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A STUDY OF FOUR ARTS ENRICHMENT ACTIVITIES
FOR THE ELEMENTARY CLASSROOM

by

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Bachelor of Science, Moorhead State College, 1960
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A Dissertation

Submitted to the Graduate Faculty
of
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In Partial Fulfillment
of the Requirements for the Degree
Doctor of Education

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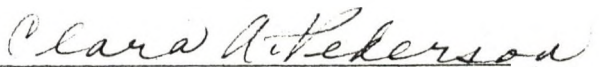
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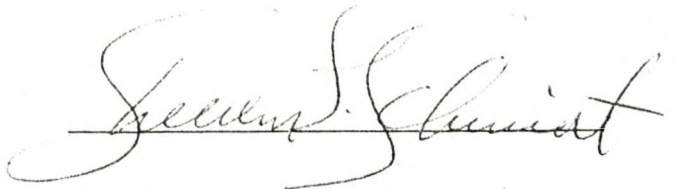
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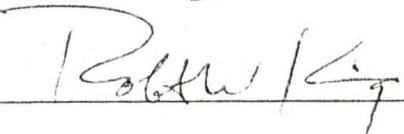
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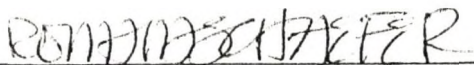


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This is dedicated to the children, teachers and administrators in the Probstfield Elementary School, where the study was conducted, out of appreciation for their cooperation and confidence.

I wish to acknowledge the citizens of North Dakota for the support they have shown throughout my education from elementary through graduate school. I acknowledge financial assistance the state extended to launch my career as an educator. Graduate funding through the University of North Dakota has also enabled me to further my status as an educator. Without these expressions of faith I could not have succeeded.

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ABSTRACT

The dissertation is a descriptive study of formative research in four arts enrichment activities developed for the elementary classroom. The appendix contains the essential parts of this description. The rationale for developing enrichment activities for the elementary classroom is related to the lack of background and confidence many elementary educators have for the arts in education. The traditional practice leads educators to exclude arts enrichment activities from their programs.

The formative research in this study is based on four enrichment units used by teacher raters who were trained through in-service sessions. They taught the enrichment activities to eighty elementary students. The steps of the procedures and the results of the data collected on children in a single school are examined.

Five issues are analyzed: whether teachers would be able to use the materials easily, whether teachers would come to appreciate community artists, whether teachers would initiate and carry on the activities in their own classroom, whether children would come to appreciate community artists, and whether children would initiate and carry on the activities outside the school.

The data for the study came from two sources. To examine the first three issues the data came from a sample of eight elementary teachers selected by the Director of

Project S.T.E.P. (Supplemental Teaching and Enrichment Program) of Moorhead Public Schools. The last two issues were examined with the data from eighty children who volunteered for the program, grades 1-6, during the same year.

The results suggest minimal difficulty in teacher use of materials. Paper masks, used in Color Movement, were discarded as having a confusing effect on primary children. Marionette materials required additional modification to suit the needs of primary children. Fun films made on transparent film lacked appeal for intermediate students. Origami students in intermediate grades preferred to concentrate on the challenge of origami itself. They did not wish to spend time on background or related poetry.

The interviews of both teachers and children indicated appreciation of community artists. Teachers planned to invite artists into their own classrooms. Intermediate children were more specific in their expectations for imitating the artists.

Interview data revealed that many of the children initiated similar activities in their homes during and following the program in the school.

Teacher interviews supported the use of the materials. Lack of time was the concern of all. They felt that at least two more classes would have provided opportunity

for them to test the materials more adequately.

Students were also willing to spend additional time with the activities. Informal observation indicated good attendance and enthusiasm throughout the program.

Chapter I

INTRODUCTION

In the last decade an arts in education movement has developed. Whether this movement succeeds in overcoming the traditional resistance to the arts which has characterized our schools remains to be seen. Because I believed strongly that arts activities could enrich classroom practice and support children's creative interests, I began to develop arts activities that could be integrated into a language arts curriculum. These efforts enlarged my understanding of the arts and have caused me to be more arts conscious in my teaching. Having developed materials, it seemed desirable to evaluate them in settings other than my own and with other classroom teachers. This dissertation gives attention to the foregoing.

The dissertation was designed to accomplish the following:

1. To review arts in education programs, especially those which have received national prominence.
2. To describe fully four arts enrichment activities developed by the writer.
3. To evaluate in a formative manner the use of the four arts enrichment activities by elementary

classroom teachers.

Rationale

The literature that gives direction to an American philosophy of life has long stressed the need to assure for everyone a high quality of life--more than economic security and physical comfort. It should be no surprise that our forefathers recognized this basic need. John Adams noted,

I must study war and politics so my children can study mathematics and philosophy so their children can have the right to study poetry, music, and art. (Madeja, 1977, v)

Buber recognized that the arts are indispensable to any human being. If people are left by themselves they will eventually resort to singing, dancing, and other creative and artistic activities because there is a need to do them. The originator instinct is inherent (Buber, 1975, p. 85).

According to Hodgkinson, past director of The National Institute of Education, our society supports the performing artist and correspondingly demands an excellent performance. Our society also supports the right of the average adult citizen to certain kinds of enjoyment and a chance to improve life's quality (Madeja, 1978, p. 30; Lehman, Cultural Post, Aug., 1977).

An increased activity in the arts in our society has come about through support of private, federal, and state

agencies. There has been a dramatic growth of professional dance companies and professional theaters; in addition, Bachelor degrees in fine arts have doubled and undergraduate enrollments in the arts have been increasing up to 23 percent a year (Madeja, 1977, p. 25).

On the other hand, there are discouraging trends in education. School-age population has dropped at least 15 percent and the corresponding drop in state aid has resulted in fiscal problems for school districts. Special art teachers, generally thought of as frills in education, are often eliminated and research funds for studying education in the arts have been declining. Furthermore, there is a lack of coordinated policy for the arts and education in the federal government itself (Madeja, 1977, p. 26).

Keppel reports a discouraging lack of significant data on the arts in education in the schools which further limits funding. Committees will not support programs which cannot substantiate progress with data. Keppel also acknowledges a continued lack of trust between artists and educators. Educators generally do not understand the artists' life style and do not make full use of artists in the classroom (Madeja, 1977, p. 27; Knapp and Jelleberg, The Forum, Nov. 23, 1975).

While society recognizes the need for arts in society through increased support of the performing artist and an acknowledgment of the adult's search for a quality life,

there remains an inherited doubt about the place of arts in education in the public school. The Old Deluder Laws of the 1600's still whisper through the country's conscience that idle hands create devil's play. Expressed in today's mode, we must eat "veggies" before having dessert. Children must prove themselves competent in the "basic" skills before beginning life's real test, the search for self.

Although many educators argue in defense of that rationale, Hodgkinson counters that play is the primary learning mechanism. He reports that Central Midwestern Regional Education Laboratory, Inc. (CEMREL, Inc.), in its work with "Project Zero," has produced data supporting early experience in the arts. Opportunity in creative expression may correlate, for example, with the ability to read. He insists that learning in the arts involves one in a deeply human way and that such learning has a very large chance of being retained throughout that person's life. Such cannot be said of memorized facts (Madeja, 1977, pp. 30-31).

It remains for those convinced of the need of arts in education to be supportive. Keppel stresses that educators must find allies in the community who have already spoken in defense of performing artists and the average citizen (Madeja, 1977, p. 27). Rockefeller (1977) has suggested numerous sources of support: artists in the community, arts institutions, parents, volunteer agencies, community funded social and cultural agencies, municipal agencies,

local college resources, organizations with cultural and art traditions, and the media (Madeja, 1977, pp. 48-49).

Numerous educators and education organizations have already spoken out in defense of the arts in education. Kathryn Bloom, Director of the Arts in Education Program of the JDR 3rd Fund, said that the arts are not created, nor do they exist, in a vacuum. They are part and parcel of society and life. Therefore, they do not need to be taught in isolation (Madeja, 1977, p. 319).

Bloom describes specific ways the arts can contribute to the general, or basic, education of every child:

1. The arts provide a medium for personal expression. Children's involvement in the arts can be a strong motivating force for improved communication through speaking and writing as well as through drawing or singing.
2. The arts focus attention and energy on personal observation and self-awareness. The arts can make children and adults more aware of their environment and help them develop a stronger sense of themselves and a greater confidence in their own abilities. Through increased self-knowledge, children are more likely to be able to command and integrate their mental, physical and emotional facilities and to cope with the world around them.

3. The arts are a universal human phenomenon and means of communication. Involvement in them, both as participant and observer, can promote a deeper understanding and acceptance of the similarities and differences among races, religions, and cultural traditions.
4. The arts involve the elements of sound, movement, color, mass, energy, space, line, shape, and language. These elements, singly or in combination, are common to the concepts underlying many subjects in the curriculum. For example, exploring solutions to problems in mathematics and science through the arts can increase the understanding of the process and the value of both.
5. The arts embody and chronicle the cultural, aesthetic, and social development of humankind. Through the arts, children can become more aware of their own cultural heritage in a broad historical context.
6. The arts are a tangible expression of human creativity, and, as such, reflect a person's perceptions of his or her world. Through the arts, children and adults can become more aware of their own creative and human potential.
7. The various fields of the arts offer a wide range of career choices to young people. Arts in

education programs provide opportunities for students to explore the possibility of becoming professional actors, dancers, musicians, painters, photographers, architects, or teachers.

There are also many lesser-known opportunities in arts-related technical areas such as lighting engineer, costumer in a theater, or specialist in designing and installing exhibitions in museums. Other opportunities lie in administrative and educational work in arts organizations such as museums, performing-arts groups, and arts councils.

8. The arts can contribute substantially to special education. Educational programs emphasizing the arts and the creative process are being developed for students with learning disabilities such as retardation and various handicaps. These programs are conceived as alternative approaches to learning for youngsters who may have problems in adjusting to more traditional classroom situations. The infusion of the arts into the general education of all children also encourages the identification of talented youngsters whose special abilities may otherwise go unnoticed or unrecognized.
9. The arts, as a means for personal and creative involvement by children and teachers, are a source

of pleasure and mental stimulation. Learning as a pleasant, rewarding activity is a new experience for many young people and can be very important in encouraging positive attitudes toward schooling.

10. The arts are useful tools for everyday living. An understanding of the arts provides people with a broader range of choices about the environment in which they live, the life-style they develop, and the way they spend their leisure time.

(Madeja, 1977, pp. 329-330)

One organization which has worked intensely in arts education and which encompasses all the arts is CEMREL, already mentioned. Through federal, state, and private financial support CEMREL has designed a multi-media elementary curriculum for grades Kindergarten through six, developed a teacher education program to accompany that curriculum, sensitized the field of arts and education and the federal government to the importance of this kind of education for every student, and gained a broad base of support (Madeja, June, 1976, p. 215).

CEMREL, although the undisputed leader in aesthetic education, has not been alone on that frontier. Ten other major organizations are presently pioneering in arts education: Alliance for Arts in Education, American Federation of Arts, Arts in Education Program, Associated Councils of the Arts, Association for Childhood Education International,

Educational Arts Association, Lincoln Center for the Performing Arts, Music Educators National Conference, National Art Education Association, and National Dance Association (Levenson, Dec., 1976, p. 32).

Not only are corporations and community arts councils sponsoring development of the arts in education concept, but a number of school systems have also undertaken pilot studies of minor aspects of arts education. In 1975 the Moorhead, Minnesota School District, for example, encouraged Kathryn Murphy, a Concordia College Specialist in Creative Dramatics, to test on-location drama experiences with sixteen sixth grade classes. The theme, "Treks through Time," carried the children into personal explorations of the environment relative to art, geography, language arts, science, record keeping, and artifacts. Ms. Murphy felt that the creative drama inspired an integrated human response of mind, heart, and body all wrapped up into one spontaneous package (Murphy, Dec., 1976, p. 45).

Individual teachers have also set about to explore arts in education by matching their own resources to the needs and experiences of students. Johnson dealt with human feelings relating to film animation (Johnson, 1975) and the dance (Johnson, 1976) in regular classroom settings.

The importance of individual classroom teachers cannot be overstated. Wesley, for example, has suggested that all classroom teachers who believe in arts in education

gradually create the supportive climate necessary for the ultimate growth of the arts (Wesley, April/May, 1978, p. 40).

The work of people in school settings who support the arts appears in the trade and popular journals. Reader's Digest (Mosley, Aug., 1977, pp. 88-90) and House and Garden (Seebohm, July, 1977, p. 66) carry articles describing society's growing familiarity with beauty and imaginative perception. And current books such as Sam Levenson's Everything but Money discuss the trend towards an art oriented society (Levenson, 1977).

