The arts involve the elements of sound, movement, color, space, line and energy. They embody and chronicle the cultural, aesthetic, and social development of man and are tangible expression of human creativity. The various fields of arts education offer a wide range of career choices and can contribute substantially to special programs. The arts are a source of pleasure and mental stimulation and are useful tools for everyday life. The understanding of the arts provides people with choices throughout their life experiences. (Hausman 1980, p. 217)

Summary

The literature suggests that arts education deserves recognition, has lifelong potentiality and value, and should definitely be an integral component of the educational curriculum. Research

suggests more emphasis should be placed on arts education, bringing it into the educational mainstream from its current position on the periphery of the curriculum.

Even though inroads have been made in arts education throughout the United States, financial restraints and declining enrollments may force educators and curriculum planners to reevaluate, redefine, and reorganize their programs. Current theory and research in the areas of arts education recognize and accept the basic premises of arts education. Education in the arts should stress experiential, discovery-based, process-oriented learning. It should be cognizant of modalities, hemisphericity, developmental stages, and the necessity for creative experiences.

CHAPTER III

DEVELOPMENT OF ARTS EDUCATION PRINCIPLES

Public Awareness of the Arts

The form, content, and even the nature of arts education in American society have changed considerably over the past three decades. Before 1960 the typical way to expose young people to quality arts experiences was through concerts during school time, such as the Lyceum Series, provided through nonprofit organizations. Curricular changes which evolved in the 1960s brought new dimensions and a stronger commitment to arts education.

The legacy of the Kennedy administration was the Camelot concept, an American renaissance demonstrating as never before how essential a rich involvement in the arts and humanities is to the human condition. John F. Kennedy made the comment that the arts establish the basic truths which must serve as the touchstones of our judgment (Shuker 1977). Such recognition lent credence to the assertion that arts education in educational circles was needed and necessary. From 1965 to the present, a plethora of literature in arts education has been produced. Agencies and institutions produced documents; panels, conferences, and commissions issued reports; case studies were conducted; guidelines for curricula were developed; and arts education journal articles, essays, anthologies, and research studies multiplied.

Although the sheer volume of written material would suggest that arts education has come into its own, this is not the case as research indicates. Legitimacy and recognition have yet to make an impact on the educational community and the work has just begun. The majority of schools in the United States still place the arts on the periphery of the educational curriculum. Classroom teachers rely upon specialists to instruct arts education and the majority of students graduate from high school with little or no exposure to the arts, let alone possession of skills to truly participate in the arts. As Pogo quoted, "We have met the enemy and he is us." Arts education as it now exists is still concerned primarily with performance and often students require special talents to participate in these arts experiences. Nationally, 80 to 90% of the students do not participate in the arts while in high school (Rockefeller 1977).

A paradox exists at the present time. People give lip service to the importance of the arts and certainly their attendance at concerts and museums has increased. Yet when budget cutting occurs, the first to go are often courses concerning the arts. The focus of many schools is often upon the test scores for reading and mathematics, rarely upon creativity or aesthetic sensitivity. Nonetheless, arts and arts education does seem to be holding its own and the general population indicates a desire and need to have an educational focus upon the arts and arts education. Comprehensive planning and policy development at all operational levels has assisted arts education.

Scientific research and public opinion both confirm the importance of the arts and the place of creative energy in all areas

of human endeavor. In 1980, the Lou Harris Associates poll indicated Americans' support for the arts, their willingness to add financial support via tax dollars if necessary, and their endorsement of the inclusion of arts and creative activities in the core curriculum of the elementary school. The poll also recognized the importance of cooperation between school and the community which favored more exposure to cultural events for elementary school students.

John I. Goodlad, Director of I/D/E/A (Institute for Development of Educational Activities) and Dean of the Graduate School of Education at the University of California, Los Angeles, offered a tripartite argument for the support of comprehensive programs and affirmative policies in arts education.

> First, the arts are recognized and established in the existing socio-political goals of education and schooling in the United States. Second, we have sufficient insight into human beings to know that the arts have a central, not a peripheral, role to play in their full development. Third, the arts as a domain of human experience and activity have so much to offer that their neglect in general education is a form of societal and individual deprivation. (Hausman 1980, p. 3)

Basic Tenets of Arts Education

An approach to investigating and synthesizing arts education involves an examination of some basic tenets of arts education. The first tenet of arts education focuses on the domains of learning.

Educational objectives have been classified in an hierarchical order from the simplest to the most complex. These classification

systems, referred to as taxonomies, deal with the three domains of learning--the cognitive, the affective, and the psychomotor. The "Taxonomy of Educational Objectives" is often called "Bloom's Taxonomy" in honor of Benjamin Bloom, the chairman of college examiners who met at the American Psychological Association in Boston in 1948. They identified the objective of the three domains of learning as cognitive, affective, and psychomotor. This classification was similar to that of the 18th and 19th centuries, which was identified as knowing, feeling, and doing--the three-way faculties of learning. Each of the domains has a hierarchy of learning skills and each is related to the other, interacting and supporting.

The cognitive domain (Bloom 1956) focuses attention upon the intellectual outcomes and has had educational priority in American schools. The cognitive domain hierarchy is as follows: knowledge, comprehension, application, analysis, synthesis, and evaluation.

The affective domain (Krathwohl, Bloom, & Masia 1964) focuses upon the "feelingful side" of the human personality. It consists of the following five levels: receiving, responding, valuing, organizing, and characterizing. Krathwohl et al. attempt to show the relationship between the cognitive and affective domains and designed two continuums juxtaposed with one another.

The psychomotor domain (Harrow 1972) focuses upon manipulative skills: (a) fundamental, (b) skilled and reflex movements, (c) perceptual and physical abilities, and (d) nondiscursive communication. Often the arts require the procedures for doing--painting, singing, playing instruments. But engaging in artistic action requires not only the physical skills of performance but a

base of knowledge and a committed desire to the learning. Thus, the cognitive and affective domains of learning are fully combined with the psychomotor in the arts.

An example to further clarify the three domains of learning was put forth by Al Hurwitz, Coordinator of Arts, Newton, Massachusetts, to the Rockefeller Panel in 1977:

> Suppose you're dealing with paintings: if you have the class gather all the relevant historical and critical information about them and then identify them by style and period, that's pretty much in the cognitive realm. If one child comes up to you and says, "Hey, can I borrow that? I want to take it home and hang it up in my room," that's a form of affective learning. Or, if the student says, "Let me have some paints and a brush, so I can paint," that's an affective response. If you teach the student how to mix the paint and how to handle the brush, that's psychomotor. (Rockefeller 1977, p. 56)

The second tenet of arts education advocates an experiential, discovery-based, process-oriented learning. John Dewey, leading advocate of experiential learning, explored the ways in which the arts enlarge the human experience and deepen imagination. He indicated how the creative process of arts makes connections with experiences to intensify, clarify, and enrich living. Dewey believed that arts education is an active avenue for expression and a symbol of life. He avoided the formulation of absolute laws of art or beauty, suggesting that no two people will see the same thing or derive the same meaning from a work of art. Humans learn from experiences and interests often directly related to past experiences.

The artistic experience and the ordinary experience should have a close relationship. Often arts education has been relegated to a passive role--listening, watching, or reading. What seems to be indicated is active participation in arts education for all, not just the rich, gifted, talented, or privileged.

The experiential approach so vital to aesthetic perception has significant pedagogical value because of its potential to stimulate exploration and behavioral change.

> The discovery method is an exciting, stimulating, and rewarding way to learn, because the student is not provided with all the answers, but is invited to come into his own proud possession of them. . . . Adoption of the discovery method would have a marked effect throughout the arts education program. It could result in the development of an intrinsic, self-motivated interest, in the achievement of deeper aesthetic understandings, and in the growth of independence in taste and judgment. (Fowler 1966, pp. 133-134)

What is further indicated is that the experience within the arts must be available for children while they are very young. Benjamin Bloom, among others, has stated the receptivity of children during their first four years. In other words, what a child learns in early years is of the utmost importance. Bloom's theory of environment and enrichment has direct implications towards arts education.

Jean Piaget, although known for his formulation of the cognitive developmental stages, also stressed the importance of experiential learning. He believed in the development of the creative nature and growth of the child. Just as concrete experience is considered

necessary in the Piagetian framework for a child's cognitive growth, so different experiences, lessons, curricula, and environment can enhance the creative experiences for all students.

Involvement is the key word in many of the authorities' descriptions of experiential learning. The educational process must involve the students. The fact may be taught, but meaning must be discovered. There is nothing antecedent to discovering meaning (Thomas 1976). Education is not a study about things but rather an experience inside things. Learning experiences must be functional, operational, and interactive for the students to grow in perspectives. Maximum involvement in experiences, experiments, and improvisations will aid in both analysis and learning (Schafer 1976). In addition, experiences should heighten sensitivity to sensory phenomena and increase the power of personal expression (Dimondstein 1974).

Another component of this tenet involves brain hemisphericity. Recent research has provided the educational field with evidence that alternating the modes of thinking and experiences during the school day can assist children in their learning. This would balance the life activities for the child. Schools should provide for opportunities which would develop both halves of the brain. Creative thinking requires "switching" from one side of the brain to the other. The arts involve the kind of thinking associated with the right hemisphere; they place emphasis on visual imagery, fluency, flexibility, originality, and feelings. Arts strive for synthesis, closure, and cohesiveness and can provide balance and development for both sides of the brain (Herberholz 1979).

The third tenet of arts education focuses on developmental learning. Developmental studies are very much in vogue at the present time. Among others, Jean Piaget, Jerome Bruner, Erik Erikson, and Viktor Lowenfeld have illustrated developmental stages of growth. Piaget has earlier been cited in support of the experiential factor in learning, but his work on developmental stages is absolutely fundamental to any study of children and their minds. Even if an individual has not been converted to Piaget's exact developmental perspectives, shares the convictions that each stage represents a qualitatively different way of thinking about the world, or believes that each stage follows logically after its predecessor, one must recognize the general concrete-to-abstract trend of his thought as important to learning in the arts.

Many other arts education authorities direct their attentions to developmental characteristics of students' artistic activities and the conditions which may foster artistic growth. Elliot Eisner focuses on creative arts rather than structured activities for developmental learning and provides theoretical views of children's artistic development in much of his work. Harry Broudy writes of the development of artistic perception and Erik Erikson provides a psychoanalytic view of development stressing the affective domain. Lowenfeld and Brittains' collaboration indicated that the creative development of children shows the contribution art education makes at various stages of child's growth to a fuller development, creatively and mentally. They outlined a "natural" pattern of development from scribbling to schematic to realistic.

Howard Gardner, author of The Arts and Human Development (1973), presents an integration of developmental theory and the artistic process. He uses Erikson's psychoanalytic view of development and Piaget's cognitive view to construct a schema for studying artistic development in children.

Assessments of developmental theories of arts education provide a basis for the following conclusions. Developmental learning implies moving through a sequential series of activities. Its potentiality of infinite ways of stepwise or spiral movement is consistent with current learning theories which acknowledge that every higher level of learning incorporates all previous levels. A sequential learning process developmental in scope seems appropriate and efficient for arts education. Through teachers' understanding of learning sequence, favored methods and techniques become viable pedagogical procedures. Through sequential procedures, the students develop skills in self-motivated, independent learning (Gordon 1977).

Arts education allows individuals to develop their own perspectives within the parameters of their own education and society. Programs of arts education should therefore stress sensitive, intelligent, and creative developments through fundamental avenues of expression: creativity, performance, participation, and response. Arts education can provide sophisticated opportunities to satisfy the psychobiological need for artistic expression found in all human beings. It challenges the intellect, stimulates the emotions, and develops the basis of what is unique in humans: the ability to create.

The fourth tenet of arts education suggests that arts education, because of the "feelingful response" it evokes within individuals,

provides alternative views of society, identifies emerging values, and provides unique insights into the nature of meaning. An investigation of the arts in terms of their history, epistemology, syntax, and aesthetic meaning contributes a rich dimension for the synthesis of experience. The arts emphasize the cultural pluralism of contemporary society. The role of arts education must therefore include all aspects of the world around us, past, present, and future.

General Objectives and Strategies of Arts Education

Instructors of arts education are charged with the responsibility to devise meaningful objectives and strategies for classroom integration. Five general objectives of any arts education program at any grade level have been set forth:

1. Children's work should involve personally meaningful experiences.
2. Children should have the opportunity to explore the physical and visual properties of various media.
3. Children should be helped to explore the expressive properties of materials and experiences.
4. Children should be helped to generalize from sensory experiences to their theoretical and conceptual basis.
5. Teachers should respond appropriately to children's work. (Hausman 1980, p. 83)

Three types of activities dominate in arts education: creating, performing, and appreciating; and four areas of aesthetic awareness exist: the senses, intellect, emotions, and intuition. Research in

arts education indicates strategies should suggest activities to develop the students' skills in perceiving, responding, analyzing, and describing the sensory, formal, and expressive properties of the arts.

In addition, the following conclusions can be asserted: children's experiences must be direct, not superficial, and integrated with the concepts and experiences of the rest of the curriculum. Pedagogical strategies should draw upon reflection and significant memories with a focused awareness. Dimensions of the experiences should be articulated and, finally, experiences should be crystalized in developmentally appropriate forms. The pedagogical strategy of formulating responses is often called aesthetic extension (Hausman 1980). In the final analysis, objectives and strategies may be used in many situations--kindergarten through grade six with appropriate developmental modification. The modifications must take into account the affect, cognitive development, and psychosocial significance of the experience. Total arts education permits an individual to adapt to ever-changing circumstances, continually absorbing new understandings and applying knowledge operatively and effectively within shifting conditions.

Approaches in Arts Education

In arts education several approaches in various educational settings exist and should be noted. The first approach is the single autonomous art study, the traditional way of programming in American education. For a century and a half both music and visual arts have been so programmed. Each has a long-honored tradition with its own

separate state and national organizations. This approach offers single focus experiences with little choice of creative involvements. This has been called the "old-fashioned" way of instruction; an art instructor, music teacher, band instructor, and a physical education teacher may all teach their own subjects, not cognizant of one another and not cooperating for a common goal.

The second approach in arts education which has received much attention and proven quite effective at the elementary school level deals with interdisciplinary programming. This approach offers potential for investigating, interrelating, and networking.

> Interdisciplinary curriculum development is under way in a number of quarters, and the professional associations are making statements at their conventions and publishing papers in their journals, which suggest that the old isolationism may be dying. Whether these interdisciplinary concerns are expressed as something called "aesthetic education," "a related arts program," or as "a combined arts approach," the belief seems to be growing that--within the context of education, at least--the arts have much to gain by talking and working together for broader educational goals. (Eddy 1974, p. 31)

Teaching the arts in an interdisciplinary program requires that the arts teachers be equipped to teach multi-art classes either by themselves or in cooperation with other teachers. It is often difficult and challenging to combine two or more arts for instruction. Teachers who may not have all the necessary arts education background may seek an alternative, such as enlisting the aid of a group of teachers, each of whom may have a resource in a different area. This

type of program is utilized in the Jefferson County School District in Colorado. A team of interdisciplinary arts specialists works together in planning and implementing classroom strategies; it also presents workshops for teachers in its district with materials purchased from CEMREL's Aesthetic Education Division. At the New York City Touchstone Center, teacher-artists, hired for their specialty and diversity, work together in planning their interdisciplinary units.

In a carefully planned arts-infused curriculum, arts education is integrated into the basic academic program, assisting the students to view the arts as a part of their everyday lives and not as separate, isolated entities. One must develop a model of collaboration to facilitate social and academic integration. The model would emphasize the role of the arts as a positive and concrete means to assist students to connect ideas, develop perceptual adeptness, recognize and appreciate their cultural differences, utilize emotional memory, and directly experience many creative activities which have potential for increased meaning, shared purpose, depth, and community.

A third approach integrates arts education study within the general curriculum. This approach permits the arts to be viewed as an alternative means of understanding subject matter or processes that at the same time compliment and are essential to the basic education program. Techniques which advocate this approach are the Mary Helen Richards' "Education Through Movement" approach in which language, reading, and other core subjects are learned via music. New York (Utica) Project SEARCH (Search for Education through the

Arts Related Content and the Humanities) is another example. Teachers require special training to understand these approaches.

Several schools which participated in an arts centered curriculum have shared their scores from tests of various subjects. Their statistics indicate that when the arts were introduced into the curriculum, the learning environment was stimulated and the total learning of the child improved. Specific situations include the schools of Columbus, Ohio (Arts IMPACT), the Mead School in Connecticut, LEEP (Learning Education Enrichment Program) in Lubbock, Texas, and Harvard's Project ZERO. Test scores showed dramatic improvement based on a continuum. The implication is that the earlier the arts education theories, philosophies, and practices were introduced to the child, the more development occurred.

A fourth approach is called the magnet school approach. Students are often identified to attend these special schools which function separately from the regular schools. The magnet school arts program is directed toward students with special interests, aptitude, or talent in any one of the arts. The development of student self-expression skill in the arts and general appreciation of the arts are major goals which teachers anticipate and expect through intensive multi-arts environments and multifaceted experiences. Though often only high school specialized, magnet schools do exist in elementary school settings. One example is the Urban Arts Program of Minneapolis, Minnesota. The Children's Theatre is their magnet school for elementary level children. Children must audition to be selected and are released from regular elementary school for one-half of their school day to attend classes. Classes are offered in all aspects of

drama, theater, body movement, music, voice, acting, and some technical aspects of theater such as make-up, sets, lighting, and costuming (Hausman 1980). Other arts magnet schools are located in New York City, St. Paul, Cincinnati, Washington, D.C., Seattle, New Orleans, Dallas, Houston, and University City, Missouri.

Not all arts education can be taught in a classroom. Artistic learning may come through many avenues and arise from different situations. A fifth approach can be the use of resources from outside the school. It is of value to scrutinize the rich educational opportunity provided by community arts resources, a potential which suggests that promising and appropriate routes be established between the school and non-school institutions. Extended interactions with cultural institutions should be an important part of any program, special activities being arranged with museums, galleries, libraries, universities, and cultural and resource centers for students. The history of interest in community arts can be traced from the days of the Chautauqua movement, the WPA arts projects, and the construction of habitats for arts activities such as the Lincoln Center and John F. Kennedy Center to the present development of arts agencies which link ethnic and racial groups and a network of government councils which assures greater longevity for arts education programs. Starting from the premise that many non-school arts resources have educational programs which offer a great deal to arts education, one could describe several non-school educational programs (Rockefeller 1977).

Museums, originally designed for collection and preservation of objects of arts, have begun recently to develop innovative programs

which allow a liaison between individuals, schools, and museums. The Urban Outreach Department of the Philadelphia Museum of Art has developed a series of activities which are called "Please Touch." This program, involving tactile awareness encounters, is built to travel to community arts centers throughout the Philadelphia metropolitan area. Other museums which have mounted "hands on" aesthetic learning experiences and exhibits include Boston's Children's Museum, Atlanta's High Museum, the San Francisco Exploratorium, and the Walker Art Center, a major participant in Minneapolis' Urban Arts Program. Volunteers assist in the learning experiences. They are called docents and considered invaluable to the museums' programs.

In many parts of the United States, traveling museums have been established. Supplementing larger museums, these are, in fact, satellite museums with space and facilities closer to the schools. In some instances, the traveling museums are called "art buses" or "art mobile" units. Their presence enables children who attend schools in remote areas to have contact directly with arts education exhibits and artifacts. In southern California, eight counties have jointly sponsored such an art mobile with exhibits changing every two years. Oklahoma City's Magic Bus, sponsored by the Arts Council, provides continuous support and stimulation to that city's Early Childhood Education programs. Terre Haute, Indiana, converted old milk trucks into "Arts Machines." A corollary to the art mobile is the Art-in-a-Trunk, a smaller scale of the traveling museum. Sacramento, California, sponsors such a project in cooperation with the Junior League. This project has 12 trunks each equipped with

wheels, shelves, and compartments. The interiors are multi-media teaching units which are on loan to elementary schools for three weeks at a time.

In addition to such community resources, contact with practicing artists is always rewarding and exciting for students. Artists may visit the school or allow the children to visit their studios.

The valuable assets of the community must not be overlooked. This is particularly important at a time of fiscal restraint. A collaboration between the schools and the community arts education facilities must be developed. At present, the collaboration is of three types:

1. Arts agencies and organizations whose main focus is the arts.

2. Community service organizations, such as the Junior Leagues, whose concerns include the arts.

3. Performance-oriented groups such as the ballet, symphony, and choirs.

This collaboration has already provided significant contributions to arts education for children throughout the United States.

Summary and Conclusions

This chapter has presented a case for the importance of arts education for the individual, the school, and society. Four basic tenets of arts education have been derived from literature and provide criteria for effective arts activities:

1. Arts education should be considered a blend of the cognitive, affective, and psychomotor domains of learning.

2. Arts education should be based on experiential, discovery-based, process-oriented approaches.

3. Arts education should be viewed as a developmental activity.

4. Arts education can provide a perspective on the world.

General objectives and strategies in the arts have been presented and major structural approaches outlined. These pedagogical structures can be identified as the "single subject" approach, the interdisciplinary approach, the integrative approach, and the methods used by magnet schools specializing in the arts. The use of community resources has also been suggested as an important supplement to in-school instruction.