Dr. Harry Broudy described the "third territory" that has begun to permeate the minds of our society since the Whitney Museum Conference in 1967:

Between the cognitive/intellectual domain on one side and the emotional/dispositional one on the other lies a third territory. It is the aesthetic aspect of experience. This aspect is not the exclusive property of the head or the heart, but rather that of imagination and perception which unites the two.
(Schubart, Dec., 1976, p. 12)

Clearly this "third territory," the aesthetic domain, has implications beyond the arts themselves and beyond the relatively formal world of schooling. In the final analysis, it has to do with how we live, the nature of our environment, and the very quality of life (Schubart, Dec., 1976, p. 12).

The scope of study in this area since 1967 has been extensive, but there is a need for much further research into the role of the arts in the regular classroom. Well planned classroom research can only serve to advance our society's concept of the "third territory" and the part it plays in the complete process of hominisation (Bagenstos and LeBlanc, Summer, 1976, p. 83).

Rockefeller has identified appropriate areas of research:

1. How man perceives what the nature of creative art is. How can it be enhanced?
2. How arts learning is related to the entire fabric of education.
 - a. How it relates to basic skills
 - b. How it relates to generalized skills such as memorizing and sequencing
 - c. How it relates to human qualities of motivation, self-discipline, or empathy
3. What is the special power of nonverbal arts for the very young?
4. What programs are already working?
5. What qualities of arts can be useful to special populations such as the gifted or prisoners?
6. What are better evaluative tools?
7. What is the effect of media on perception of children and what is the potential creative use

of media in education? (Madeja, 1977, pp. 29-50)

My research has responded to many of Rockefeller's suggestions in numerous ways. The description of the study will make clear the scope of my response.

Brief Description of the
Classroom Aspects of the Study

The descriptive part of the study dealing with classroom application and documentation encompasses four arts enrichment activities:

1. Marionettes
2. Origami
3. Filmmaking
4. Color Movement

The program in which the formative research was completed was called "S.T.E.P. Up and Meet an Artist." It was sponsored by the Moorhead Public School Program for the Gifted--Project S.T.E.P., and the Moorhead Community Education Association. Participating teachers earned graduate credit through Moorhead State University Continuing Education.

The program stressed the community artist. Would teachers and students respond favorably to performing artists of the community? The program also emphasized in-service education. "S.T.E.P. Up and Meet an Artist" was designed to encourage classroom teachers to carry concepts back to the classroom. It was hoped that participating

teachers would use the materials of the units and integrate them with the basic skills curriculum.

The eight participating teachers were assigned according to their personal preference of the four activities. They were flexible and willing to team-teach when the activities required combining into a cross-graded situation. They had background information which they acquired through prior academic sessions. In addition they began to develop a rationale for arts in education as well as an understanding of formative research.

Forty children from grades one, two, and three made up the primary sample. Forty children from grades four, five, and six made up the intermediate sample. The entire Probstfield School population had an opportunity to participate but only those who signed up promptly were accepted. The students were asked to choose their subjects with a 1-first choice, 2-second choice, 3-third choice, 4-fourth choice ranking.

The teachers and children grouped themselves through choice of subjects. In each activity one primary teacher met with ten primary students and one intermediate teacher met with ten intermediate students.

Lesson one was initiated by a performing community artist and the subsequent five lessons were taught by the participating teachers.

Evaluations followed the classroom activities and

included: (1) preference surveys; (2) informal observations by teachers; (3) taped interviews of teachers and children; and (4) my own informal observations.

The Development of Four Arts
Enrichment Activities Description
of the Four Activities

Marionettes, a unit designed to expose students to the entire creative process, related to the belief that students should see how the artist takes an idea, works with art elements, and organizes them into objects and performances.

It was designed so that students would create their own art works, an activity analogous to the process the artist uses.

Some experiences during the unit were construction, manipulation, and performing with simple marionettes.

Origami (Japanese paper folding), a unit designed to expose the student to the entire creative process, related to the belief that students should use artists' creative tools and demonstrate their interpretation of beauty in the environment.

It was designed so that students would recognize an ethnic folk art and appreciate the traditions which control its direction.

Some experiences during the unit were learning simple paper folding, preparing backgrounds for the folded objects, and sharing the learning with others.

Filmmaking, a unit designed to explore filmmaking techniques suited to a regular classroom, related to the belief that students should take elements of the arts and environment and creatively transform them into a whole work.

It was designed so that students would recognize the complexities of contemporary media and seek effective expression with them.

Some experiences during the unit were preparing "fun films," preparing Super 8 animation, and preparing video tape scenarios.

Color Movement, a unit designed to expose students to the creative potential of their bodies, related to the belief that students should develop many avenues of communication.

It was designed so that students would explore space freely.

Some experiences during the unit were recognizing the variety of moods that can be captured in music, interpreting music moods with body movement, and investigating various media for further interpretation of musical moods.

A fuller description of the activities, including background materials and bibliographic references, appears in Appendix E.

Background for
Their Development

Preliminary research gave me some background necessary for planning the formative research. My previous research was conducted from 1971 through 1977. Activities tested during the school year were integrated with basic language skills in grade four. Activities tested during enrichment summer sessions were done with multi-grade children (grades 2-6).

Marionettes was my first research topic. I began with a fourth grade class of thirty. Throughout the year I helped the children explore marionettes through construction, portraiture, manipulation and production of original plays. I recorded the activities in a film, "The Life of a Marionette" (Johnson, 1973).

I also taught marionette units during the University of North Dakota Summer Session, 1972, and during Moorhead Public School Enrichment Summer School, 1973 and 1974. Each time I strived for more efficient construction without stifling creativity or oracy.

Although Jagendorf has said marionettes are suited to those in or beyond junior high (Jagendorf, 1954, p. 11), my observations from the regular classroom and enrichment summer school suggested that children in primary and intermediate grades could also achieve success with marionettes. Even an educably retarded child completed a modified dowel marionette and performed with pride.

I contributed to college workshops, teacher in-service sessions, and a college class. Each experience provided me with fresh insights for modifying marionette materials.

In order to produce the jointed wooden body I learned to drill dowels and wood scraps. This method was less expensive and time-consuming than inserting and connecting screw eyes. Children were even able to use the drill.

In order to improve portraiture I learned to work with felt instead of slow drying paints. I learned various hair styles through experiences with numerous materials such as fake fur and yarn.

I experimented with kits consisting primarily of jump suits and styrofoam balls which would be suited to small children and speedy workshops.

Paper scenery gave way to color on old sheets. I also learned to prepare scenery kits for workshops or to help small children.

Through several years of preliminary research I explored all aspects of puppetry with marionettes and became accomplished in teaching most phases of complex or simple puppetry to children or adults. My only regret about this period is that I did not become a puppeteer myself. My time was spent in teaching others.

Filmmaking and Origami emerged together as my next research topics. During the University of North Dakota Summer Session, 1972, I learned the technique of Super 8

film animation. As a film topic I chose origami, the precise art of Japanese paper folding (Johnson, 1972).

When I returned to my classroom, origami and film animation held my imagination. A basic reading lesson about the Orient inspired me to design an origami-film-making unit. The children folded several origami creatures, created backgrounds, composed complementary haiku, and produced a Super 8 film describing their activities (Johnson, 1974a).

Again I followed my classroom research with multi-age level enrichment summer school research. The children chose to combine marionettes with filmmaking and produced the Super 8 film, "Fables with Marionettes" (Johnson, 1974b). This film combined silent animation with sound and live-filming techniques.

The Red River Reading Council requested my workshop on origami and I also presented a college workshop on origami and filmmaking. Through these and the experiences described above I learned to use pre-folded origami charts as learning stations. I also learned to economize with newsprint practice paper before distributing expensive origami paper. I learned that children identified as gifted are not always the ones who have the spatial conception for reading origami charts. I learned that filmmaking worked best in small groups of three or four and that fast film eliminated the need for complicated lighting in the class-

room. Filmmaking and origami centers became a regular part of my elementary classroom. Through preliminary research I suspected that girls preferred the precision of origami and boys were more successful with camera equipment. I knew that more research was necessary before making a final conclusion.

Color Movement was my most recent research topic. "Color" mood music (Sinatra, 1972) was used to motivate gross motor movements such as leaping and skipping. It was also coordinated with such physical education activities as rope skipping, tumbling, and ball bouncing. Colored masks and streamers used with the music encouraged exploration of movement. Colored acetate on overhead projectors promoted creative shadow movement. In writing classes the music was used to motivate creative "color" poetry.

This topic was researched with a third grade and later in the same school year with a multi-age level enrichment class. It received the least amount of preliminary research time.

From the research with Color Movement I learned that the sophisticated music originally used needed to be replaced by music with a more definite beat and in a more familiar style, such as jazz or country music. I suspected that the primary age group was more responsive to the unit but felt that more research was necessary.

Organization of the
Formative Research

A concern of mine and others who labor in the field of arts in education is how to help teachers employ arts programs in their classrooms. One major segment of the study focuses on this issue. Since teachers received training in the use of the four activities--marionettes, origami, filmmaking, and color movement--and actually introduced them to children, some study of their role, and the children's response, seemed appropriate.

In organizing the effort I reviewed my preliminary research and formulated the following questions:

1. Would teachers be able to use modified materials easily?
2. Would teachers come to appreciate community artists?
3. Would teachers initiate and carry on the activities in their own classrooms?
4. Would children come to appreciate community artists?
5. Would children carry on the activities outside of school?

Summary

This chapter has introduced the broad outline of the study, a rationale, summary description of the four enrichment units and their development, and a brief description of the formative research.

Chapter II

REVIEW OF SELECTED ARTS PROGRAMS

The purpose of this chapter is to review selected arts programs that are part of the growing arts in education movement. They provide a context for the kinds of materials which I have developed and the formative research in which I have been engaged.

Education in American public schools is essentially instrumental, serving a particular and practical purpose. Viewed in this pragmatic light, the arts have tended to be viewed as essentially useless and therefore are treated minimally in American education (Fowler, Jan., 1978, p. 30).

The low priority of the arts in American education is evidenced by several phenomena. The arts are often consigned to the periphery of the curriculum where they command little time or effort in curricular planning. They may be treated as special subjects taught only for the talented or they may be viewed primarily as entertainment. In all these cases, the arts are seen as existing outside conventional norms (Fowler, Jan., 1978, pp. 30-31).

Although a marked increase in support for community art has been obvious in recent years, some people,

particularly elected officials, find it difficult to justify arts programs in public education (Madeja, 1977, p. 34; Beaufort, Christian Science Monitor, July 3, 1975; Schneller, 1978; The National Committee for Cultural Resources, 1976). The number of music and art programs being modified due to reductions in education budgets and public demands for more emphasis on the "basic skills" attests to the inability of arts educators to make a sufficiently persuasive case on behalf of the arts (Rockefeller, 1977; The National Committee for Cultural Resources, 1976, pp. 19-29).

There are hopeful signs, however, that may alter the existing situation. One of these--the concept that "the arts are integral to the basic education of all students"--has gained enough momentum to be considered a significant, if not yet a compelling, educational movement. This development which began no less than ten years ago under the experimental directions of the Arts in Education Program of the JDR 3rd Fund, is based on the theory that arts programs, viewed comprehensively, fulfill four functions:

1. provide specialized education as separate and discrete disciplines.
2. serve the needs of exceptional students, providing a variety of means to meet the special needs of the retarded, handicapped, culturally deprived, and talented.
3. establish educational linkages between the

community and the school.

4. enhance general education, enlivening the whole educational enterprise. (Fowler, Jan., 1978, pp. 30-31)

Viewed in this context, then, the following programs, on national, state, and local levels which I have chosen to give attention to, represent the goals, methods and problems of the current arts in education movement.

Central Midwestern Regional
Educational Laboratory
(CEMREL, Inc.)

CEMREL was organized in 1965 as one of the U.S. Office of Education Centers to improve the quality of education for the nation's children. Among the Centers, CEMREL was the only one to give particular attention to the Arts. The first phase was a joint venture between the Ohio State University and CEMREL, Inc., and headed by Manuel Barkan. The initial task selected by Barkan was to implement a change from the narrower, more traditional, concerns with art education to building a curriculum in aesthetic education. The time for a major national effort was ripe. August Heckscher, for example, had already made his report to President John F. Kennedy recommending an enlarged role for the federal government in the arts (The Arts and the National Government; Heckscher, May 28, 1963), and Congress had responded by giving support to such an enlarged role.