CHAPTER IV

STRATEGIES FOR CREATIVE ARTS EDUCATION EXPERIENCES

Although specialist-teachers in art or music have expertise in their particular fields, the relative lack of arts experience in many teacher preparation situations limits the general elementary teacher on many counts. Furthermore, the training that does exist is more often oriented toward the single-subject approach than a more integrative mode.

An example of a curricular teacher preparation program that does offer the chance for a more integrated arts program in elementary education is the Center for Teaching and Learning at the University of North Dakota, Grand Forks, North Dakota.

The following strategies which will be set forth in chapter four have been developed as a result of three years of research, involvement with teacher preparation students, instruction of a class in creative expression/arts education for six semesters, and workshop presentations by the author of this study.

The following strategies are suggested to provide the students in teacher preparation with an introduction to arts education. The strategies, which may be instructed as individual units or integrated with each other, are presented here in the following order:

1. Creative movement experiences.
2. Art awareness activities.
3. Creative dramatic experiences.
4. Creative writing experiences.
5. Creative musical experiences.

In all of these five units the learning experiences are discovery-based, process-oriented, and experiential in nature. The strategies involve the three domains of learning--the cognitive, the affective, and the psychomotor. Furthermore, the activities will be developmental in scope and cumulative in nature with the strategies designed to provide activities at the very beginning of the semester with which the students have some familiarity. As trust and the class unity progress and grow, the activities which require more cohesion within the class will be attempted.

Creative Movement

Movement exploration is based on activities in which the students explore, discover, and create their own movement patterns. Through planned encounters, movement exploration connects kinesthetic and cognitive learning and can contribute to education and the enrichment of living, including a feeling of success, an ability for involvement, the gathering of meaningful information, and the growth of a positive self-concept. As a generic term, "movement" encompasses all of human behavior and is inherent in all human activity. Significantly, it is also an essential component of all of the arts.

Movement exploration can assist the creative development of students in self-acceptance and in interpretation and expression of ideas. It can also contribute to physical development because its use of psychomotor activities improves coordination, balance, endurance, and strength and enhances muscle tone and flexibility. Movement exploration assists students in the affective realm in identification with others, the exploration of different aspects of giving and receiving, the support of others, and the acceptance of responsibility and discipline. Emotionally, movement exploration improves internal and external concentration and focus, improves self-control, and imparts a positive self-concept, a sense of belonging and a sense of transcendence of self.

To successfully conduct movement exploration, the teacher must assume the responsibility on several levels. The basic physical parameters must be set forth at the first class period. Shoes and stockings must not be worn, comfortable clothing should be worn, and social rules of order must be followed. Each individual's space must be valued. Safety must be urged and silence on the part of students may often be indicated, especially if music is an integral part of the lesson.

The teacher's educational imperatives then include:

1. Adapting the problem to the level of the participants.
2. Stating the problem to be solved in a clear manner.
3. Moving through the activities in a simple-to-complex progression.
4. Having a knowledgeable idea of what the students' responses may be and modifying lessons in accordance with pupil response.

5. Planning for individual, partner, and group problem solving.

6. Making certain the students are familiar with the vocabulary of movement, especially relational and comparative terms.

7. Integrating movement activities with other classroom subjects. Geometric shapes, letters, word meanings, and measurement can be illustrated and explored through movement.

Basic categories of movement exploration are:

1. Individual movement without sound and props.
2. Individual body movement with imaginative themes.
3. Movement in pairs.
4. Movement with small groups.
5. Movement with entire large group.
6. Combination of movement and props.
7. Sound and movement combination.

Starting the program the teacher should:

1. Teach the mechanics: entering the area, finding their own personal space, where to line up, how to return equipment.

   a. Establish signals for beginning, changing direction, and ending.

   b. Lead up to movement exploration lessons with teacher-directed movements. Begin with specific directions such as "run in place," "raise your hands," and "bend down slowly." Progress to movement problems such as stretching in space.

2. Establish the safety rules.

3. Present the problem in the form of a question, direction, illustration, or suggestion. Cue words may be:

a. Who can . . .

b. Show me . . .

c. Can you . . .

d. Try to . . .

4. Always include activities at the beginning of the class activity with "warm-up" movement activities. It focuses awareness on the task and prepares the body for the activity which is to come. After a lesson, have a "cool-down" time which is also essential for the body and psyche.

Movement exploration experiences will demonstrate basic movement skills. These are (a) locomotor, in which movement carries the body through space as in walking, rolling, and crawling; and (b) non-locomotor, in which movement is performed over a somewhat stationary base such as in bending a body part, twisting, swinging arms, pushing, or pulling. The element of time or rhythm of body movement should be emphasized. Changes in speed and even-uneven movement are included as well as the force of the body movement.

Individual and Group Activities

1. Word Cards

Write movement words on construction paper cards. These words, such as forward, backward, high low, fast, and slow, will be words which indicate locomotor or non-locomotor movements in paired concepts. Play a record and have the large group move around the space according to the directions on the card which are held high for all to see. When the record is through, all sit down where they are and remain silent for a "cooling off" time.

2. Rhythm Sequence

On the blackboard write:

8	claps
8	steps forward
8	nods
8	skips

Instruct the students that the numbers and words on the board are directions for the activity. A recorded selection will be played and they are to follow the directions of the board. After playing the record once, have the class choose the movement sequence they would prefer. Choosing another musical selection, repeat the activity. Music which moves in units of four is more appropriate for this type of activity than music which moves in threes. Music which moves in units of five, such as Dave Brubank's Take Five, is a difficult challenge to be reserved for older, more experienced students. The music the instructor chooses may vary with the group. Smaller children enjoy marches, popular tunes, and familiar pieces. Older children can relate to all types of music, but popular music which they hear on the radio is interesting to share on first encounters with movement activities. As familiarity grows, a diverse selection of music may be used. Selections from popular ballets, such as Aaron Copeland's Rodeo; jazz, such as Ramsey Lewis Trio selections; banjo music of Flatt and Scruggs; and Beach Boys medleys all work well. Classical selections may also be included.

3. Movement Activity Using Props

Scarves, chiffon material pieces, and crepe-paper streamers all may be used for this activity. Props offer a tangible sense of security and students often enjoy working with them. Initial

experiences with props should allow the student to become familiar working with them. Have the student copy the teacher's movement with scarves--high and low, in circle eights, skipping or running in circles, and at various levels. After the students are somewhat familiar with the scarves, have them initiate their own movement to music, interpreting what they perceive the music to indicate. The use of props can be a fairly complex exercise involving sequencing, locomotor and non-locomotor movements, directionality, and laterality.

4. Mirrored movements: Pairs

Begin this activity with the large group imitating the teacher's movements, as if they are looking in a mirror. A very slow "getting used to it" period of time should be the initial activity. Having everyone sitting on chairs or on the floor seems to work best for this initial experience. Begin with slow, sustained movements since quick movements are difficult to mirror. The playing of a musical selection during this activity enhances the mood and enriches the experience. For a first selection a quiet, slow-moving piece like Grand Canyon Suite by Grofé would be appropriate.

Have the group divide into pairs. One person leads while the other focuses and follows. Then roles are changed on the signal by the teacher--a hand clap or a hit of a drum. It is important for this activity that there is no talking. Music will be played and the students must listen for the signal to change partners.

5. Groupings of action words

Divide the one large group of students into small groups of four or five people. Have each small group choose one group of action

words. Have them illustrate their grouping of words on a large sheet of paper using marker pens. Tape this illustration on the front board and have the small group perform their grouping of words. Although this may sound quite simple, the students generally find it quite a challenge and the illustrative icon is always interesting to see. Experience in small group participation, decision making, and problem solving are a few of the benefits which occur.

Groupings of action words:

Run - Freeze - Skip

Dart - Collapse - Pop

Grow - Spin - Deflate

Slither - Inflate - Explode

Squeeze - Jump - Release

Creep - Pounce - Explode

Skip - Turn - Flop

Chop - Whirl - Slash

Gallop - Stamp - Hammer

Although the activities described here are only examples, they represent the broad linking of psychomotor, cognitive, and affective experiences possible through creative movement experiences. The experiential learning involved in movement activities tends to be process-oriented. It also lends itself to a developmental learning plan because of the progression of activities.

Art Awareness Activities

Visual art is, among other things, a new way of looking at something. Unfortunately, many school art activities look at art

itself in an old way. Often a combination of subject matter ("Paint a picture about what you like to do in the summer") or media ("Today let's make a picture using our color crayons"), school art is often product-oriented ("Everyone cut on the lines and you will make a bear out of a paper plate") and the results are similar if not identical, sometimes looking as if they all were made by a single cookie cutter.

To combat this "old" way of looking at art, the art activities presented here are calculated to break up some conceptions, or rather misconceptions, about what art is and how it is produced. Activities will not be presented with the intent to "produce pictures" as much as to evoke thoughts through experimentation with line, shape, volume, and color. It is important to think of fresh, new combinations in "design" rather than representations in art.

Some suggested activities for teacher preparation students to break up misconceptions about art are:

1. A slide presentation

Show the students a slide presentation which will indicate the diversity of art which is now being produced and presented. The slides will include several different types of art such as mobiles, sculpture, painting, modern weaving, and wood carving, contemporary in nature as well as sophisticated and folk art. Of course, art objects could also be brought in the classroom.

2. Field trip to the local art gallery

A field trip to the local art gallery can offer another experience in the arts. The gallery often provides a lecturer or docent to discuss the current exhibit with the students. A follow-up

to this activity should be a reaction paper written by the students on what they saw and felt, both their opinions and impressions. This need not be a formal paper, but the students should be concise and articulate so a reader may envision what they viewed.

3. Mosaic collage

The medium of mosaic has a strong artistic and cultural background. Classroom art activities could offer students this type of technique for their own use. To begin, all students cut different shapes and sizes of construction paper, magazine illustrations, or newspapers. The students plan a design and paste the cut-outs on colored construction paper. The emphasis is on the use of different types of paper, different colors, different materials such as metal foil, and different sizes. A follow-up with an introduction to mosaics in the history of art, particularly the Byzantine Culture, would be appropriate.

4. Turpentine transfers

Select a color photograph from a magazine. Cut one inch larger on all sides than the desired image. Place the photograph face down on poster board. Brush a small amount of turpentine on the back and rub gently with the blunt wood dowel or spoon, holding the picture down on the edges. Vary the direction of the rub strokes, cross-hatching. Carefully lift the photo off the poster board being careful not to drip turpentine on the finished product. The results will be obvious. The picture has transferred to the poster board backwards. The type and quality of the photograph and the type and pressure of rubbing produces different and unusual effects. Magazines such as Smithsonian and National Geographic are excellent for use in such a

project.