The CEMREL Aesthetic Education Program staff addressed itself to those problems relating to providing educators, K-12, with an understanding of the importance of aesthetic education. Specifically, those problems involved the lack of public understanding of what the arts were all about and the necessity for aesthetic content in the public schools, the lack of effort on the part of educators to relate the arts among themselves and to other areas of education, and the need for materials to advance curriculum efforts in general arts programs (Madeja, Summer, 1975, p. 3).

Although the problems were stated clearly, the development of the precise conception of aesthetic education was elusive. Morris Weitz commented on that elusiveness:

Aesthetic education, as a concept, differs from aesthetic and education or, for that matter, from theater and drama, in one important respect: it has no history. Instead it was introduced, not too long ago, as a term to fill a certain deficiency which its inventors felt was threatening the whole of the early educational development of the child. And what was (and is) that need? The lack of recognition of the importance of the arts and all of their potential in the normal education of the child. . . . Thus, I suggest, the way to understand what aesthetic education is, is not to define it but to state its great goal; the enhancement of the full growth of the child in

which the aesthetic--as open as that term is--would achieve at least an equal status with the intellectual. (Weitz, 1971, pp. 93, 97)

While Weitz' definition dealt with the functional or exemplary process, CEMREL found that this position was not sufficient. It was necessary to examine the nature of the aesthetic experience and how it would apply to learning. The CEMREL Aesthetic Education Program staff were in agreement.

The aesthetic experience is one that is valued intrinsically and which can be valued in itself. Involvement in the experience . . . carries with it the desire to sustain and feel the full import of that moment for its true sake. It is that ability to perceive the integral relationship between the form and content of the experience which categorizes the aesthetic . . . The phrase "aesthetic education" from this perspective means that we are dealing with teaching for the aesthetic and that we have combined the two words, "aesthetic" and "education" to allow for the consideration of aesthetic experience and aesthetic value in instructional programs. (Madeja, Summer, 1975, p. 6)

In the contemporary sense, then, aesthetic education is an area of study which encompasses all the arts. It encompasses the full scope of the aesthetic phenomena in these ways:

1. Aesthetic education is concerned with the introduction of aesthetic values into instruction and the development of aesthetic perception or aesthetic ways of perceiving and knowing.
2. The aesthetic experience is valued intrinsically (valued for itself) and the ability to perceive the form and content of the experience becomes characteristic of aesthetic perceptions.
3. The arts are carriers of aesthetic content and are the most appropriate exemplars to study and experience.
4. Aesthetic qualities exist in all phenomena and aesthetic education will help the student identify, describe, analyze, and value these qualities through the development of a total critical language which uses not only verbalization but all the sense modalities for expression and communication. (Madeja, Summer, 1975, p. 6)

In 1968 CEMREL's Aesthetic Education Program established the following precise goals:

1. To design an elementary curriculum for grades Kindergarten through six which used multi-media approaches to instruction and was designed as a modular system of curriculum units which could be manipulated by the student or the teacher in the school into a curriculum reflecting their values

and choices.

2. To develop a teacher education program which would accompany that curriculum and facilitate the installation of the Aesthetic Education Program in the Schools.
3. To sensitize the field in the arts and education and also in the federal government to the importance of this kind of education for every student.
4. To gain a broad base of support and install the program in as many schools in the United States as possible. (Madeja, June, 1976, p. 215)

The staff of curriculum writers recruited by the Aesthetic Education Program was introduced to the aims of aesthetic education and set about to produce guidelines through which these aims could be achieved in classrooms. Although CEMREL's guidelines themselves were long, merely suggestive, and cumbersome, the curriculum writers quickly learned that once they had clarified the general aims of aesthetic education, they could rely on their own intuitions and experience, counting on the feedback from hot-house and field trials to correct their errors of judgment. Up until the last review by The National Institute of Education, curriculum packages had been produced for aesthetic education K-7, most of which are available from CEMREL, Inc. (Rockefeller, 1977, p. 148; Bagenstos and LeBlanc, Summer, 1976, p. 83).

If the original guidelines were only conditionally successful, the program packages of Phase II have proven themselves in nationwide use. The Aesthetic Education Program Curriculum Units by level and center of attention are: (1) Aesthetics in the Physical World; (2) Aesthetics and Arts Elements; (3) Aesthetics and the Creative Process; (4) Aesthetics and the Artist; (5) Aesthetics and the Culture; and (6) Aesthetics and the Environment (Madeja and Onuska, 1977, pp. 15-19).

Each program package includes several prepared units having the following characteristics: complementing rather than replacing current instructions in the arts; demonstrating that all the arts are potential sources of aesthetic experience; representing many art forms, styles, and periods of artistic development; approaching the study of aesthetic education in numerous ways; and representing numerous points of view about aesthetic qualities in objects and events, the creative process, and aesthetic response (Barkan, 1970, pp. 1-2).

With the combined help of the JDR 3rd Fund, The National Endowment for the Arts, and financial support from The National Institute of Education, CEMREL is working with school systems, colleges and universities, and arts-service organizations around the United States. The result of this collaboration has been the formation of 11 Aesthetic

Education Learning Centers (AELC's) designed to provide immediate conceptual and curricular support to the cooperating schools systems; bring together agencies and their resources to develop aesthetic education programs for local schools and community and teacher education agencies; and develop an aesthetic education curriculum suited to each cooperating system but applicable to other similar systems nationwide.

The intent is to create an AELC network which will generate several alternative curricula and approaches to problems of arts education. CEMREL is also aware that its curriculum packages must depend for their effectiveness on the interest and knowledge of public school teachers; so it is currently engaged, through the AELC's in the training of teachers to use the materials. Each AELC is a modular environment of multi-media components and a curriculum library emphasizing aesthetic education. Specifically, the AELC's develop new programs for teacher education in aesthetic education, provide a facility and materials for aesthetic learning by both teachers and students, and build a population for further testing of the Aesthetic Education Program's instructional materials (Rosenblatt, Midel, and Manis, 1976; Madeja and Onuska, 1977).

Another step has been taken to influence the interest and knowledgeability of public school teachers concerning the CEMREL materials. Selected teachers have been encouraged

to write lengthy case studies or testimonials concerning the merits of particular packages. Diane Dion, University City, Missouri described units from Level Three and the effects she saw in her students:

After working with CEMREL and the Aesthetic Education Program materials, I have come to several conclusions. First of all, an aesthetic education program is such an integral part of learning that any child not involved in it is "missing out." Through this program I've seen children gain self-confidence and self-assurance about expressing themselves--and about their abilities. It enriches their self-image. The joy of learning, the enthusiasm, and the motivation of the children are all plusses for the program. The results are equally good. (Madeja and Onuska, 1977, p. 115)

Linda Gabel, Jefferson County, Colorado, a music specialist who crosses several grades, mentions the effect such a program can have on teachers.

It is nothing anymore for a first grade teacher to teach a dance or direct a dramatic sketch. The more we've worked with this project, the more we are convinced that we are breaking away from the molds we've been placed in. A teacher said to me, "A year ago, I wouldn't have dreamed of doing anything musical, let alone teach a dance. And look at us, my group was

the star of the show." (Madeja and Onuska, 1977, p. 127)

Much remains to be done to convince the nation's schools of the Program's merits. Before marketing, the packages are tested and refined through CEMREL's stages of evaluation: preliminary classroom trials, where the prototype design is worked out; a hothouse trial, where the set of materials is taught for the first time in its entirety by a regular classroom teacher in a self-contained classroom; and a pilot test. After collecting and analyzing pilot test data, the evaluator makes informed recommendations regarding further development. Pilot reports for most packages are available to school districts through the publisher (Madeja and Onuska, 1977, pp. 130,132).

Another significant contribution to arts and education is the annual conference sponsored jointly by CEMREL, Inc., and the Education Program of the Aspen Institute for Humanistic Studies and supported by The National Institute of Education. Recent topics have included a national agenda for research and development, and studies of the relationships between the arts and cognition and the arts and basic skills.

In spite of the exhaustive effort CEMREL has made for the arts in education movement there has been serious criticism of its work. Elliot W. Eisner has suggested that CEMREL cannot possibly generate and test the curricular

possibilities that might be developed for arts education. Furthermore, Eisner notes, there has been a tendency among the federally funded laboratories and research and development centers to be preoccupied with development and dissemination, rather than with theory-building or with rigorously testing the materials they develop. This tendency to develop and market, to cultivate a positive image, and to develop a strong political lobby, Eisner continues, is due to the need to compete for federal funds in order to have the resources to keep staff employed and to maintain expensive physical plants. The cost of survival has limited the amount of risk and exploratory activity that should characterize the work of national educational laboratories. It has also limited the type of curriculum-evaluation work that could serve the intellectual and practical needs of the field (Madeja, 1977, p. 414; Eisner, Oct., 1974, pp. 3-5).

A major concern of Eisner's is that CEMREL holds a virtual monopoly on federal funds for curriculum development. He believes that the United States could support numerous programs in curriculum development in arts education. Furthermore, he insists, programs such as CEMREL and SWRL should not be funded for more than a five-year period, thereby encouraging a higher level of productivity in the development of curriculum materials. A five-year time limit would ensure that less effort would be spent lobbying and

persuading people and bureaucracies but rather more effort would be spent seeking diverse methods and more autonomy (Madeja, 1977, p. 416; Eisner, July, 1976, pp. 135-149).

Proponents of aesthetic education are not unaware of criticism by Eisner and others. In a time of lesser funding, however, Kaelin and Ecker look toward teacher education and university-based research as the method for curing the ills and accomplishing the goals in aesthetic education. They suggest that a comprehensive education program based on aesthetic education will require university training of fully self-experiencing teachers as well as curriculum development to infuse the arts into the total school environment. Thus, universities will have to be the leaders in innovative research, development, training, and whatever else is required (Madeja, 1977, p. 221).

Lincoln Institute

In addition to CEMREL, the Lincoln Center for the Performing Arts has been articulate about its work with aesthetic education. The Lincoln Institute, a branch of the Center, sponsors a large scale program for elementary and secondary schools as well as conducting intensive teacher training in aesthetic education.

Mark Schubart, Director of the Lincoln Institute, defines aesthetic education as a joint task of educator and artist to help young people be aware that the ability to perceive and create beauty is an important and unique

human capacity. He defines the difference between aesthetic education and education in the arts as follows:

Programs in aesthetic education, unlike those in traditional arts education, focus on the feelings and sensibilities of the perceiver rather than on those of the creator or performer. They seek to impart aesthetic literacy as distinguished from teaching the "literature" of the arts or the skills of performance. Such programs have the additional goals of increasing the student's ability to explore this new-found literacy and helping them deal with other areas of study from a broader perspective. They serve to build awareness through a combination of the student's own creativity, the teacher's skills in the classroom and a whole range of cultural activities available not only in arts institutions but also in the rich cultural fabric of our society. (Schubart, Dec., 1976, p. 10)

Lincoln Center has taken steps to interpret the definition of aesthetic education as well as to incorporate its general goals. The Center strives to: (1) emphasize aesthetic awareness as a basic human capacity; and (2) create an institution that would stand midway between the world of the arts and the world of education (Cushman, Dec., 1976, p. 28).

These goals were reached through a demonstration project involving 90 volunteer teachers working in teams

from 16 schools in New York City and Westchester County. The participants teach in the areas of English, social studies, history and the sciences at both the elementary and secondary levels. About 10 percent are teachers of music and art for a wide range of grade levels (Cushman, Dec., 1976, p. 28).

The demonstration project was organized as a two-step process; activities took place both in the schools and at Lincoln Center. In the first step, teams of participating teachers took part in introductory workshops conducted by teaching-artists in the various performing arts disciplines.

In the second step, the teachers, in partnership with the Institute's artists, worked with students in the classroom. For example, two participating teachers, 46 children, several parents, and two Lincoln Institute performing artists worked together in a combined second and third grade classroom exploring the steps that would eventually result in a curriculum design for dance. A parent volunteer and a small group of children danced together in ways that expressed certain feelings. Then two dancers from the Institute came not to perform for the children but rather to share in their explorations. The artists then transposed the children's movements, showing them how a trained dancer struggles with the same problems the children faced. Later the dancers came back with a troupe of professionals who

performed for the children, again reflecting the children's explorations and movements. This stage was a meeting of equals where children and adults alike were attempting to use the human body as the medium for aesthetic expression (Cushman, Dec., 1976, p. 28; Levenson, Dec., 1976, pp. 30-31).

When the demonstration project was completed, a summer session was made available so that approximately 150 elementary and high school teachers could join the Institute and experience the arts firsthand. In association with Teachers College of Columbia University, financed by a grant from the National Endowment for the Humanities, the Institute offered a six-credit graduate program in which teachers observed works in preparation, met with distinguished artists, and attended performances in which the artists were associated. The workshop served as the basis on which teachers were able to structure their own aesthetic education program back in the classroom (Cushman, Dec., 1976, p. 29; Joint Project with Lincoln Center Provides Aesthetic Education, Summer, 1977, pp. 4-5; Greene, 1978, pp. 102-129).

Professor Greene, workshop speaker, admitted that she, like many educators, found the arts, particularly the dance, intimidating. She noted:

Many of us are afraid to deal with the arts unless we are art historians, or have a great deal of experience in the field. We are afraid of expressing our opinions

before we read Clive Barnes' review.

Following Professor Greene's remarks, the participating teachers attended a production of "Session for Six," performed by the Juilliard Dance Ensemble and choreographed by Anna Sokolow, a well-known figure in contemporary dance. A three-hour seminar, following the production, provided an opportunity for the teachers to learn about dance by doing. They were instructed by teaching-artists from the Lincoln Center Institute. The exercises included limbering up, pantomiming greetings, and finally creating original dances. Finally, the participants attended a repeat performance of "Session for Six." One teacher said of the performance, "When I saw the dance the first time I reacted to it emotionally. When I saw it after what we learned, I found that I was more aware of the structure of the dance" (Joint Project with Lincoln Center Provides Aesthetic Education, Summer, 1977, pp. 4-5).

When she summarized the seminar, Professor Greene said: If we as teachers can capture in ourselves the sense of wonder that so often we are socialized into losing, I believe it will be contagious. I think one of the goals of aesthetic education is to infect people with wonder. (Joint Project with Lincoln Center Provides Aesthetic Education, Summer, 1977, p. 5)

Workshop reactions, similar to those of Professor Greene, were so positive that further sessions were planned. Ultimately, according to Trevor Cushman, associate director

of the Lincoln Center Institute, the new curriculum designs that evolve will help teachers all over the country make aesthetic education a pervasive part of every child's school experience (Cushman, Dec., 1976, p. 29).

Cushman evaluated the Institute program by noting that the Institute's workshops tend to encourage teachers to offer children more than they can digest--to take them to too many concerts and operas and ballets. Cushman also noted that the program is more suited to elementary schools than to the secondary level. Secondary teachers tend to be more immediately concerned with exam results and maintaining the rigid daily schedule.

Cushman's hope for the aesthetic education program, in general, is that teachers around the country will seek out local resources, such as local arts agencies, for help in designing effective curriculum to develop self awareness and sensitivity to the arts (Cushman, Dec., 1976, p. 32).

While none of the literature reviewed compared CEMREL's aesthetic education curriculum with the Lincoln Institute's aesthetic education curriculum, it seems obvious that the emphasis in the CEMREL material is having trained curriculum writers prepare what they believe to be important to children. In the case of the Lincoln Institute program, however, children, teachers, parents, and artists all talk about art with one another. It is that sort of "art talk" that lies at the heart of the Lincoln Institute's curriculum.

It is that sort of "art talk" that Perkins and Ecker deem essential to aesthetic education curriculum (Ecker, 1967, pp. 5-8).

Artists-in-the-
Schools Program

Background. The first year of substantial federal interest in arts education was 1962 when President John F. Kennedy appointed August Heckscher as his Special Consultant on the Arts, a newly created position. Heckscher believed that

. . . in the eyes of posterity, the success of the United States as a civilized society will be largely judged by the creative efforts of its citizens in art, architecture, literature, music, and the sciences. (Heckscher, 1962)

Within that period, 1962-1963, in addition to Heckscher's appointment, significant steps supporting the arts were taken by the Kennedy Administration. The Cultural Affairs Branch within the Office of Education was established to develop programs and activities aimed at improving arts education at all education levels. It is noteworthy also that the President appointed Francis Keppel, an experienced sculptor, as Commissioner of Education. He saw a greater role for the arts in education and appointed a strong champion of arts education, Kathryn Bloom, as director of the Cultural Affairs Branch (to be renamed the Arts and

Humanities Program in 1963 (Rockefeller, 1977, pp. 218-219).

In May, 1963 Heckscher reported to the President that the Office of Education had until recently given little attention to the arts and recommended that

. . . further consideration be given to increasing the share of the Federal Government's support to education which is concerned with the arts and the humanities. This should include the same type of across-the-board assistance now given to modern languages, mathematics, and science: for example, facilities and equipment, teacher training, teaching techniques and materials, scholarship and fellowship programs. The predominant emphasis given to science and engineering implies a distortion of resources and values which is disturbing the academic profession throughout the country.

(Heckscher, May, 1963, p. 16)

In 1965 two important pieces of legislation were passed which lent support to the arts. The Elementary and Secondary Education Act (ESEA) provided special compensatory programs for disadvantaged children (Title I), innovative educational programs (Title III), and support for educational research (Title IV). The National Endowment for the Arts and The National Endowment for the Humanities were also created in 1965. Both offices have emerged as champions of arts and humanities components in American education (Rockefeller, 1977, p. 220).

A third important event of 1965 was the emergence of the Office of Education's Arts and Humanities Program, located in the Bureau of Research. The principal concern of the Arts and Humanities Program was the administration of Title IV funds for research and development in arts and education (Rockefeller, 1977, pp. 220-221). Of this critical period, Junius Eddy has noted:

From virtually nothing in 1965, financial support for pre-college educational programs in the arts, the humanities, and cultural activities generally, leaped somewhere between \$70 and \$75 million only a year later . . . and generally remained at this level for the next three fiscal years. (Eddy, May, 1970, p. 13)

As a result of the effort expended through the Arts and Humanities Program, educators, administrators, art educators, and artists began to see issues in arts education in national rather than local terms (Rockefeller, 1977, p. 122).

The next significant event in arts education federal history was the transfer by the Office of Education in 1969 of \$100,000 to each of the National Endowments. The Arts Endowment used its \$100,000 to finance a visual arts component of the Artists-in-the-Schools (AIS) program, a joint venture of the Arts Endowment and the Office of Education. The first AIS program, an outgrowth of the Endowment's poets-in-schools program that also began in 1969, placed

professional visual artists in six secondary schools (California, Colorado, Florida, Minnesota, Missouri, and Pennsylvania) to demonstrate their artistic disciplines. The artists, considered as artistic resources rather than formal teachers, were expected to work with students and teachers allowing both to see artists as working artists and friends rather than as task masters (Bergin, Nov. 19, 1974, p. 44; National Endowment for the Arts, 1973a, p. 22; Aguino, 1978, p. 10).

Following the successful 1969 pilot program the Office of Education made \$900,000 available. In 1970-71 the AIS, co-sponsored by the Office of Education and the Endowment, moved into its second phase with 31 states participating in visual arts, theatre, dance poetry, and music residencies (National Endowment for the Arts, 1973a, p. 22; Bergin, Nov. 19, 1974, p. 144).

By the 1972-73 school year all 50 states and the five special jurisdictions (Guam, Samoa, Puerto Rico, the Virgin Islands, and the District of Columbia) were operating one or more AIS components (Bergin, Nov. 19, 1974, p. 44; Aguino, 1978, p. 9). Endowment expenditures for the AIS program had grown to about \$4 million in 1976 and during the course of the 1975-76 school year more than 2,000 artists worked in 7,500 schools with nearly one million students in the total program (National Endowment for the Arts, Aug., 1976, p. 21). In 1976-77 approximately 2,300

artists worked in 7,800 elementary and secondary schools. The specialty areas had been expanded to encompass the visual arts and crafts, architecture and environmental arts, poetry, dance, film, video, folk art, theater, and music (Rockefeller, 1977, p. 222; Aguino, 1978, p. 9).

The Artists-in-the-Schools Program is an attempt to make change possible within the school structure, to incorporate the arts into the standard curricula, to expand the natural creativity that is inherent in children, and to raise the aesthetic sensibility of the nation (National Endowment for the Arts, 1973a, p. 25).

The Artists-in-the-Schools Program represents the largest Arts Endowment subprogram supporting arts education, the other two being Alternative Education and Arts Administration (Rockefeller, 1977, p. 222). The program is administered largely through state arts councils which, after grant review by the National Council on the Arts, consult with state boards of education and district school officials in the selection of schools involved. The artists are generally chosen by panels made up of artists, arts council members, educators and consultants (National Endowment for the Arts, 1973a&b; Minnesota State Arts Board, 1977, pp. 17-21).

Rationale for Program

The Artists-in-the-Schools Program emerged at a time when strong criticism of American educational methods

pointed at the failure to include methods of nurturing aesthetic awareness and participative experience in the creative arts processes as integral parts of education (National Endowment for the Arts, 1973a, p. 13).

Not only the failure of schools to include the arts in curricula came under attack but beyond that, an atmosphere which curtailed the natural spontaneity and expressiveness of children. Recognized educators were verbal in their attack on the sterile classrooms that stifled childhood creativity (National Endowment for the Arts, 1976a, p. 13). Dr. Barnaby Keeney, Chairman of the National Endowment for the Humanities, related his delight with the painting and sculpture of primary children but observed that an ordinary school could destroy the creativity of those same children by the fourth grade (National Endowment for the Arts, 1973a, p. 14).

James Ackerman of Harvard challenged the American School system to promote the restoration of natural capacities for creative imagery that children lose after pre-adolescence (National Endowment for the Arts, 1973a, p. 15) and Charles Silberman deplored the mutilation of spontaneity, of joy of learning, of pleasure in creating, and of sense of self that appeared in public classrooms. He insisted that American schools could be simultaneously child-centered and subject-or-knowledge centered but only if their structure, content, and objectives were transformed

(Silberman, 1970).

Abraham Maslow believed that the process of learning one's identity through the arts was an essential part of education, that arts in education were not only basic-- they should serve as the core of learning (National Endowment for the Arts, 1973a, pp. 17-18) and historian Arnold Toynbee insisted that America, through an adverse attitude of mind and habit of behavior, was neglecting her creative talents, thereby putting the kiss of death on her future as a society (Toynbee, 1964).

The Education Policies Commission in its analysis of six rationales for fine arts in education represented by the various criticisms resounding through the country rejected three and accepted three. The cultural heritage rationale, the arts-for-arts sake rationale, and the therapy rationale were rejected as compelling arguments for the inclusion of the fine arts.

The Commission did, however, accept the creativity rationale as a justification for inclusion of fine arts in education.

. . . creativity is undeniably important and its relation to art is clear. There is within the arts a rich opportunity for developing critical, analytic, and emotional aspects of personality and intellect. Because art does not require the amounts of hard-cold-fact knowledge which biology, mathematics, history, and many other fields demand before creative

work can begin, art more easily involves and nurtures creativity training. (Education Policies Commission, 1968, pp. 12-13)

The Commission also accepted the subtle argument of the acceptance-of-subjectivity rationale on the basis that, Artistic training and experiences help one to recognize that he is truly incapable of pure objectivity . . . many people who might otherwise respect only those values which relate to predictability, control, objectivity, and accuracy can begin, through participation in the arts, to widen their range of acceptable values to include other notions as well. (Education Policies Commission, 1968, pp. 12-13)

Finally, the Commission accepted the end-of-work rationale as a picture of reality. The world appears to be moving in that direction; thus, education must move with it (Education Policies Commission, 1968, p. 13; Barron, 1972; National Committee for Cultural Resources, pp. 10-23).

The Commission professed belief that in the last three areas of concern--creativity rationale, acceptance-of-subjectivity rationale, and end-of-work rationale--lay a profound justification for supporting education in the arts, for renovating existing programs of education in the various fine arts, and for rethinking educational goals and practices as they apply to curriculum in art (Education Policies Commission, 1968, p. 13).

Philosophy and Goals

The Artists-in-the-Schools Program responded to those concerns in several ways. At the core of the program is the philosophy that the experience of art is basic to the human spirit and that it should be offered to all children as an essential part of their educative process. The idea is to expand the personality of the child, develop his/her emotional attitudes and receptivity to the processes of learning, and instill in him an awareness of creativity as a living and personal process that will remain with him/her long after his formal education is completed. The program is concerned not only with human change but with structural change so that a participatory awareness of the arts becomes a standard part of the essential process of education, a pathway leading to a better comprehension of other subjects (National Endowment for the Arts, 1973a, p. 26).

The Artists-in-the-Schools Program stresses the process as the fundamental core of its philosophy. However, the product must be considered as well. Gross emphasizes that the expression of any and every soul is not art. Spontaneity and the universal human impulse to create play their parts, but in the final analysis those products, those expressions, which really deserve to be called art are as much the result of careful training and disciplined work as they are of any deeper longings we fall heir to. True art comes from a commitment to striving for excellence, and the true artist is the embodiment of that

commitment. What better way to develop the attitudes and habits which lead to this commitment than through our schools? What better way to prepare the ground for really meaningful art than by making serious and talented artists a vital part of the educational process? (Gross, 1974, pp. 4-5).