5. Timed exercise in painting

This activity is actually in three parts, the only difference being the time element. For the first part of the activity the students are instructed to paint a picture of an object such as a plant. They will be given five minutes to complete the picture. The second portion of the activity is another painting, limited to three minutes. For the final part of the activity the students paint a picture of the plant in one minute. When all three have been completed, have the students compare their three paintings. Ask them to decide which one they like the best. Can they tell any difference in the three? The limitation of time adds an interesting dimension to the painting. Visual awareness remains, but the limited time factor forces the painter to eliminate the details of the first painting to concentrate on the basic form of the subject.

6. Juxtaposed pictures

Have each student choose two magazine photos or pictures. Cut in strips either straight or curved or a combination of the two. Glue down alternating strips from each picture. The result is a juxtaposition in which it becomes necessary to look through the strips of one photo to see the other.

7. Drawing or painting to music

This activity incorporates music with art and combines the different aspects of awareness of movement and art which may be inspired or affected by music. The type of music dictates the kind of movement, line, shape, or brush stroke that may be used by the students. Play several different kinds of music and have the students

draw or paint while the selection is playing. They may differentiate between the pictures after the activity is complete. If the selections of music were contrasting in nature, the visual effects will probably also prove contrasting.

Art in Children's Books

Illustrations in children's books show a wide variety of art techniques and styles. It is interesting to be able to recognize and differentiate the media as well as the effects of the various illustrations. For teacher preparation, it is an important interrelating of reading, art, and language. This activity adds to the students' aesthetic development. The more aware they become of the various techniques, the better they become at differentiating the various types of illustrations. Observing the different media and styles will assist the students' knowledge of different design concepts.

It must be indicated that anything can be done in a number of ways. The artist or illustrator will experiment, choose, and solve problems. For example, if a story mentions a house in a snowstorm the resulting illustration may be a clear house and several large, detailed snowflakes; a little house far in the distance, barely seen because of heavy, driving snow; or only the top of the house at the bottom of the page, the remainder given to snow. There are, of course, innumerable other alternatives.

1. Awareness activity

Look at several children's books with illustrations which show different media and techniques. Note how the artist chose to

approach the subject. If the illustration shows the subject very far away, why was that choice made rather than close up? What other choices did the artist make? It is important for the students to be aware that every picture is a choice made from many possibilities.

2. Awareness activity 2

Have students select a children's book with illustrations they prefer. Have them write their observations of the pictures, focusing on the choices made by the artist; that is, a critical appreciation or an "enlightened cherishing" of the pictures. The writing coerces the students into making decisions about what they perceive, like, dislike, interpret, and identify.

Activities Utilizing Book Illustration

1. It is important for the students to realize the creative choices possible in one illustration. In order to fully grasp this idea, a large-group activity investigating one book is suggested. Read the first paragraph from Pancakes, Pancakes by Eric Carle. Draw a rough sketch of what an illustration of that paragraph might contain; share your sketches and discuss other possibilities which may be used. Discuss as a group what a rough sketch of the illustration might contain or look like. Use the blackboard for making a rough sketch of what is suggested. Show the first double-page illustration of Pancakes, Pancakes. Does the illustration match any of the ideas the class had? Discuss the effect of the Carle illustration. Remind the students that they are not picking the right choice but rather seeing what different effects may result from different choices.

2. Five elements of illustration

Read the entire selection Pancakes, Pancakes by Eric Carle. After one complete reading, ask questions to get responses to the five elements of illustration listed as a checklist previously handed out to the students. The five elements are, in brief, (a) the medium or media used, (b) relationship of illustration to text, (c) perspective or point of view, (d) color, and (e) overall composition. Other elements may be discovered and discussed in addition.

The medium in Pancakes, Pancakes is primarily cut-out tissue paper with paint added. Discuss the effect. Have the students note the relationship of the text to the illustration. The text in this case appears at the top of some pages; some full-page illustrations are without text and most illustrations consist of two-page units. It is important to note the change of perspective and point of view as well as the colors, composition, and detail.

3. Follow the same procedure with another book. One which is very interesting is Swimmy by Leon Lionni.

4. Wordless books

Also show wordless books such as Pancakes for Breakfast by Tomi dePaola. Discuss the difference of treatment between this and a similar story, Pancakes, Pancakes by Eric Carle.

5. Show a page or two of Rosie's Walk by Pat Hutchins to illustrate stylized figures and composition. Also, use several pages of Crow Boy by Taro Yashima to show detailed figure and composition. Show several pages of Guess Who My Favorite Is by P. T. Parker to show minimal figures and composition.

6. Have students find several books which have illustrations. Have them write a few paragraphs on the illustrations using the checklist as a guide for what they may want to notice.

A checklist of possible questions regarding illustrations:

1. Medium or media used

Can you figure it out? Can somebody else? Is there one medium throughout or several media? What is the effect of that? What general effect does the medium/media have on the reader?

2. Relationship of illustration to text

Where is the text located in relation to the illustration? Does this change or stay the same throughout the book? What's the effect of that? Does one page contain one illustration or several, or are the illustrations across both pages?

3. Perspective/point of view

Are all the illustrations from the same point of view or do they change? What is the effect of that?

4. Color

How many colors are used? What combinations prevail? What effects are gained from color? Is color used "realistically" or not? What is the effect of that?

5. Overall composition

Are the illustrations complex and detailed, stylized and simple, minimal, or something else? Are they realistic, impressionistic, cartoon-like, or what? Do they tend to be static and composed, moving and dynamic? Is the illustration "solid," "sketchy," or something else? What are the effects of all the choices which have been made.

Art Techniques

Students in teacher preparation classes involving arts education could have the opportunity of not only looking at books but also making books. Later, when they have their own classroom, they may have the children do the same thing to increase aesthetic appreciation.

Have the students make a wordless book and a "worded" book. First, however, they have to experiment with various techniques. The students will become familiar with ten or more art techniques. They are required to make one illustration of each technique. It is recommended that they place their illustrations on a piece of colored construction paper and glue the directions for the procedure on the back side of the paper. These directions will assist them in their future use of the activities.

In this unit students will experiment with the following media:

1. Collage
2. Marbled paper
3. Chalk
4. Melted crayon
5. Watercolor
6. Crayon with tempera or watercolor resist
7. Blown tempera or india ink
8. Tissue paper with vinegar water
9. Tissue paper with gluey water
10. Gadget print

1. Collage

In some classrooms collage means little more than pictures glued on a surface. Collage, however, is a radical art technique which can combine color, line, shape, and texture through the use of found objects and different textures. Experiment with what can be found. Materials may be brought to class. Do not overlook the most common objects. Experiment with different materials, textures, and colors. Is it possible to add paint or ink or other media to a collage?

2. Marbled paper

"Marbling" is a beautiful and tricky technique. Commercial preparations may be purchased; however, this version shows the effect.

Recipe:

1) Use 3/4 envelope gelatin. Add hot, not boiling, water to make a half-pan full. Stir to dissolve. Add cooler water so temperature is room temperature.

2) In metal or foil dishes, thin oil paints with turpentine and gently pour thinned color onto water surface. This should float on the surface.

3) Swirl with wooden stick, get design by placing the sheet of paper down on surface so thinned paint adhers to it, and then carefully lift it up and put aside to dry on newspapers.

Experiment with different swirls and motions, different color effects, and combinations of techniques. Use newspaper or brown paper towels to absorb the unwanted color from the surface before adding another color.

3. Chalk

A simple and generally known media, chalk lends itself to blending on the paper. Water on paper with chalk substantially changes the texture. Explore the color effects of chalk. Use more than one color together. Do not always use colors conventionally, as in green for grass and blue for sky, but rather blend colors. This is the technique used by artists and illustrators.

4. Melted crayon

On a warming tray or heating pan place heavy-duty aluminum foil. Draw design directly onto the foil. Press paper down on aluminum foil to transfer the color. Experiment with different colors and different placements. Move the paper while it is on the design or slide it off; the results will change. Another way to use melted crayon is to place the paper directly upon the aluminum foiled surface and draw upon the paper.

Another version of melted crayon involves shaving crayon bits on paper or waxed paper; cover with another sheet of paper or waxed paper. Place enough newspapers on this to keep the melted crayon from coming through onto the iron then melt crayon with a warm iron applied to the top of the newspaper.

5. Watercolor and tempera

This technique uses a water-based paint to be applied with any utensil such as a brush, stick, or dowel. The differences to be explored have to do with (1) the wetness of the paper, (2) the wetness of the brush, (3) the size and shape of the utensil used, and (4) the actual colors. Mix colors in small cups. Add white or black to the "pure" colors for experimentation and effect. This will

substantially change the hue and tone of the color and result in more "mature" colors, not just the colors as they come from the containers or tubes. Thin paper does not "wet" well, so a thicker drawing paper should be used. The paper may be taped down with masking tape so the water will not crinkle the paper. Experiment using watercolor and/or tempera with other techniques the group has used.

6. Crayon resist and crayon rubbing

Crayon, being waxy, resists watercolor; draw or sketch lines, shapes, or designs with a crayon and apply watercolor or tempera over it. This could also be tried over melted crayon. Paraffin can be used to create "invisible" lines which will show up only when watercolor is applied to the paper.

Use crayon to get textured rubbings by rubbing over various surfaces, in and out of classroom. One large, heavy sheet of paper could be divided into many sections by folding and each section would have a different rubbing. The parallel which could be pointed out is that ancient brass, temple, and wall rubbings have been an artistic medium for centuries. Many cultures, such as English and Chinese, are known for their rubbings.

7. Blown tempera or blown india ink

Place a blob of tempera on a sheet of paper. Blow on it with a straw. Use the same procedure for india ink; but caution should be taken since india ink is indelible, waterproof, and non-washable.

8. Tissue paper with vinegar water

Cut or tear bits of "art tissue paper." It is important that regular tissue paper is not used, for it does not work for these projects. Place the cut or torn tissue pieces in trays or egg

cartons. On a sheet of paper, place tissue and brush vinegar water over it. Let it set a short time, then lift the tissue paper off. The color bleeds onto the paper and produces an interesting effect.

9. Tissue paper with gluey water

With the same cut or torn tissue paper, apply it to a sheet of paper with a brush and gluey water. Use the pieces to build a shape or design. After drying, it may be cut to fit another picture or shape.

10. Gadget printing

Mix tempera with liquid starch or pour a small quantity of liquid starch onto a sponge, then add tempera. Place printing object onto the sponge or brush the color onto the object, and then apply to paper. String, vegetable, or styrofoam containers can be used as printing objects, as well as found objects such as nails, screws, mesh screen, and buttons.

The activities described here have all been used with students in a teacher preparation course and modified according to those classroom experiences. Other activities along similar lines would be appropriate, of course, but these seem to illustrate the ways in which visual art experiences can combine the three major domains of learning.

In all artistic manipulation, the psychomotor mode is a necessary part. Not only does it require the physical movements necessary to paint, cut, place, or arrange; but it depends for its effect, in part, on the kinesthetic response of the viewer to those elements that have been physically composed.