The philosophy of the Arts-in-the-Schools Program has led to some specific goals.

The Office of Education is concerned that the program advance educational opportunities for children in low-income areas as a means of increasing a sense of identity and pride; that it aid those with physical and emotional handicaps; that it create new careers in the field of education for professional artists and inspire student interest in arts-oriented careers; that it affect curriculum construction; that it build greater understanding between minority and racial groups; and that it increase language skills. (National Endowment for the Arts, 1973a, p. 27)

The above goals, stated more succinctly by Aguino, are: to enhance children's powers of perception and their abilities to express themselves and communicate creatively by using tools and skills they would not otherwise develop, and to provide an opportunity for artists to function in schools and communities in a manner and under circumstances conducive to their own artistic development (Aguino, 1978, p. 10).

Specific Programs

The Artists-in-the-Schools Program interacts with many diverse programs designed to suit the needs of particular communities. The Interdisciplinary Model Program for Children and Teachers (IMPACT) was federally funded over two years (1970-1972) in Glendale, California; Troy, Alabama; Columbus, Ohio; Eugene, Oregon; and Philadelphia, Pennsylvania. Although each site had a different emphasis, all gave the classroom teachers extensive in-service training to prepare for using the arts as an integral part of their teaching. The program took additional advantage of local cultural institutions and artists provided by the AIS program (Rockefeller, 1977, p. 80).

In Troy, Alabama, one special emphasis was on visual arts, and artist Larry Godwin said of the effects of his program:

The children now enjoy coming to school. It's had a tremendous effect on our total integration. It has brought kids together without their being conscious of it. They dance together, paint; they do whatever the artist asks them to do, and they're glad to do it. It's eased many of our tensions. (National Endowment for the Arts, 1973a, p. 47)

Another special emphasis was on music. Charles Forbes, one of three resident musicians, said:

Each visit, each time we visit a school the kids are

more eager. There's frustration in not being able to follow through to the extent we think should be done. But, I think the teachers are beginning to want to take over. We certainly have more intelligent, alert listening. (National Endowment for the Arts, 1973a, p. 55)

One teacher, Jeannette Farmer, said of the program:

My children are now closer. We are closer. I'm fat and I expect I shouldn't do it but I just get down on the floor with the children now and we are together and that has happened largely due to the presence of the artists who have come to spend time with us in our school. (National Endowment for the Arts, 1973a, p. 65)

At the end of the pilot period almost all teachers reported being more comfortable using the arts in teaching. They also reported that visits by artists stimulated the intellectual curiosity of students to go beyond preconceived outlines of teachers. An evaluation done in the Columbus, Ohio district concluded that students in that city's project had made gains in reading and mathematics and were displaying superior problem solving ability (Rockefeller, 1977, pp. 81-82).

In spite of the intensive preparation for visiting artists some personnel did report conflicts. The evaluation team for the IMPACT project, however, decided that

the teachers didn't understand how an artist works, they tried to make the artist into a teacher like them--they felt he should be teaching five periods a day (Aguino, 1978, p. 21).

Although no longer federally funded, IMPACT has survived in Columbus, Ohio, and has grown from two schools to 12 schools with 24 arts resource teachers and a 1975 budget of \$300,000 (Rockefeller, 1977, p. 80).

During early stages of Artists-in-the-Schools Program, the National Endowment for the Arts sponsored numerous AID programs for various disciplines around the country. In Minneapolis and St. Paul, Minnesota schools, a strong emphasis was placed on theatre, while introducing dance was selected as an emphasis by Glendale, California schools. In Venice, California, Architecture and Environmental Planning was the AIS theme, and filmmaking was the theme in several states, including Nebraska (National Endowment for the Arts, 1973a, pp. 75-189).

One Artist-in-the-Schools Program resulted from a school levy failure. The Seward Parent-Teacher-Student Association (PTSA) in Seattle, Washington organized to fill the cultural gap brought on by restricted arts programs. Parents came to school on Fridays for one hour and offered 20 to 30 enrichment activities to the children. Further, the PTSA applied to the Washington State Arts Commission's Artists-in-the-Schools Program which contacted the National

Endowment for the Arts and subsequently received a \$400 grant to match the \$400 PTSA contribution (Byrne, Sept., 1978, p. 30).

The Washington State Artists-in-the-Schools Program has grown to become one of the most diverse in the nation. In 1970 a poet and a visual artist worked in the Tacoma and Walla Walla Schools. By 1975-76, the program had grown to 106 poets, visual artists, actors, dancers, filmmakers, and composers entering over 180 Washington school districts on a resident and visiting basis (Byrne, Sept., 1978, p. 31; Fink, May/June, 1978, pp. 60-62).

The merit of various programs is measured by their continued growth around the country along with the willingness of communities to extend financial aid.

Poetry Component

The Artists-in-the-Schools Program includes the Poetry Component which places professional poets and other writers in elementary and secondary school classrooms. The primary purpose of this component is: to heighten student interest in writing and reading; to work with classroom teachers toward finding new, creative means of teaching writing; to encourage new audiences for contemporary American literature; and to assist contemporary American poets through providing them with employment directly related to their craft. The program is funded primarily through

grants to state arts agencies (National Endowment for the Arts, 1973b, p. 26; Minnesota State Arts Board, 1977).

The program is designed around a professional poet who comes into a school, usually for a week, works intensively with students in the classrooms, and meets and interacts with the larger community in libraries or churches or at luncheon groups of senior citizens. Students write about their feelings, dreams, fears, and ideas. They read their poetry aloud and hear and comment on the writing of their classmates.

The Poetry Component has had selective success nationwide and many different approaches to teaching poetry in the schools have been developed. As a result an increased interest in researching the process of poetic composition is developing (Rockefeller, 1977, p. 78).

In Minneapolis, Stanley Kiesel used menus to stimulate creative writing such as:

The No-Sense Nonsense Cafe
 Around the Corner from Drive you Nuts Street
 Serving roast toast
 The Wolf Man's Moat
 Frankenstein brings you your dessert

Kiesel explains his method for motivating:

I'm trying to get these kids to write. We're using menus as an avenue. They need a lot of self-confidence. They're behind in their expressiveness, but they've

already done great concrete poems. (National Endowment for the Arts, 1973a, p. 70)

At the Wind River Reservation in Wyoming, Charles Levendosky wrote the word "wish" on the board and asked the children to write line wishes and they came up with:

A horse running in a mountain meadow
 A velvet vampire varnished valentine
 Pear-patches, pattered here and there (The
 National Endowment for the Arts, 1973a, p. 94)

Later Levendosky played the Peer Gynt Suite and asked for written reactions among which were:

It makes me feel the sting of the little demon
 Where the world is fresh
 Where the grass is free (National Endowment
 for the Arts, 1973a, pp. 94-96)

About the program John Perlman, another poet visiting in Wyoming, summed up his views:

If it's done well it's probably the most revolutionary program in education in the last 50 years for changing children and reaching them. For the first time the real subject of study becomes the student . . . The kids are, for the first time in school, told to love themselves and told not to be ashamed of emotions that follow. (National Endowment for the Arts, 1973a, pp. 100-101)

Mark Vinz, poet-in-residence, at Fargo, North Dakota,

Creative Arts Studio, used photographs and dreams to inspire poetry:

Wind, you can't see me but your mind can.

As it hits the tree you hear crackling sounds.

You can't taste the wind as it goes through your mouth

But if you smell carefully

You will smell the wind that goes through your mind.

(Vinz, 1979, p. 8)

The merit of the Poetry Component is measured by the tendency of state and local agencies to continue support as well as by the extensive new contributions made to American literature.

Related Programs

Other programs have been developed that are related to or similar to the Artists-in-the-Schools Program. The Teachers and Writers Collaborative (TWC) was designed to send writers into New York elementary schools. Treasure Hunts Associates in Wiscasset, Maine originally funded by Title III ESEA grant, and now funded directly from school budgets, sends 11 artists to schools. The Artist-in-Residence Program in Philadelphia provides studio space in a public school for a local artist to work and meet students (Aguino, 1978, p. 10).

The Composers in Public Schools Program was funded by a grant from the Ford Foundation (1959-68) and administered by the National Music Council. Its three-fold goals were:

to have composers write for specific performing groups; to have students share in the creation of new compositions; and to expand secondary music program repertoire. An extension of the grant from the Ford Foundation (1963-73) was called Contemporary Music Project for Creativity in Music Education (Aguino, 1978, pp. 10-11).

In most schools the artists work within the traditional curriculum. There are schools, however, where the faculty are professional artists. Such schools as the New Orleans Center for the Creative Arts and the North Carolina School of the Arts (Winston-Salem) are for the gifted and talented and have select enrollment policies (Aguino, 1978, p. 11).

Following the example of the National Endowment for the Arts in placing artists in the classroom, the U.S. Department of Education has established Special Arts Projects such as the Total Arts Program (TAP) and Arts in Motion (AIM). The two programs are comprehensive projects, designed to integrate professional resident and visiting artists into community and educational fields (McClanahan, May/June, 1978, p. 45).

Evaluation. An attempt to measure the success of the Artists-in-the-Schools Program has been essentially subjective. The National Endowment for the Arts reported:

Regardless of location or the art discipline involved, however, there were a number of fundamental reactions

remarkable for their constancy: the artists--as unlike in temperament, background, and interests as artists can be--were virtually identical in their enthusiasm for the program and in the generosity of spirit and affection which they gave to it; the children, black, white, and brown, from poor, comfortable, and affluent homes, quite simply loved it; teachers and administrators varied more in their reactions, which ranged from intense approval to cool acceptance, but none were indifferent.

In fact, the chief reaction of those teachers who held negative opinions could be interpreted in an obverse way to be one of the most complimentary things said about the program: that it was not inclusive of all the children in the school; that many children were left out while others participated; in short, that what was wrong with it was--there was not enough of it. (National Endowment for the Arts, 1973a, p. 10)

Thomas P. Bergin noted that today's young people are more aware of the arts and the role the arts should play in their daily lives. Through the Artists-in-the-Schools Program many children have become more fluent in creative writing skills. Most importantly, however, the learning surrounding the development of the creative writing skills has been fun (Bergin and Martin, Jan., 1979, pp. 53-54).

The artists' evaluations have also been positive. At

the Artists-in-the-School National Conference in 1974:

The experience of working in schools was explored with delight by the participants, particularly the artists. "We feel that we belong there, and we are nourished by the experience," one dancer said. A sculptor told how his "non-academic" students, whom the school had considered resistant to anything "cultural," worked ten hours a day with him. There were poignant stories of disaffected students who were turned on, oppressed youngsters who found expression for their justifiable rage. "I always slept in a dirty bed," was the only poem written by one boy in South Dakota. And a boy in Wyoming told a visiting writer: "I like to write poetry with you because you let me use my wrong hand." (Gross, 1976, p. 14)

Aguino has also considered the worth of the Artists-in-the-Schools Program. He observed that the artist can make real what might previously have been an abstract notion about the processes of art. Aguino also noted that because the visiting artists are free of a planned curriculum and function outside the educational bureaucracy, they are often looked upon as friend by the students. The amiable relationship resulting between students and artists can be turned to a positive asset through unofficial career counseling. Most importantly, however, Aguino noted the ability of artists to change behavior such as the time a girl began

to sing along with a folk singer when she had never sung in school before (Aguino, 1978, p. 25). Indian children, normally very reticent in the regular classroom, also have been observed to respond freely to the visiting artist (National Endowment for the Arts, 1973a, pp. 89-90).

The U.S. Office of Education, although no longer an equal partner in the AIS Program, has emphasized the relevance of the program to its own educational objectives: Giving children in low-income areas a greater sense of personal worth; helping the handicapped; creating jobs for professional artists; developing student interest in arts-oriented careers; improving curriculum design; building better understanding among minority and racial groups; and increasing language skills (Rockefeller, 1977, p. 156).

The extensive success story of the Artists-in-the-Schools Program has not been considered a sufficient measure of the worth of a program heavily funded by federal, state, and local agencies since 1969. Critic Elliott Eisner has asked the following questions concerning the program: Is this a fad or a significant educational breakthrough? Is this an effective use of public monies? Are the failures as well as successes carefully analyzed? Is elitism an inevitable corollary for a program that reaches such a small percentage of schools? If not, on what basis can the public assess the success of programs so narrow in terms of audience? Are the producers of art the best teachers of art?

Eisner asks for more extensive evaluation of the program with the following major concerns considered: numbers of students involved, goals, assessment of the program's effectiveness, evaluation of the participant's experience, flexibility of study conditions, and the artist's personality and skill as they affect his classroom communication (Western States Arts Foundation, Sept. 30, 1976, p. 14).

Eisner's criticisms served to alienate AIS personnel as their 1975 report indicates (Madeja, 1977, p. 77; Gross, 1976, pp. 30-33). However, as a result of Eisner's criticisms, a recent evaluation of the Artists-in-the-Schools Program was carried out by the Western States Arts Foundation. Directed by Joseph Wheeler, the study was designed to describe the AIS Program more precisely, vividly and usefully. The study encompasses a cross section of AIS projects, selected for characteristics such as size, length of residency, and previous experience with AIS projects. The study gathered reactions and observations from students, poets, artists, teachers, administrators, and to the extent possible, the community at large. Morgan Johnson, study coordinator, admitted to the subjectivity of the design. However, he felt that the size of the sample and the diversity of the methodology would enable the foundation to compile a massive list of coincidences that should suggest possible causal relationships--even though the foundation could not prove them statistically (Gross, 1976, p. 32).

The evaluation found that, despite some procedural problems, 96 percent of the visual artists, 98 percent of the poets, 81 percent of the teachers, and 90 percent of the administrators responding said that they would like to participate again in the program (Rockefeller, 1977, p. 216).

Critics still argue that the program has not been evaluated sufficiently. Aguino notes that the study conducted by the Western States Arts Foundation did not show whether it had achieved its educational objectives, whether student behavior was changed, or, if so, how and for how long (Aguino, 1978, p. 26). Ralph Smith observed that the literature about the program is often contradictory concerning whether the program is education, or artist--oriented (Smith, Sept., 1977, pp. 12-19).

Hoffa insists that there are other issues surrounding the AIS Program that are much more basic than the criticisms of Eisner, Smith, or Aguino. Hoffa insists that there has been a very real fear among some arts educators that the AIS Program might jeopardize the jobs of regular arts teachers. Secondly, there is a jealousy among arts educators about the freer and more esteemed role that artists-in-residence are allowed to play in schools. Thirdly, Hoffa insists, there has been an undeniable arrogance on the part of some AIS personnel about art education. One of the tacit assumptions underlying the AIS Program is that art teachers are not teaching children adequately and that professional

artists are able to do a better job (Madeja, 1977, pp. 77-78).

In addition to the attitudinal problems, Hoffa points to the relationship between the National Endowment for the Arts and the U.S. Office of Education. Although the AIS Program has been supported, in part, by funds transferred from the Office of Education to the Endowment, the control of the program appears to be entirely in the hands of the Arts Endowment. Hoffa suggests, obliquely, that the course of the program might have moved in a more research-oriented direction had the Office of Education maintained some control over program's management (Madeja, 1977, p. 78).

Recommendations. Specific recommendations have been made to remedy concerns about the Artists-in-the-Schools Program. John Biguenet, who served 4 years in Arkansas as an artist-in-the-schools, made the following suggestions regarding the administration of Artists-in-the-Schools:

1. The artist needs a stamp of approval from a board made up of teachers, administrators and professional artists using precise and consistent selection procedures.
2. Orientation programs including demonstrations and consultations are necessary for both artists and for school personnel (teachers and administrators).
3. The artist should remain in the school long enough to become a sustaining and fundamental influence.

(Rockefeller, 1977, pp. 158-159)

Artists who attended the 1975 Artists-in-the-Schools National Conference expressed concerns about envy and competition from professional arts organizations, state departments of education, and other groups anxious to take over control of funds, but the recurring theme was the need to clarify goals. Participants expressed uncertainty about the Endowment's goal for the entire program as well as for the different components. Furthermore, it was argued, many state arts agencies have no clear sense of direction. Some states regard Artists-in-the-Schools as essentially a program for the schools and others regard it as a virtual artists' employment service. Even in schools teachers and artists often have different conceptions of how they should work together. Defining goals clearly appeared to be a definite responsibility of the AIS personnel (Gross, 1976, pp. 20-22).

Aguino has recognized the disharmony within the program; however, he suggests that the benefits to be gained from the program outweigh the disadvantages. More careful administration on the local level could facilitate better relations between artists and art educators. Aguino has developed guidelines for administrators which direct them in maintaining a smoothly working program. Administrators should communicate closely with state arts agencies so that they may relate state policies to both artists and teachers.

Regular evaluation sessions with both teachers and artists are also seen by Aguino as essential to a successful AIS Program (Aguino, 1977, p. 31).

Alliance for Arts Education

The Alliance for Arts Education (AAE) was organized in 1973 in order to fulfill the mandate of the John F. Kennedy Center for the Performing Arts that it concern itself with arts education on a national basis. Since 1973, the AAE, sponsored jointly by the U.S. Office of Education and the Center, has assisted organizations at the national, state, and local levels with a mutual commitment to the arts as an integral part of the educational process. The AAE is unique in that it is the first congressionally mandated program of support for arts in education (Rogers, Jan., 1978, p. 40; Rockefeller, 1977, pp. 223-224).

The goals of the Alliance can be stated as follows:

(1) to facilitate a network for communication and cooperation among arts and education groups and agencies; (2) to provide at the Kennedy Center and elsewhere arts education programs that can be showcased and transported as models for both the arts and education communities; and (3) to provide technical assistance (Rogers, Jan., 1978, p. 40).

Organizationally, AAE's programs fall into two major categories--state and local, and the Kennedy Center itself. State AAE organizations respond to directions from the Alliance office (located in the Kennedy Center in Washington,

D.C.), which attempts to establish integrated arts education programs in grades K-12 throughout the nation.

Kathryn Bloom pointed out to the Arts Education and American Panel, 1975, that the AAE funding is of major significance because it now provides guidelines enabling local school districts and state education departments to propose plans for comprehensive arts in education programs.

The amount of money is not large, but the fact that there are funds to initiate plans has had an electrifying effect on the school systems and state departments nationally. In fact, I think that the combination of a model or a demonstration that works, along with money to make some grants, has created much more quickly than any of us would expect something which really is a national movement for the arts in education in the schools. (Rockefeller, 1977, p. 224)

The Kennedy Center programs include such activities as the American College Theatre Festival, Children's Art Series and Festival, and ongoing workshops and symposiums related to arts education which, with the exception of the American College Theatre Festival, have been focused at the Kennedy Center. Now, however, programs are being developed that will provide other parts of the nation with touring companies and educational materials developed at the Kennedy Center and other selected sites (Rogers, Jan., 1978, p. 41).

In spite of general support for the Alliance for Arts Education, Martin Engel has been critical. He notes that although the purpose of the AAE is to bring educators together in some kind of working relationship, that purpose is not being fulfilled. The AAE stresses performing arts groups rather than an educational design that has a life expectancy longer than the particular funded program. Engel stresses:

Merely bringing artists and children together in a school setting (or out of school for that matter) is not education in the arts and humanities. (Madeja, 1977, p. 204)

JDR 3rd Fund

CEMREL's Aesthetic Education Program; the Lincoln Institute; the Artists-in-the-Schools Program of the National Endowment for the Arts (AIS); and the Alliance for Arts Education (AAE), all supported jointly by the U.S. Office of Education and the John F. Kennedy Center for the Performing Arts, have goals and objectives similar or complementary to those held by the JDR 3rd Fund.

The history of the Fund goes back to the early days of the John F. Kennedy administration. When President Kennedy dedicated a new library at Amherst College in 1963, he summarized a developing consensus:

I see little of more importance to the future of our country and our civilization than full recognition of

the place of the artist. If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him . . . art is not a form of propaganda, it is a form of truth . . . art establishes the basic human truths which must serve as the touchstones of our judgment. (Rockefeller Brothers Fund, Inc., 1965, p. 4)

During the same year the Rockefeller Foundation began working to expand one of its seven major projects, the Performing Arts. In the fall of 1963, the Rockefeller Brothers Fund asked a group of citizens including Nancy Hanks and August Heckscher (Special Consultant on the Arts to the President) to join in a study of the future development and support of the performing arts in the United States (Rockefeller Brothers Fund, Inc., 1965, p. vi).

The panel spent two years seeking answers to questions such as these: If the arts are vital to a mature civilization, how do they best flourish? What organizations best flourish them? And how are they to be supported and maintained? (Rockefeller Brothers Fund, 1965, pp. v-vi).

Some of the findings by the panel related to the ensuing establishment of the JDR 3rd Fund. In order to create a favorable growth environment for the performing arts in America, the JDR 3rd Fund felt that it is not enough to have artists of high quality. In addition there must be a sizeable public prepared through education to

receive aesthetic pleasure from their efforts and eager to join in the attempt to enhance the nation's cultural life. Although the panel could not prove statistically that there was or was not such an audience, they determined that as a nation we have traditionally possessed no great thirst for the performing arts but rather have inherited a suspicion that the practice of the arts is unmanly and superfluous and that support of them is of no vital importance to our national well-being. If, as the panel deduced, we are in a transitional stage in which such attitudes are changing, then a further change in the climate will depend on attitudes of community leaders in all walks of life, particularly those of educators (Rockefeller Brothers Fund, Inc., 1965, p. 185).

The creation of a propitious environment for the arts was viewed as demanding primarily a citizenry educated to love and depend on high quality performances of the arts. Such an education must be accomplished gradually with habits of steady attendance at performances being instilled in children of about six years. Since music, dancing, and play-acting come naturally at that age, such an inclination can easily be translated into the pleasures of seeing and hearing others perform (Rockefeller Brothers Fund, Inc., 1965, pp. 185-186).

Schools can further develop an appropriate environment for the arts by educating the masses rather than

select performing groups, by devoting more time to important music and drama rather than that which is trivial and inconsequential.

Also, the self-contained classroom needs more and better trained teachers in the arts, particularly at the elementary school level. School administrators need to be made more aware of the place of the arts in a balanced curriculum and the necessity for providing adequate time and materials for the arts programs. Greater experimentation with newly developed teaching arts and materials should be sought. Officials should be encouraged to make full use of professional and amateur artistic resources in the community (Rockefeller Brothers Fund, Inc., 1965, pp. 186-187).

This study led to the establishment of the JDR 3rd Fund in 1967 which has worked cooperatively with carefully selected projects in school districts and state education departments to determine how the arts can be infused most effectively into total educational programs at the local and state levels. This has involved testing and refining its primary goal, the concept that the arts can and should be integral to every child's education; developing an acceptable rationale; identifying characteristics of successful arts in education programs; evolving processes of change that enable school systems and state education departments to establish and maintain such programs; and

attempting to determine the most effective means for evaluating the outcomes (Madeja, 1977, pp. 318-319; Bloom and Remer, Jan.-Feb., 1976; Fowler, Jan., 1978, pp. 30-31).

Kathryn Bloom, director of the Arts in Education Program, defines the second major goal of the JDR 3rd Fund as the providing of consultant and technical services, the assisting of school districts and state departments to gain from previous and current experience, and the providing of mutual assistance and support to one another in developing their own programs (Bloom, Jan., 1978, p. 41).

Thirdly, Bloom notes, Arts in General Education Programs (AGE), sponsored by the JDR 3rd Fund, do not redefine what is meant by the arts. Rather, the programs rely upon current practices of relating teaching and learning in the arts to other subjects of study; emphasizing the importance of the arts for their own merits; developing better use of human resources; and implementing special projects for exceptional students (Bloom, Jan., 1978, p. 41).

Fourthly, the JDR 3rd Fund sponsors a new thrust that is being developed in some AGE programs, growing out of a recognition that the arts can function as vehicles for reducing racial and personal isolation and are positive forces in supporting desegregation and integration efforts (Bloom, Jan., 1978, p. 41).

Finally, selected Fund programs share in contributing to the quality of education and therefore share in

allocations from school budgets for Arts in General Education as do other subjects of study. An example of such a selected program is the Mineola (New York) arts project begun in 1969. The three-year pilot phase was one of the first to incorporate into the curriculum a substantial number of visits to museums, concerts, and other cultural activities and institutions. Resident artists were placed in some schools, and programs were established which ensured that children would have some contact with works of art (Bloom, Jan., 1978, p. 41; Rockefeller, 1977, p. 64). The project also included two types of teacher education: training in curriculum development and workshops and conferences for building interest and participation in the arts among all the district's teachers (Rockefeller, 1977, p. 64).