In all of these activities the reader can see--and the students become quite conscious of--the way in which cognitive and affective learning interact. At the same time that students are learning to identify media used in children's book illustration; for example, they are also engaged in valuing its use and in making emotional and value-oriented decisions about their own use of such media. Concepts such as composition, tension, balance, and rhythm become integrated for the student is neither identifying the concept only for the sake of a cognitive-oriented test nor "merely" painting or drawing for personal enjoyment without awareness of the process.

The element of chance should also be mentioned for it is an important concept. Many of the activities such as marbled paper, blown ink, and melted crayon depend upon chance combinations and forms for their total effect. It has been found by this researcher that introducing the element of chance makes students more able to evaluate the results than if they were totally responsible for the effect. Chance techniques also reduce inhibitions by putting less emphasis on the skills of, for example, drawing and more on the discovery of line.

The experiential and developmental nature of such activities seems obvious. Concepts are identified and developed only in connection with the actual student experience of using them. Furthermore, visual art--indeed, all art--is capable of being approached at any stage of development, each student progressing from where he or she enters the process.

These types of art activities, attempting to break up unfortunate stereotypes and the obsession with the finished product, will go far

in preparing future teachers to deal with the actual art process in their future classrooms.

Creative Dramatics

Creative drama is a process-oriented activity rather than a product-oriented one. The growth of the child is the main concern, not the polished performance. The goals of drama in education for younger children focus on the processes of skill and growth development although older students may benefit also from theatrical performances which offer additional and more complex learning experiences. In creative dramatics, all children are participants as if they are at play. This "structured" play differs from the child's leisure-time play in that the teacher establishes the parameters and direction.

Drama is an important mode to assist children in the development of essential tools for extended learning because it gives them an avenue, an opportunity to act out physically their conceptions of the world through pantomime, role playing, game playing, or puppetry. A model for drama instruction similar to Jean Piaget's concept of assimilation and accommodation can be implemented by teachers, parents, and therapists to develop techniques to assist children in their cognitive processes. Furthermore, creative dramatics applies equally well to development in the affective domain. One of the goals of creative dramatics is to create a situation in which to explore the expression of emotion within the confines of the classroom's microcosm. In this sense, it offers a type of contingency planning for dealing with one's emotions and an increased awareness

of the emotion of others.

The basic tools of drama--emotion, sensation, imagination, thoughts, speech, and movement--provide means for learning academic, vocational, personal, and social skills. As such, drama is an invaluable classroom addition. Its highly experiential nature both concretizes ideas, hence benefiting cognitive performance, and allows for emotional expression, benefiting the affective responses of the students. The interactive nature of cognitive and affective responses with the psychomotor mode in creative dramatics is obvious.

Creative dramatics can also be viewed as developmental. Not only can the specific activities follow a simple-to-complex format, but the nature of each activity allows a student to enter at his or her own developmental level. Pantomiming a bird's flight, for example, could be accomplished by a kindergarten student, a sixth-grade student, or a professional mime. Although the sophistication of execution would vary, of course, all would be "doing" the assigned activity. Finally, creative dramatics is fundamental in that its lessons are easily extended or transferred into other aspects of the child's growth. The child who slowly becomes less shy, for example, in creative dramatics will almost surely carry this increase in self-confidence into other school activity.

Children in kindergarten, first, second, and even third grade feel very comfortable at the beginning of a creative dramatics situation if they are asked to participate in an activity with which they have some familiarity. Walking, marching, or skating are known to them and they can successfully participate in the activity with a feeling of self-confidence. Records which enhance the mood

assist the teacher in the lessons and the children enjoy participating with a record. Research indicates that when children can begin a lesson in this way their confidence, comfort, and trust will grow and enhance the learning situation later on. The teacher must not sit in judgement but rather should encourage and compliment the students. The teacher is also encouraged to be a participant rather than being an observer all the time. This is not always possible, but whenever convenient the teacher should join the activity.

The teacher of creative dramatics needs a large repertoire of specific activities for classroom use but needs also to be aware of more general techniques and possibilities. Although creative dramatics may be considered an improvisational art, it cannot be such for the teacher. The teacher must have a plan. When beginning, start with short activities approximately five to 10 minutes, as longer periods may confuse and possibly intimidate the child. As the child's concentration, confidence, and trust build the time may be extended. Also, start with quiet, simple exercises in a group setting rather than focusing on the individual. At the onset of the creative dramatic experience, structure lessons which may provide the students with a feeling of comfort, familiarity, and background.

The following techniques can be utilized in planning and leading a creative dramatics lesson:

1. Everyone working at once

A large-group activity, usually the entire class, can assist the children in freeing themselves of inhibitions. They are able to work anonymously, derive pleasure from the activity, and not be intimidated. Children working in a large group can concentrate and

do not have to be concerned that people are watching them.

2. Working in halves

Space limitations often encourage dividing of a large group into halves. One group may work on a project while the other group watches and takes turns, or a separate task may be given to each group. Dividing a large group into halves sometimes can assist the younger child who cannot concentrate as long as is necessary for the large-group experience. Also, their patience does not allow them to wait their turn in large groups.

3. Working in partners

This method allows the children to choose the person they prefer to work with in an activity. All the children participate while working in partners, taking turns being the leader and the follower.

4. Individual sharing in large group setting

This activity focuses attention on the individual and should be reserved until the children are familiar with the group and creative dramatics and are not intimidated. It must be emphasized that this is sharing, not showing off, and that everyone laughs together with, not at, one person. This strategy is similar to Uvaldo Palomares' Magic Circle, a counseling and guidance technique for use with students from kindergarten through high school.

5. Working with music

Music can provide the background atmosphere setting the uniform rhythm for the group as well as establish the time the group should spend on one activity depending on the length of the selection. Different styles of music should be utilized from slow, quiet, classical music to peppy marches or contemporary sounds. Diversity

is the spice to these activities and the children will benefit from exposure to many different, alternative kinds of selections.

6. Use of control devices

Tambourines, drums, sticks, triangles, or cymbals are excellent control devices. Percussion instruments seem more appropriate for use than keyboard or wind instruments. The teacher establishes how the control devices will work and informs the children of their purpose.

Strategies for Creative Dramatics

Pedagogical strategies for creative dramatics have the teacher give verbal cues. The student hears the cues, interprets the cues, and experiences what they internally perceive the situation to be. The experiences are open-ended, although somewhat task-oriented. There is no wrong way to participate; everyone's interpretation is of equal value. The following strategies include quoted verbal cues for the students.

1. Warm-up exercise

Students can be in a magic circle or in a "find your own space." Start with simple movements, slow and sustained. "Rise up on your toes. Raise your right shoulder, raise your left shoulder, then both. Roll your shoulders forward then backward. Roll your head, slowly, left to right then reverse. Let your head drop forward. Relax."

2. Controlled movement

"Make a fist." While the teacher counts to eight, slowly release the fist to an open palm on the count of eight. Reverse the procedure.

3. Marionette

String imaginary ropes to beams in ceiling overhead. "Tie one end to the elbow. Pull. What happens? Tie the string to your knee. Pull it hard. Hook it to the front and back belt loops. Pull!" Continue this activity with other body parts mentioned.

4. Domino exercise

Each person in turn makes the same motion as the leader continuing all around the circle. The next person in the circle contributes another movement and in turn is imitated. Continue until each person in the circle has had a turn. This activity could be done while sitting or lying, of course, and could be extended beyond a simple gesture to larger motions such as low, medium, or high movements.

The following pedagogical strategies may be used to cultivate students' awareness of tension, relaxation, and dimensions. They focus creative activities on expressive properties. In all instances, the teacher directs the creative dramatic activity by giving verbal cues to the students.

Strategies for Relaxing

1. You're a candle which is lit and gradually burns down to a pool of wax.

2. You're a coat barely on a hook which slowly falls to the floor.

3. You're an ice cube slowly melting on the floor.

4. You're a cloud floating in the sky, slowly, faster; then it turns to rain, falling to the ground.

Strategies for Tension and Relaxation

1. You're a lemon being squeezed. Use both hands alternating.

2. You're a lazy cat waking up from a nap, stretching out the kinks in many directions.

3. You're a turtle sitting on a rock in the warm sun. Sense danger and pull your head into your house. Hold it! Danger has walked by and you may relax.

4. A fly lands on your nose. Try to get him to fly away without using your hands. Wrinkle up your face and it flies away. Fly returns and rests on your forehead. Get it off by moving your face around. Relax as it flies away.

Strategies for Dimensions of Movement

Side to Side

1. Walk around in space without gravity.
2. Walk on ice, hot sand, mud, and sticky honey.
3. Walk as if you are a robot.
4. Sweep the floor.
5. Shovel snow.
6. Paint a wall with broad strokes.

Up and Down

1. Ring a bell in a church.
2. Climb a rope.
3. Catch a baseball on the ground and throw it.

Combination Body Movements

The following may be acted out by the entire large group, a small group, or in partners:

Climbing stairs	Playing hopscotch
Playing the piano	Chopping down the Christmas tree
Being a bird flying	A top spinning
Playing a musical instrument	A cowboy riding
Dusting furniture	Roller skating
Mowing the lawn	Ice skating
Batting a ball	Swimming
Lifting weights	Riding a motorcycle
Driving a car	Jumping a water puddle
Rowing a boat	Baking a cake

Act out your favorites

Your favorite sport

Your favorite pet

A character on your favorite television show

Play with your favorite toy

Show us your favorite game

Pantomime an object

Toaster	Scissor	Ice cube freezing
Can opener	Book	Loaf of bread
Yoyo	Flag	Kernel of popcorn
Balloon	Eraser	Gum being chewed
Robot	Ant	Spaghetti being cooked

Creative Dramatics with
Poems

Poems that describe movement may be used as literary inspirations for movement activities. The following poems are examples. The teacher will read the poem and the students will interpret by pantomime what they interpret the poem to be saying.

Leaves (Anonymous)

I am a tree-- My branches have leaves-- And the wind shakes me
The wind blows-- One leaf starts to fall, slowly to the ground
Another leaf falls, slowly, slowly-- to the ground.
The rain begins-- It makes my leaves wet
The sun-- the warm sun--, dries the leaves
Then quicker--, and quicker--, dancing, moving, quickly
Now my leaves are tired, very tired, and fall slowly, slowly to the ground.
My leaves fall asleep, sleep, sleep.

1979 Arts in Action II Workshop
North Dakota Alliance for Arts Education

Seeds in the Ground (by Grace Nash)

Curled in the ground so quiet and still,
Lies one tiny seed a-sleeping until
The sun and the rain with some kind of magic,
Reach down to the seed and whisper a secret.
Slowly it wakes and stretches one arm,
It stretches again, up through the ground,
Beautiful, green, a long slender stalk
Looks upward and nods to the one on the walk.
Out toward the sun three tiny buds come,
Unfolding, blossoming, a flower each one,
Beautiful colors that sway in the breeze,
Then finally they scatter their seeds, if you please.