The JDR 3rd Fund discontinued funding the Mineola Project after the three-year pilot phase; however, the Mineola district is still implementing portions of the Arts Events Program and teachers continue to develop curriculum materials. In addition, nearby districts are showing interest in reproducing the Mineola model (Rockefeller, 1977, p. 64).

At present, a major contribution of the JDR 3rd Fund is its funding of the Ad Hoc Coalition of States made up of Arizona, California, Indiana, Massachusetts, Michigan, New York, Oklahoma, Pennsylvania, and Washington. The Fund

maintains relationships with the nine state education departments and assists in coordinating each state's network of arts services (Bloom, Jan., 1978, p. 41).

A similar arrangement is maintained in the League of Cities for the Arts in Education where the Fund works directly in coordinating the network with six school districts--Hartford, Connecticut; Little Rock, Arkansas; Minneapolis; New York City; Seattle; and Winston-Salem, North Carolina.

League of Cities for
the Arts in Education

Formed in April 1976, the League of Cities bases its school arts programs on the goal of "All the Arts for All the Children" (Kennedy, Jan., 1978, p. 46; The JDR 3rd Fund Report, 1977, pp. 31-46; Yankelovich, Inc., 1971).

The principles of the League of Cities Program follow:

The arts are related to each other and to other disciplines. Quality programs in all the arts should be available to all children.

Community artists, arts, and cultural resources should be used regularly in and out of the school building.

Special needs of special children (the gifted, talented, handicapped, bilingual) may be met by the arts and through participation in creative activities.

The arts may be used to create learning situations to help reduce personal and racial isolation and increase self-esteem. (Abrams, May/June, 1979, p. 17)

The following qualities are characteristic of the schools participating successfully in the League of Cities Arts in Education Program: (1) The content and structure of the program grow from a cooperative effort of school personnel, artists, and arts administrators; (2) The program is related to and supportive of the rest of the school learning program; (3) Programs are planned as an ongoing series of related events, not as isolated incidents; (4) The program includes the participation of arts professionals who serve as resources to teachers and students; (5) Preparatory and follow-up materials are planned by school people, artists, and arts organization staffs and are made available to participating teachers; (6) The materials include slides, films, recordings, and teachers' guides; (7) Teachers are trained in ways of using the arts with other subject matter; (8) Arts professionals are oriented in advance to the nature of schools and their curricula; and (9) The arts become part of the process of teaching and learning on an everyday basis (Abrams, p. 18; The JDR 3rd Fund Report, 1977).

An important feature of the League of Cities Program is the JDR 3rd Fellow, appointed by the Fund, who

coordinates activities, seeks out and provides schools with needed people and other resources, and furnishes technical and other consulting assistance. The Fund also provides yearly seed money for each school chosen for a pilot program.

The communication network set up by the Fellow to administrators--to arts professionals--to classroom teachers creates an atmosphere that improves the quality of arts and of general education in the schools (Abrams, p. 17).

One example of a nearby AGE program is found in Minneapolis. The Minneapolis program is strongly oriented to individual schools characterized by alternative learning styles and various grade groupings. In addition, each of the Minneapolis schools has its own timetable for development and has access to the regular school budget as the main support for its AGE program. The Minneapolis program stresses the individuality of each participating school, believing that no central office or central strategies should supplant the autonomy of the individual school (Kennedy, Jan., 1978, p. 46).

It is also believed that there should be a network serving the program with communication, mutual support, and assistance. In the Minneapolis program the network is a management group of three area curriculum generalists who report to the three area superintendents, and an AGE coordinator, who reports to the director of curriculum. Districtwide subject consultants make up an advisory committee

for the Minneapolis AGE program (Kennedy, p. 47).

Besides coordinating network meetings and activities, the network hub supplies coordination and financial support for inter-school partnerships. Schools and individual teachers also emphasize communication. AGE Issues, a pilot school newsletter, circulates ideas and experiences of teachers and artists through the system. A Need-O-Gram, another form of communication, circulates through schools and to arts people, volunteers, and administrators outside the schools, and brings talents and materials together with the teacher who needs them for an upcoming project (Kennedy, p. 47; Abrams, p. 21).

The professional artists employed as consultants design program workshops and are supplemented by community resources such as museums, concert halls, theatres, and performing companies. The support for using these resources has come from the National Endowment for the Arts through the Minnesota State Arts Board, from the Emergency School Aid Act Special Arts Project, and from the Minneapolis schools Urban Arts Program, which since 1970 has functioned as a partnership between the school district and the arts community (Kennedy, p. 47; Abrams, p. 21).

Because there are so many unique styles in Minneapolis AGE Program, it is not surprising to witness numerous approaches to using the AGE concept. For instance, a math-art workshop taught by a computer resource person is

flexible enough to permit accent on either math or art. A fifth grade teacher and a music specialist capitalized on their students' "Star Wars" fever and incorporated the theme to include a planetarium field trip, creative music and dance, and life-size robot and a rocket ship. A seven-year-old girl followed up a dance and poetry unit with her original poem dedicated to the children in World War II concentration camps and then interpreted her feelings with color and dance (Abrams, p. 22).

Other programs (New York City, Seattle, and the Winston-Salem-Forsyth County program) illustrate local responses from local resources to specific needs.

Since the League of Cities has existed for only three academic years, and it is too early to make broad evaluations of programs, some observations can be made regarding the entire effort. While only a few schools in each city entered the pilot program the first year, the number of participating schools increased substantially in the following years. Numerous and various approaches have been devised to integrate the arts based on the imagination of interested teachers. Those examples cited were generally inexpensive and made extensive use of free community resources. General school funds have been earmarked for continuing support of the programs, thus indicating a high acceptance in the communities for arts in general education as those key cities have exercised it.

The work done by the JDR 3rd Fund during a ten-year period, including that done with the League of Cities, may be viewed as a major research, development, and dissemination effort. The role of the Fund, however, has begun to change in recent years. Even though the development of comprehensive arts in general education programs appears to be assuming the dimensions of a trend, if not a national movement, attempting to work directly with larger numbers of school districts and state departments would not be appropriate for a foundation, even if funds and staff time permitted such an expansion of activities.

Kathryn Bloom, director of the arts in education program for the JDR 3rd Fund, feels the Fund should refrain from sponsoring new programs and, instead, remain concerned with underwriting the costs of coordinating the Ad Hoc Coalition, as well as making consulting and technical assistance available (Bloom, Jan., 1978, p. 42).

The National Committee,
Arts for the Handicapped

In June 1974, the Joseph P. Kennedy, Jr. Foundation provided the funding for a National Conference on Arts for the Mentally Retarded, which created a tremendous national interest in the concept of integrating the arts into the education of the mentally retarded child. As a result of several conferences and funding by the Kennedy Foundation, the Alliance for Arts Education,

the U.S. Office of Education, Division of Arts and Humanities, and the Bureau of Education for the Handicapped, a National Committee was organized to coordinate the development of a nationwide program of all the arts for all handicapped children and youth. The National Committee on Arts for the Handicapped (NCAH) is composed of leaders from major national arts organizations, organizations representing handicapped citizens, general education organizations and private foundations. (The National Committee, Arts for the Handicapped, 1979a)

The philosophy of the NCAH states that the arts are man's natural and essential means for self-expression. They assist in leading man to an understanding of his/her world. They are integral to man and therefore must be central in the educational experiences of all children.

The NCAH further states that a child learns about life most effectively and naturally through play, wherein a child involves his whole self, emotionally, physically, intellectually, and socially in a spontaneous exploration of his/her world. It is the arts disciplines which recognize that play is central to a child's development. Unfortunately only 12 percent of the estimated eight million handicapped children in this nation are exposed to those disciplines (The National Committee, Arts for the Handicapped, 1979a).

Specific rationales have been formulated for the

specific arts in relation to the handicapped student. The most immediate benefit of the visual arts for the handicapped may be earning a living, or learning to follow directions, but, more importantly, the visual arts can give the handicapped child an opportunity to function as independently as possible; thus permitting him to control or map out a confusing sense of his/her body or his/her environment (Rubin, The National Committee, Arts for the Handicapped, 1979).

Music, as non-verbal communication, provides an alternative medium through which children lacking language development can express their feelings and ideas. Most importantly, however, music education can also provide the social interaction with peers that is essential in the development of every child (Nocera, The National Committee, Arts for the Handicapped, 1979; Goodenough, 1970, p. 1).

As another non-verbal communication, dance provides an alternative medium through which the handicapped child may express his/her feelings and ideas. Dance, a form of kinesthetic learning, can serve as a bridge to cerebral learning if the teacher is qualified in both kinesthetic and cerebral learning (Riordan, The National Committee, Arts for the Handicapped, 1979).

Further support of dance for the handicapped is offered by the National Square Dance Movement. Square dancers around the country support numerous wheel chair square

dance clubs (American Square Dance). Warren Berquam, Maple Plains, Minnesota, for example, does exemplary work with wheel chair square dancers as well as with blind square dancers; and Howard Clemens, Fargo, North Dakota, has organized wheel chair square dancers at the Crippled Children's Home, Jamestown, North Dakota. Don Littlefield, Moorhead, Minnesota, has worked unstintingly for many years teaching square dance in retirement homes, homes for the handicapped, and particularly to the mentally retarded of Clay County, Minnesota. All three callers have demonstrated the success of their programs at international and state square dance conventions.

Drama and theatre also provide special benefits for the handicapped. The simple drama of a child at play previews more sophisticated tasks of learning and is, thus, central to the lives of all human beings. It is imperative that alternative channels for internalizing the world be made available to the child who lacks one or two senses. Special encouragement for acting out through overt actions must be offered in order that the handicapped child may develop a more flexible body and a more accurate understanding of who he is and what he can do in the world (Landy, The National Committee, Arts for the Handicapped, 1979).

Finally, a recent mandate by the Congress of the United States has lent unquestionable support to NCAH's philosophy and goals. P.L. 94-142 states that handicapped

people have full access to all the richness of American life through the removal of program barriers as well as physical barriers. In this climate of change and challenge, the role of the arts as a potential for enhancing learning and enriching lives is being recognized (The National Committee, Arts for the Handicapped, 1979a).

The NCAH has committed itself to research and disseminate information about curriculum and instruction in the arts for handicapped children, to exemplify model arts programs, and to increase the number of handicapped students served by arts programs by 200,000 per year for five years (The National Committee, Arts for the Handicapped, 1979a).

In order to reach these goals the NCAH has devised implementation strategies. First of all, it has identified and supports fifteen arts programs (such as Alan Short Center, Stockton, CA and Spindleworks, Brunswick, ME) as Model Sites, national resources for the development of unique and innovative curriculum materials, research projects, in-service and pre-service teacher training programs, and significant arts related projects. Each Site is a national demonstration center, providing technical assistance to other arts educators, special education instructors, administrators, parents, cultural leaders, and program directors. The primary aim of the Model Site Program is to make all the arts an integral part of the general education

of every handicapped child (The National Committee, Arts for the Handicapped, 1979a).

The NCAH has also organized the Special Projects Programs, such as those at Jefferson County Schools, Lakewood, Colorado or Seattle Public Schools, to provide recognition, visibility, and support for high quality arts programs for handicapped children and youth. Each project focuses on a very specific and unique aspect of arts programming (The National Committee, Arts for the Handicapped, 1979a; Appell, Winter, 1979, p. 74).

The NCAH fosters the growth of programs for handicapped children and youth in other areas. It serves as a clearinghouse for dissemination of information regarding arts programs for the handicapped. Through funding from the Bureau of Education for the Handicapped, NCAH has initiated a research project designed to publish an integrated arts curriculum guide for the handicapped. The Bureau of Education for the Handicapped has provided support for NCAH development of a national training model to provide regular technical assistance to arts and education organizations and agencies. Through a special grant from the Joseph P. Kennedy, Jr. Foundation, ten Very Special Arts Festival Sites will develop Arts Training Programs for the parents of disabled children (The National Committee, Arts for the Handicapped, 1979a).

Finally, the Very Special Arts Festivals Program

(VSAF), a major program of the NCAH, intends to supplement, stimulate, and reinforce the inclusion of the visual and performing arts with the education of the handicapped. The major purpose of the VSAF program is to demonstrate the impact of the arts in developing artistic responsiveness and increasing general learning achievement among handicapped children and adults. The Festivals are located at key pilot sites throughout the nation. Their sponsors agree to share, through strong public relations, their program plans and activities with a minimum of four surrounding states and regions. Each site implements evaluation strategies to monitor the progress of program efforts and must ensure that the program reflects the philosophy of the NCAH (Wanek, publication in progress, 1979). The Festivals offer a noncompetitive opportunity for handicapped children to share their works and accomplishments with an interested handicapped or non-handicapped audience.