1979 Arts in Action II Workshop
North Dakota Alliance for Arts Education

Dramatize a Story

Nursery rhymes such as "Little Miss Muffet," "Jack and Jill Went Up the Hill," and "Three Blind Mice" work well for younger children to pantomime. "Three Billy Goats Gruff," "Jack and The Beanstalk," "Three Little Pigs," and "Little Red Hen" also provide short narratives suitable for dramatic presentation individually or in groups. Small groups work very well, for they give all children an opportunity to plan, make decisions, converse, solve problems, take turns, and be active participants in the activity. The students may use props and music if they wish to enhance their dramatization of the story.

Creative Writing

Writing is clearly related to cognitive development and to skill in reading. Producing poetry, stories, or vignettes extends the vocabulary and contributes to a student's ability to comprehend, sequence ideas, symbolize, create, and develop a constructive use of the imagination.

Writing is also related to development in the affective domain. Writing creatively involves observation, perception, imagination, and expression; it assists students in achieving a higher level of awareness in their lives and enriching their daily existence. As a means of self-expression, writing assists students in dealing with fantasy and emotion. Through this medium they can also learn to order their individual experiences and to discover and share universal feelings. Furthermore, activities for creative writing can often involve a group approach and research indicates the exchange of feelings and ideas both enriches the group and stimulates individual ideas.

Creative writing activities have a distinct and definite place throughout the elementary school curriculum. Even younger children, though often unable to write their thoughts, can verbalize them in a large-group setting--the teacher acting as scribe--and realize the communicative and expressive benefits of creative writing.

The learning involved in creative writing is process-oriented; the "correctness" of the activities is not as important as the perceptions and awarenesses the students gain from the experience. Writing itself is, basically, a discovery process and much of the

work by current educators relating to discovery and inquiry methods parallels the discovery-oriented elements of the writing process.

Creative Writing Activities

1. Collaborative class poem

A collaborative class poem is one in which the students call out ideas and the teacher writes them on the blackboard or on brown butcher paper which has been taped to the blackboard. The teacher acts as coordinator and scribe and can assume the role of organizer.

To begin, have the students choose a title. Suggestions may be made by the teacher the first time to get things going, for example, What I Saw On the Way To School This Morning. Have the students share verbally what they saw and write their responses on the board. Additional verses could be similar to the first with the exception of changing to a different sense, such as "What I heard on the way to school this morning;" "What I smelled;" and so forth. When the selection is complete, read it aloud all together. If the words need changing or rearranging, do so and read it aloud again.

2. Sentence strip

This activity will initially be conducted with a group. Choose a topic to write on and place the sentence on the blackboard. Have the students tell what should be at the end of the sentences.

For example: This Saturday I am going to watch t.v. .

ice skate .

go shopping .

mess around .

have a great time .

After writing one as a group, have each write his or her own sentence strip.

3. Books as models for language patterns

Many children's books have distinct and obvious language patterns and these patterns can be used as the basis for children's writing. Brown Bear, Brown Bear by Bill Martin, Jr. (Holt, Rinehart & Winston-KinderOwl Series) is an excellent example of a book with a unique pattern. It asks a question, receives an answer, and proceeds to the next question which is related. Its pattern can be adopted by children quite easily. For example: "White ghost, White ghost, what do you see? I see a black cat looking at me. Black cat, black cat, what do you see? I see orange pumpkins looking at me," and so on.

Another book which is good for use as a model for language patterns is Kazue Mizumura's If I Built A Village . . .. Bill Martin, Jr.'s Freedom Books are excellent, as is Shel Silverstein's Where The Sidewalk Ends, a book of poems which may also be used as models for language patterns.

4. Once upon a time

Have the class divide into groups of four or five people at a table. Pass out paper to each person on which one line is written: "Once upon a time." Have each person write a line at a time to compose a story. When the gong sounds, the piece of paper must be passed on to the next person. He or she will read what has been written, adding another sentence and passing it on at the next gong. At the end of the circle of people, read the story which has been composed. Have each group choose one which they would be willing to share aloud with the entire class and have one person read it.

5. Recipes

Pass out blank recipe cards for the students and read the following recipe to them:

ELEPHANT STEW (Anonymous)

1 pkg. (7 oz.) elbow macaroni
1 elephant, medium
2 rabbits (optional)
salt and pepper

After 60 days required to dice elephant into small cubes, place in a five-ton casserole. Add enough gravy to cover. Bake at 325 degrees for about four weeks. During the final minutes, cook macaroni as directed on package; drain. Mix immediately with elephant stew. Serve hot. Makes 3,752 servings. If your guests bring guests, add two rabbits, but only if necessary. Most people do not like to discover hare in their stew.

After reading the recipe, discuss with the students how a recipe is written and show examples on a blackboard: first the ingredients list, then written directions. Have each student write their own recipe on the blank card. These may be funny or serious depending on what the teacher prefers. As an added incentive in the classroom, a real recipe could be shared, such as chocolate chip cookies. The teacher would furnish cookies and after reading the recipe, each student would get a cookie to eat.

6. Five writing activities using various forms

Though "forms" often lock one into a set way of writing, what they encourage is active imagination on the part of the student. The following five forms which are often used in an elementary classroom, though sometimes considered as "gimmicks," do encourage extended awareness, use of the individual imagination, and active

participation in the process. All the forms can be introduced by the same general format. The form is briefly discussed, one example is written by the large group, and the individual student is then free to write his or her example of that form.

a. Haiku

A western understanding of a Japanese poetic form, the haiku offers anyone in any culture the opportunity to describe common observations in a clear, concise, and direct way, evoking reader interaction with the image presented.

5 syllables — Example: The bright dragonfly
7 syllables — Moves swiftly over water
5 syllables — Racing his image.

b. Acrostic poetry

Acrostic poetry has a spine: a subject word spelled vertically. The poem is written horizontally, the first word of each line beginning with the appropriate letter.

Example:

C<u>o</u>lor and pageantry
<u>I</u>n three rings
<u>R</u>ing master announces
<u>C</u>limactic moments
<u>U</u>nder the big top
<u>S</u>pectacular entertainment.

Students often like to use their names as the basis for an acrostic. The poem then can describe the person. Holidays and special events are also enjoyable to write acrostics about.

c. Cinquain

The cinquain has many versions, extensions of the original form by Adelaide Crapse. The version used as an example here is the one encountered by this writer in many workshops.

	Example: Desert
Line one - one word topic	
Line two - two words - descriptive	Barren expanse
Line three - three words - action	Burning under sun
Line four - four words - feeling	Lonely, desolate, empty, forelorn
Line five - one word - synonym	Wasteland

d. Diamante

Though a diamante is not complex, the collaborative class activity works well for the initial experience. Using the blackboard or a large piece of paper, write a diamante with the entire group.

Line one - 1 word - subject

Line two - 2 words - adjectives

Line three - 3 "ing" words - action

Line four - 4 words - nouns - 2 relating to subject,
2 relating to opposite

Line five - 3 "ing" words - action - relating to opposite

Line six - 2 words - adjectives - relating to opposite

Line seven - 1 word - antonym

Example: Sea

Salty, Wet

Drowning, Swimming, Floating

Waves, Whitecaps, Deserts, Mountains,

Eroding, Shifting, Settling

Solid, Firm

Land

After the collaborative activity, have each student write their own diamante.

e. Grammar poem

Poems can be written by students to assist them in their understanding of grammar. The following form focuses on the noun, verb, prepositional phrase, and exclamation.

Noun, Noun, Noun,

Verb,

Verb and

Verb.

Prepositional Phrase

Prepositional Phrase

Prepositional Phrase

Exclamation!

Example:

Cups, plates, saucers
fall,
break and
crash
(from the cupboard
in the kitchen)
on the floor
Help!

f. Activity: ME

Using butcher paper and felt tip markers, have students draw body outlines of each other in different poses and fill in outlines with their "me" words--words they like, words they use that describe themselves, and the things they can do. There is the built-in motivation of writing about "me" as well as the opportunity for self-examination and self-expression. As a variation, alliterative words could be used according to the first letter of the student's name: Bill - brawny, bold, brave, and big. Older students could use the dictionary to discover words. After the outlines are completed, hang them on the wall, discuss, and share.

g. Peanut butter sandwich

The following activity will be an exercise in improving observation, following directions, and giving directions clearly and accurately. Have the students think of the different steps involved in making a peanut butter sandwich and have each student write the directions. While they are writing, place on a front table the following items: one loaf of bread, one jar of peanut butter, one

knife, and napkins. When all are finished writing, have one student read his or her directions. The teacher must do exactly what the student has written. For example, what happens if the directions do not include opening the jar of peanut butter? If the directions say "spread peanut butter all over the bread," the teacher could cover the entire slice of bread on both sides. After a brief demonstration, have the students divide into groups, each person receiving some of the ingredients from the front table. In turn, have one person read the directions and others make the sandwiches. Afterwards, they may make and eat sandwiches. It is advisable to furnish liquid refreshment or fruit along with the peanut butter sandwiches.

Variations of this exercise could include sharpening pencils and tying shoes.

The preceding exercises or experiences are examples of creative writing activities suitable for use in school classrooms as well as with teacher preparation students on the university level. Creative writing activities focus on experiential learning involving the three domains of learning--the cognitive, the affective, and psychomotor. The first two seem to get the most attention, but psychomotor is also involved. Creative writing activities also are process-oriented and discovery-based. They depend and rely upon the individual's imagination and are somewhat developmental in their scope.

Although these activities are few compared to the potential uses of creative writing in the schools, they do represent a sampling of various categories of writing. The combination of language arts-related activities, fixed poetic forms, and writing based on classroom

and group experience illustrates the variety possible.

Writing crosses the boundaries of the learning domain perhaps more obviously than the other art forms presented here because of its dependence on both language and imagination. Although the psychomotor element can be emphasized as in the sandwich-making and body-outline activities, it is generally limited to the physical act of writing. Both cognitive and affective domains, however, are continually linked through the interaction of thought and emotion characteristic of the mental act of writing.

As has been suggested in other sections, the making of art is ipso facto an experiential process and creative writing is no exception. Not only does writing deal with human experience, but its processes are human experience on another level. The suggestions included here, and much of contemporary practice in the teaching of English as well, base growth in writing upon the actual experience of writing rather than abstractly presented grammar lessons. It is through this experience that the student, continually crossing between cognitive and affective modes, "discovers" his or her learning whether that learning has to do with the use of prepositional phrases, the definition of syllable, or the articulated awareness of an emotion.

Creative writing is also by its nature a developmental process, allowing entry by any individual at any stage. The products of writing will vary in their degrees of sophistication and skill, but the process involved is available to all. Writing also, understood and approached as an art, is predicated on further development and the aware teacher can assist students, partly through the preceding

activities, to improve and develop their skills in writing, thinking, and feeling.

Creative Music

Music is an expressive medium. Through a unique and forceful language of sound it conveys ideas and feelings. It is a method of communicating and addressing the spirit of mankind. Music is a continuing art, always sensitive to and interpreting the present. It has existed as a reflection of man's experience and expressive desires for as long as recorded history. Music is a vehicle for mankind in the constant search for creative fulfillment. Every composer or musician is not content to merely duplicate the systems and idiomatic practices of their predecessors but has found new means to meet the expressive demands felt. Often this has produced radical changes in music.

If these are the most inherent characteristics of music, they must be the most immediate responsibility of the teacher, underlying the classroom experiences and evidences through educational encounters. The study of music must enable the student to "think" in the medium of music. They must have a conceptual grasp of the nature of the medium and understand the language of musical sounds. The study of music must provide for growth of the power of activity within the art. To grasp music, students must develop their capabilities to create, perform, participate, and be involved in all or many of the musical processes. Without active involvement the student becomes merely a spectator. It is imperative that the student not be trapped by static methods demanding rote responses or recognition of commonplace

factors. Music education must be filled with the action of discovery.

The motivational quality of music aids in the development of many basic skills essential to the learning processes and offers all students an opportunity for verbal and nonverbal self-expression. Some of the skills and activities are outlined to build basic skills:

Psychomotor domain

1. Basic large muscle and locomotor movement to music such as walking, running, skipping, and jumping (gross motor, auditory perception).

2. Singing (auditory discrimination, memory, and sequencing).

3. Playing instruments (auditory and visual discrimination, eye-hand coordination, fine motor skills).

4. Action song (gross and fine motor skills, auditory and visual perception).

5. Imitative responses to echo songs and rhythms; movement mirroring (auditory and visual perception, kinesthetic awareness).

6. Body image and abstraction (gross motor, visual perception, kinesthetic).

7. Singing games and simple dances (gross and fine motor skills, auditory and visual discrimination, kinesthetic awareness).

Cognitive domain

1. Singing games; action songs; song stories (receptive).

2. Tongue twister songs and chants; songs with nonsense syllables; speech rhythms (speech articulation).

3. Creating new words and verses to familiar songs (expressive).

4. Songs and chants emphasizing phonics (work attack skills).

Affective domain

1. Success-oriented activities (ego strength).

2. Instrumental ensembles (independence, cooperation).

3. Singing games and dances (peer group relationships).

4. Structured music activities encourage task completion therefore expanding the attention span.

5. Body movement activities provide opportunity to experience roles of leader and follower.

In the last 20 years, the philosophy and teaching of music has certainly evolved from utilitarian to aesthetic. The activity approach, referred to as the "ings" of playing, singing, performing, and so forth, was in the past the core of the elementary classroom music program. Recently educational objectives have stressed learning fundamental concepts about music. The materials, techniques, and philosophies of European approaches to elementary music education, the Kodály method, Orff Schulwerk, and Dalcroze Eurhythmics, have been imported and adapted to American education. These approaches emphasize creative music activities, improvisation, and performance. American sources, the Comprehensive Musicianship Program (CMP), and Manhattanville Music Curriculum Project (MMCP) have also influenced music education and focus on the child as the composer, the performer, and the evaluator.

A combination of the approaches, the "eclectic approach" is quite often used today and the following activities focus on selected elements from several perspectives. The beginning activities are adaptations of the Orff Schulwerk which places emphasis on rhythmic games and the use of body rhythms, finger snapping, clapping, knee

slapping (patschen), and stamping. Initial activities have the students become familiar with the spoken word.

Initial Activities

1. Rhythm in names

Find the rhythm in names. Clap them, put them together in a rhythmical pattern, accompany them with an instrument or body sounds.

2. Word phrases

Use word phrases to introduce a rhythmic phrase. Have the students discover what it sounds like to clap the rhythm of "it's a lovely day today."

3. Echo clapping

Listening skills should be developed from the very beginning of education; through echo clapping and question and answer, the children can become aware of phrase, time elements of music as well as building their memory capabilities. Echo clapping can be expanded to include other basic body percussion sounds of patschen, snapping, and stamping.

4. Percussion accompaniment

A further implementation of this idea is to let percussion instruments take the place of body sounds. A phrase that has been learned through the spoken word or through clapping is easily remembered and transferred to something else later on. Movement, mentioned earlier in this chapter, also enhances the memory of music.

5. Echo [illegible]

Development of melodic understanding begins with the simple echo/response. The minor third, sometimes referred to as the

"falling" third, is the natural first two tones of childhood. Sing the students' names on the minor third tones. Have them echo. Three tones may be sung next and then the pentatonic, five-tone songs. Mary Helen Richards' "Education Through Movement" texts have songs which certainly apply to the preceding strategies.

6. Simple songs with rhythmic ostinati

Very simple songs with a rhythmic ostinati accompaniment are very interesting. Children, when pleased with the sounds they produce, are encouraged to try more sophisticated and complicated sounds. Melodic improvisation can take place over rhythmic patterns which have been clearly established. These patterns do not develop apart from one another. They develop simultaneously and the goal for each child is that he or she enjoys participation in the musical experience.

7. Musical shorthand

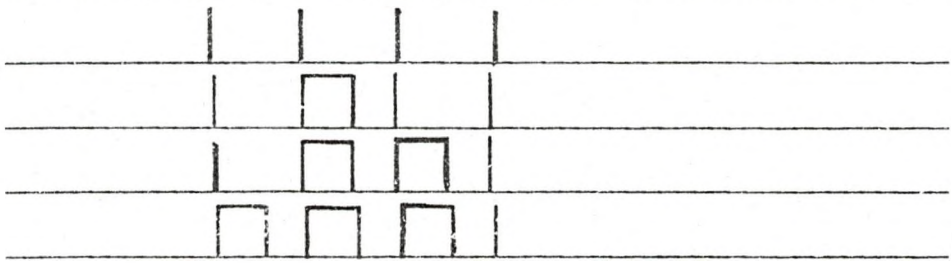
This activity, a follow-up to the echo clapping, introduces musical shorthand, a way to read rhythmic symbols. Based on the Mary Helen Richards' "Education Through Movement" approach, it is


= one clap with a value of one


= one clap with a value of 1/2


= two claps each with 1/2 value

Put the following musical shorthand notes on the blackboard:



Clap the first line for the class and have them echo. Follow this procedure throughout the four lines. Clap the four lines together. To make this activity more complex, divide the group. The first group claps the first line and when they get to the end the second group begins. This selection thus becomes a four-part round in rhythmic clapping. Instead of clapping, instruments may be used by various groups to provide more timbre and interest to the selection. As an extended activity, the students can write their own rhythmic phrases and share them with the teacher and the group. Musical shorthand provides enjoyment as well as language development (left-to-right progression), aural awareness, and discovery-based learning.

8. Speech canon

This activity introduces a canon to the students. A canon is a composition in which one part is imitated structurally in another part with pitch or time interval. The teacher verbalizes the cues.

Speech Canon by Grace Nash

Riddle, riddle, riddle ree
Do what I do after me;
Sway, Sway, Touch your nose, touch your toes;
Round in a circle each one goes; Bow once, bow twice
Bend down low and plant some rice; Lift your hands up to the sky
Shake them out as sun beams die;
Clap your hands, stamp your feet
Cymbals clash and that's complete.

Constantinople . . . a speech canon by Millie Burnett

Can you con? Can you stan? Can you Con-stan-ti?
Can you steeple? Can you stople? Can you Constantinople?

Listening Strategies

The following strategies are set forth as examples of integrated listening lessons. They focus awareness and incorporate the cognitive, affective, and psychomotor domains of learning; they are experiential in nature and developmental in scope. Several of the strategies have a distinct multifaceted approach which is stimulated by the listening lesson, and one is a modern approach to investigative musical experiences. None involve singing per se, often falsely presumed to be the main focus of musical experience. Listening is actually the number one activity in music and the following suggestions support growth in that skill.

Listening Lessons

1. Marches

Have the students listen to recordings of band music. Selections by John Phillip Sousa are very appropriate. Have the students march in place as well as around the room, keeping the beat of the music in their march step. Percussion instruments can be handed out to the students who will accompany themselves while marching although they must be reminded not to play louder than the record. This activity promotes the development of aural recognition of a band performance.

Recordings: Marches, Bowmar Orchestral Library #54

March Past of the Kitchen Utensils by Vaughn Williams

Semper Fidelis by John Phillip Sousa

Related materials:

Film: Toot, Whistle, Plunk and Boom - Disney Films

Poetry: "The Flag Goes By," Henry Holcomb Nennet in Time For Poetry selected by May Hill Arbuthnot; "The Drum" by John Farar in Bridled With Rainbows selected by Sara and John Brewster; "The Circus Parade" by James Tippett in A Small Child's Book Of Verse compiled by Pelagie Doane

Art: The Marching Band by Dufy

The Fifer by Monet

2. Popcorn

All students have eaten popcorn. Lead them in a discussion of where one eats popcorn. Perhaps ask if they can tell how and why it pops. Read the poem "Popcorn."

Popcorn. (source unknown)

Oh, just 'round the corner a man dressed in white
Sells hot, roasted popcorn from morning till night.
"Fresh popcorn! Popcorn," five cents will buy a little bag
salted just right.
It looks just like snow, but it's all piping hot,
It pops like torpedoes and rattles like shot . .
"Fresh popcorn! Popcorn." Who has a nickel or a dime?
I'd like a lot!

Sing "Popcorn Song" to the tune of "Sing A Song of Sixpence."

Popcorn Song

Sing a song of popcorn when the snowstorm rage;

Fifty little brown men, put into a cage,

Shake them till they laugh and leap, crowding to the top,

Watch them burst their little coats . . . Pop! Pop! Pop!

Listen to the recording entitled Popcorn performed by a group called Hot Butter (Mercury recording #3242). The fingers of the students can "pop along" while listening to the recording. The short, detached sounds that they hear are called staccato sounds.

Related activity:

An art activity correlating with the preceding would involve popped corn. On a piece of construction paper have the students draw a trunk and bare branches of a tree. Fill in grass around the base of the tree and paste the corn on the branches.

3. Peter and the wolf

Students should learn to hear the differences in orchestration, timbre, and mood. They can learn to "hear" stories in which various instruments represent different people or things in the story. This instrumentation can set the mood and enhance the listening experience. All of the students already have quite an exposure to this activity because of the use of background music in television and movies, and they will perceive this similarity quite quickly. Play the selection:

Peter and the Wolf by Sergei Prokofiev

(A Disneyland Record DQ - #1242)

Narrated by Sterling Holloway

After the listening experience, lead a discussion in how the various instruments and the elements of rhythm, volume, and timbre changed

or enhanced the mood.

Related or extended activity:

Listen to The Sorcerer's Apprentice by Dukas from Walt Disney's "Fantasia."

4. It's raining

This listening activity provides for the development of aural and visual recognition of sections in composition which are identical, different, and/or similar. The type of piece used is a "rondo," a short form which includes a section that is always repeated. Listen to the recording. Inquire if the students recognize the different melodies which are included in the selection. Have them identify the four songs which are included in the compositions: "It's Raining," "Starbright," "Ladybug, Fly Away Home," and "I Won't Be My Father's Jack." Visual aids assist the students in identification of the various themes. Cut-out geometric shapes in different colors can be used to indicate the various themes. Play the recording again and use the visual aids so all can see. The visual cue cards will read: A B A C A D A.

The recording: It's Raining by Peter, Paul and Mommy

(Warner record #1785)

Extended activity:

Have the students find examples of "rondo" in the room or in nature and have them create a spoken rondo using names of animals which have different numbers of syllables, such as "snake, monkey, elephant, and alligator."

5. A fifth of Beethoven

Begin this activity with echo clapping. Have each student take a turn at clapping a rhythm with the class echoing it. Write rhythm shorthand on the board and have them clap it. This review leads them to the development of kinesthetic feeling for and recognition of the rhythm of a melody which may be longer or shorter duration. The students can identify the two-to-one relationship, clap noted rhythm patterns, and aurally perceive rhythm patterns. Discuss the word repetition and its implications in music. Discuss also how a composer's music often has great repetition and contrast.

Different composers at different times can approach the same selection somewhat differently and this activity is an illustration of such differences. The first selection is a classical--Beethoven's Symphony No. 5 in C minor (RCA Victor LM #6901). The second selection, adapted by Walter Murphy and performed by The Big Apple Band, is entitled A Fifth of Beethoven (Private Stock Records PS #45.073). Play only the first three minutes of the first recording which is comparable to the whole of the second recording. Have the students compare the two selections, noticing similarities and differences.

Creative Musical Encounters

New approaches in music education involve the student as producer and performer, focusing on discovery as a means of learning. The following activities are based on the MMCP Interaction: Early Childhood and The MMCP Synthesis (Manhattanville Music Curriculum Project). This program was developed as a viable alternative to traditional practices and techniques for music education. Students

are to explore as musicians the concepts of music. With contemporary music serving as the focus, the primary emphasis is on discovery as a technique for learning musical concepts. The understanding of concepts is accomplished through the spiral curriculum and organized cycles from simple to complex.

The MMCP provides a loosely structured program that involves free exploration, guided exploration, exploratory improvisation, planned improvisation, and reinforcement. The teacher must develop a receptivity to new experiences for the students and an interest in interpretation of the meaning of the experience. An adaptation of MMCP is as follows:

Phase I: Free exploration

Acquaint the students with the many different sounds produced by pitched and non-pitched percussion instruments. Have students select a rhythm instrument and give them enough time to experiment with making sounds with that instrument. Encourage them to produce sounds in various ways, not merely the conventional ones. Have each student compose a short rhythm phrase. Have the students take turns playing their rhythmic composition, record the sounds, and play the tape back for the students. Have them discuss the differences and similarities in their compositions.

Phase II: Guided exploration

Students focus their exploration on a wide variety of sound and sound-producing techniques using diverse sounds. Discuss with the students the various diverse sounds and, given their choice of instruments, have the students simulate their chosen sound. While others in class close their eyes, one student makes a sound with his

or her sound source and the others can guess what the sound represents. Have the rest of the class try to duplicate the sound on their instrument. Sound sources may simulate other sounds such as fish swimming, the sound of bubbles bursting, and crickets chirping.

Phase III: Planned improvisation

Students should be requested to plan an improvisation or tell a story which incorporates a number of sounds. They may use materials explored in previous encounters or any new objects which they may need. The topic or title of their improvision may be chosen by the students or suggestions may be made, such as a ride on an airplane, the carnival, or a walk on the beach. More than one sound source may be used in the improvisation and the students may work in small groups or as one large group. If groups have more than four people in them, one person may have to be the conductor to "hold the performance" together. Have the groups practice, then perform their improvisations. Tape the performances and play them back for the students to hear what they sounded like.

CHAPTER V

SUMMARY AND CONCLUSIONS

This chapter contains a summary of this study, which focused on arts education. The dissertation was organized to reflect the following progression: (a) an introductory chapter to provide a general background of arts education; (b) a review of the relevant literature with emphasis on arts education; (c) a comparative inquiry into major arts education theories with respect to the degree of their involvement with the cognitive, affective, and psychomotor domains of human behavior; (d) a model of strategies of/for creative activities which utilize the cognitive, affective, and psychomotor skills for the elementary teacher preparation students; and (e) summary and conclusions.

The dissertation was eclectic in its approach, drawing upon scholarship in the field, research studies, and generalization from a variety of arts components such as music, creative writing, movement, creative dramatics, and visual art experiences. These components were synthesized into a foundation which had the potential to be a rational basis for arts education. The arts, though recognized as being among the most valuable of mankind's possessions, have had to struggle to find their place in the educational realm of the United States.

In this study the historical role of the arts in America was briefly traced as well as the history of federal interest in the arts and arts education. Investigation revealed that since 1958 major developments in programs, instructional materials, and even public interest in the arts and arts education have had a significant effect on the educational curriculum. Arts education, though often on the periphery of educational concerns, can be integrated or infused into the curriculum for the students. Contemporary authors of the professional literature suggest that arts education deserves recognition, has lifelong value and potentiality, and should definitely be an integral component of the educational curriculum.

The importance of arts education for the individual, the school, and society was stated. The four basic tenets of arts education, derived from research and literature which provided criteria for effective arts activities and strategies, were:

1. Arts education should be considered a blend of the cognitive, affective, and psychomotor domains of learning.

2. Arts education should be based on experiential, discovery-based, process-oriented approaches.

3. Arts education should be viewed as a developmental activity.

4. Arts education can provide a perspective on the world.

Objectives and strategies were presented and major structural approaches were outlined. The pedagogical structures were identified as the "single art" approach, the interdisciplinary approach, the integrative approach, and the magnet school approach. The potential and value of community resources were also suggested as vital supplements to in-school instruction.

Although specialists and teachers in art or music have expertise in their particular fields, the relative lack of arts experience in teacher preparation situations limits the education of the general elementary education teacher. Furthermore, the education and training that does exist quite often use the single-subject approach, not an integrated or interdisciplinary one.

The Center for Teaching and Learning at the University of North Dakota at Grand Forks, North Dakota, offers the chance for a more integrated arts program for the teacher preparation students. The author of this study has spent three years, 1979-1982, field testing the various strategies and activities which are described in chapter four. These activities were designed to reflect the various theories, tenets, and research findings in arts education. The need for such a compilation existed because of the lack of materials in arts education instruction for future teachers. Some materials do exist which are similar to the "how to" books. However, they do not pertain to nor profess to the purpose of arts education as defined by this writer. To be consistent with the writer's beliefs, strategies were developed for activities in experiential, discovery-based, and process-oriented learning situations.

These strategies and methods were developed for an arts education experience for teacher preparation students. In essence, the strategies encouraged the college students preparing to be teachers to gain the necessary philosophy, understanding, and expertise to utilize various arts lessons in the elementary school setting. The learning method was experiential and discovery-based. The strategies themselves were to be susceptible to many variations. The suggestions had longitudinal

perspectives for different grade level situations.

The primary objectives of the strategies for arts education instruction proposed in this study were:

1. To increase perception and sensitivity through direct experiences with the arts.

2. To develop awareness and understanding of the arts.

3. To increase enjoyment of the arts.

4. To stimulate further contact with the arts.

5. To motivate future teachers to make use of artists and arts instruction as part of the school curriculum.

6. To capitalize on the humanizing influence of the arts experience.

In the area of skill development the activities and experiences in each strategy were designed and examined to achieve an educational matrix substantial enough in scope and content to justify inclusion in the curricula. Student experiences included direct involvement with the various arts, exploration of the media, and various techniques, examination of the arts, and discussions of artistic concepts and principles in relation to the finished product. The classroom thus became the laboratory for the continuation and reinforcement of the learning experience. In the process, direct involvement assisted in meaningful artistic exploration.

The strategies were divided into five separate areas: creative movement/movement exploration, creative dramatics, creative musical experiences, art experiences, and creative writing. Each was introduced with a rationale for the separate area of concentration and strategies were presented to focus upon the designated area.

The strategies were calculated to break up some conceptions or misconceptions about the arts, what they are, and how they can be produced. Some activities were presented with the intent to evoke thoughts through experimentation with the various arts components, be they line, shape, volume, color, space, or sound. It was important to focus thinking on fresh, new combinations rather than traditional representations or thoughts. Other activities were also appropriate; however, these seemed to illustrate the ways in which arts education experiences could combine the three major domains of learning. In all of the activities, the students became conscious of the way cognitive and affective learning interacted. While they engaged in experiences, they also engaged in valuing, in making emotional and value-oriented decisions about the different media and activities. Concepts such as composition, tension, balance, and rhythm became integrated for the student who was neither identifying the concept only for the cognitive-oriented test nor "merely" painting, drawing, or singing for personal enjoyment without awareness of the process. The element of chance was mentioned also, for in many of the arts experiences chance techniques reduced inhibitions by putting less emphasis on the skill itself and more on the discovery process.

The experiential and developmental nature of such activities seemed obvious. Concepts were identified and developed in connection with the student experience of using them. Furthermore, all arts proved to be capable of being approached at any stage of development, students progressing from their own entry level. The types of arts activities attempted to break up unfortunate stereotypes and the obsession with the finished product. This seemed to be one of the main

benefits as the future teachers dealt with the actual arts processes. The learning was process-oriented, the "correctness" of the activities not as important as the perceptions and awarenesses the students gained from the experiences. Indeed, the making of art is ipso facto an experiential and discovery-oriented process. Overall, it could be stated that the activities allowed the students to generate alternatives, investigate, experience, and enjoy. The participatory nature of the activities brought a new element to their educational milieu and the arts educational experience was filled with the action of discovery.

Research suggests that more emphasis should be placed on arts education althcugh at the present time fiscal restraints, declining enrollments, and double-digit inflation may force educators and curriculum planners to reevaluate, redefine, and reorganize their programs. Arts education should be an integral component of any elementary curriculum and future teachers must have the opportunity to take coursework in arts education in their teacher preparation studies. A semester-long course as described in this dissertation would give students a working knowledge of arts education and its component parts. In addition, the experiential method outlined here--with its developmental emphasis on discovery-based, process-oriented methods of learning--would enhance and enrich their educational opportunities. It also would assist the students in their awareness that learning occurs in the three domains of learning--cognitive, affective, and psychomotor. Finally, it would enrich their perspective regarding the value and worth of the arts education experience.

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