I had an opportunity to attend the VSAF sponsored by Fargo and Moorhead schools, the Minnesota and North Dakota Very Special Arts Festival groups, Moorhead State University (MSU), and local and regional artists. The Festival, a part of local Handicapped Awareness Week festivities, was located at MSU.

The Festival began when members of Creative Learning Ideas for Mind and Body (CLIMB, Inc.), a nonprofit, Minneapolis-based corporation, gave a workshop at Moorhead

State University for artists, teachers and therapists (Paine, The Forum, May 6, 1979).

In pre-festival activities, following the workshop, an occupational therapist worked on creative dramatics with special education children in the Fargo Public Schools. A juggler taught juggling to students in Fargo. A resident artist of the Creative Art Studio in Fargo taught students pottery. In all cases, the artists taught the process, not the product. The goal was not to expect the handicapped to become accomplished artists, but simply to give them a chance to express and discover themselves (Paine, The Forum, May 6, 1979).

I arranged with Dr. Norm Buktenica, coordinator, for 90 fourth grade students to visit the festival. At the festival the students had numerous opportunities to mingle with the handicapped and participate in "hands-on" activities. Joyous experiences in face painting, dressing up in costume, juggling, parading with musicians were favorite topics at our school following the Festival. Two other classroom teachers expressed their appreciation for my arranging what to them was an enlightening experience in "mainstreaming." The only negative comments I heard about our part in the Festival related to the short stay. Many children wished they could have spent the entire day at the Festival.

The National Very Special Arts Festival (NVSAF),

co-chaired by Betty Ford and Rose Kennedy, coincides with VSAF programs. It is a gala celebration of the arts by more than 750 handicapped youngsters from across the country, held in Washington, D.C. and sponsored by NCAH. The 750 special guests represent more than 1.5 million handicapped children and youth who participate in VSAF programs in 45 states (The National Committee, Arts for the Handicapped, 1979b).

State Support for
Arts in Education

The support and involvement of a state department of education is essential in the maintenance of an arts in education program. Through state department funding, manpower, and information the long-range success of a program is more secure. An education department, for example, receives and administers most federal education grant monies, which are allocated to local education agencies in accordance with department guidelines. The state department of education also establishes goals that serve as the basis for generating and supporting curriculum development, teacher and administrator development, community resource usage, statewide evaluation of student achievement, and long-range education planning (Revicki, Jan., 1978, pp. 42-43).

In addition to the state departments of education, state arts agencies also support arts in education programs.

State arts agencies have existed in all fifty states and the five jurisdictions since the creation of the National Endowment for the Arts in 1965. All receive funding from state legislatures and the Endowment, and are charged with promoting and supporting the arts in their state. Although priorities for public school programs vary among the states, minimally, every state arts agency coordinates an Artists-in-the-Schools Program (funded partially by the Endowment) (Jamison, Jan., 1978, p. 45).

Most of the state arts agencies can help schools with arts resources in other ways, too. The Oklahoma Plan for the Arts in Education, for example, cites three services that are joint efforts of the Art and Humanities Council and the State Department of Education: (1) Conducting a statewide survey to identify available arts resources and publishing an arts resource guide; (2) Developing strategies for effective use of community arts resources; and (3) Designing inservice workshops to train community arts leaders and school personnel in cooperative planning (Jamison, Jan., 1978, p. 45).

Local Support for Arts in Education

The support and involvement of a local office of education is essential in the maintenance of an arts in education program. Local administrators, for example, receive and administer local budgets and the local office of

education establishes goals that serve as the basis for generating and supporting curriculum development, teacher and administrator development, external resource usage, district-wide evaluation of student achievement, and long-range education planning.

In addition to the local offices of education, local arts agencies also support arts in education programs. They generally receive funding from local charity drives and support community programs which in turn offer special services to the schools. For example, the Fargo Creative Arts Program works closely with the Lake Agassiz Arts Council (LAAC) in arranging special services to the schools through the Fargo-Moorhead Community Theater and the Fargo-Moorhead Civic Opera. In addition, the LAAC sponsors school related summer activities at Fargo's Trollwood Arts Park. A more detailed treatment of the Fargo situation follows.

Fargo Public Schools:
An Example of Community-
School Cooperation

One midwestern community, Fargo, North Dakota, has earned recognition as an innovator in relation to arts in general education. The story is evidence of how community effort can support a creative arts program in the schools.

From 1955 until 1973, the Fargo Public Schools supported an art consultant who along with supportive staff earned for that district the Ford Times gift of 25 original

water colors from Ford Corporation in 1968 in recognition of the district's outstanding art program. In 1972 administrators of the financially depressed school district drastically cut the art program and the consultant resigned after being retained as a craft teacher for a year.

When the community finally realized their school system would be handicapped in the arts, foment began. A local fine arts columnist commented:

The reason the United States Government does not support the arts is because we do not demand it. Education in all of the arts is the answer and it needs to be provided at the grade school level. . . . To say that all grade school teachers can teach art is as ridiculous as saying they can teach chorus, or hockey, or ballet. To teach art one has to know it and love it. Most teachers are as culturally deprived as their students because of the quality of their own educations. Every child needs a chance to find his area of creativity and to explore the fields of art as well as athletics to find out who he is and what he can do. We live in a world full of kids on drugs and their parents on tranquilizers because they are unfulfilled and frustrated. Is that what we really want for future generations of children? (Cann, The Midweek, Sept. 5, 1973)

Within three months Citizens for Education in the Arts

(CEA) had been formed to express the need for an expanded arts curriculum in the Fargo School System. Three women directors campaigned for nearly a year through community education public meetings, and contacts with school board and central administration. The CEA wanted

. . . curriculum in which art is viewed in its broadest sense, as a stimulant to a child's visual perception . . . how he sees things. Children should be exposed to many media as well as art history, architecture, man-made environments, calligraphy, advertising film, and many other experiences in the visual and performing arts (Citizens Group Forms to Push Art Education, Dec. 6, 1973).

The CEA was not criticizing the efforts of classroom teachers but stated,

. . . teachers have a tremendously difficult job fitting the many pieces of a crowded curriculum into a day. Innovative programs require a great deal of time, resources, and administrative assistance. (Citizens Group Forms to Push Art Education, Dec. 6, 1973)

Pressure from the CEA encouraged the Fargo School District to seek federal funding for a new art program. They requested \$111,000 to obtain: a variety of resource materials for classroom teachers who would continue to be in charge; human resources who would come into the schools to enrich student excursions; and inservice activities

coordinated by a project director. In addition, they hoped the program would serve as a model for other schools in the state and that it would develop aesthetically perceptive and responsive individuals.

The proposal for \$30,000 in Title IV federal funds defined the purpose of arts in education as directed more towards the humanistic approach--child centered--rather than as directed towards the traditional approach of the past. Such a new direction would require that classroom teachers have access to extensive resources in visual imagery and that they develop thoughtful strategies for organizing their teaching practice and involving pupils in the business of studying the world through art (Federal Funding to be Sought for New Art Program, Jan. 7, 1974).

Word came shortly that the proposal had been turned down by the State Department of Education. However, continued pressure from the CEA and the Lake Agassiz Arts Council (LAAC) resulted in an announcement from a divided board that they would begin seeking an arts coordinator.

The CEA and LAAC continued its insistence on an arts in education program. Sheree Herbst (CEA) invited Superintendent Bennet to the 1974 National Arts Convention in New Orleans where they met Vincent Lindstrom. They were convinced of his merit and invited him to visit Fargo (Dvorak, The Forum, May 18, 1974).

Lindstrom was positive about the prospects in Fargo and the administration liked Lindstrom. Finally, in 1974,

after more than a year of talking about ways of improving arts education, the Fargo School Board, using local funds, hired Vincent Lindstrom, a cultural coordinator and Massachusetts School administrator (School Board Hires Cultural Coordinator, July 9, 1974).

Lindstrom's first step in his new position was to establish rapport with the news media. He stated definitely that the arts shouldn't be taught only during special periods of time, or on certain days, nor should the arts necessarily be handled just by a specially trained instructor. Lindstrom said the arts should be spread liberally throughout student classwork so they would not only provide valuable experiences in themselves but also promote learning in other subjects.

In Lindstrom's first press release he said that kids learn when they have a chance to express themselves artistically but if all they're taught is how to do crafts they will not learn as much. Rather than concentrating on traditional arts programs, he anticipated drawing on the wealth of expertise in the community, such as galleries, resident artists, local theatrical and musical talent, and college professors and students (School Board Hires Cultural Coordinator, July 9, 1974).

A year after Lindstrom's first statement, the Cultural Arts Program was newsworthy. He had indeed solicited donated services from community artists, and the schools

had received the artists so warmly that the supply could not keep up with the demand in 1975. The school board recognized the success of the program and was willing to spend funds for additional programs (Knapp and Jelleberg, The Forum, Nov. 23, 1975).

Four resident artists were funded in various ways. Lise Greer had donated time for several activities and according to Lindstrom's philosophy was qualified to receive funds through the school system. She was hired to teach modern dance at two Fargo schools.

Lindstrom had secured a federal grant matched by school funds for artist James verDoorn to work at the Creative Arts Center; and Nina Volk, cellist, and Bob Kurkowski, potter, worked as "artists in residence," funded through federal Comprehensive Employment and Training Act (CETA).

In addition, the program worked with the North Dakota Council on the Arts which supplied short term residencies in poetry and photography, and was also able to arrange for Expansion Arts, "one-shot" teacher workshops in music, drama, and visual arts.

Since hiring Lindstrom, the board had shown its support for the arts program by approving and partly funding the above activities as well as transporting students to artistic activities in the community. Support for bussing has also come from Fargo-based Stern Foundation (Knapp and Jelleberg, The Forum, Nov. 23, 1975).

Since the initial excitement surrounding the organization of the Creative Arts Program, there has been a steady flow of reports of the program's influence. A Cultural Environment Commission was added to the portfolios of the City Commission. Members were appointed who expressed strong support of arts in general education and were charged with historical preservation and the general cultural environment of the cultural area (Commission Names Board Members, Jan. 5, 1976).

Lindstrom sought to communicate the importance of the arts during time of financial stress. In August, 1976, he wrote:

In this political year there is a lot of talk about budget cuts, accountability and no frills. As tax payers, we can be very tempted to say NO to everything. Fortunately, for our children, the Fargo Schools have made a firm commitment to provide high quality education in music, art, dramatics, dance, and film for all of the children in the district. The temptation for short-term economic gain at expense of the total education of our children is too high a price to pay.

My Uncle Albert used to say that "Little Joe and the Nose Pickers" were good enough music for him so why worry about all this fancy music stuff. The answer is not a qualitative judgement about music, or art, or drama, but the more fundamental question

of freedom to choose. If children have never had an exposure to all of the arts, they are really being denied the ability to make a decision about what they enjoy and find fulfilling. (Lindstrom, The Midweek, Aug. 18, 1976)

Lindstrom also kept the public informed on policies and development of the Creative Arts Program which included studio space (CAS--Creative Arts Studio) for artists and students, work on a creative dramatics program from the elementary level to high school, and the development of an "arts park" concept (Trollwood Park).

Recently the Creative Arts Program has followed a thematic trend. In 1977 the North Dakota Commission for Humanities and Public Issues granted \$1,500 for a recreation of King Tutankhamen Exhibit on tour in the U.S.

The grant allowed for three public discussions at CAS surrounding the history of King Tut; an exhibit at the Creative Arts Studio, "A Sense of Tutankhamen," created by staff and students; and a Halloween house exhibit at the Creative Arts Center, "King Tut's Tomb," created by staff and students (Cann, The Midweek, Oct. 26, 1977).

Earlier Longfellow School (K-6) had included the arts in the basic curriculum by following a circus theme during the academic year 1975-76.

Trollwood Park, Fargo's unique cultural arts park, followed the Renaissance theme for part of summer, 1979, with wandering minstrels, jugglers, and other authentic art

forms. Trollwood also recognized the numerous cultural activities of the community with the Folk Faire Theme which emphasized numerous forms of dance, opera, and symphony.

The Creative Arts Program has shared with Minnesota programs such as the Delphi Quartet, part of the Minnesota String Quartet Residency Project sponsored by Minnesota String Task Force. The concept behind the program is that band is a tradition in America but orchestra needs more of a boost. It seems important that work with regular classrooms in elementary and private lessons in high school be established through such projects in order to encourage the growth of orchestra. Fargo has gained from Lindstrom's ability to communicate beyond state lines (Knapp, The Forum, Nov. 6, 1977).

In another recent project Lindstrom has worked with the Special Education Department at Moorhead State University (MSU). A grant from the National Committee, Arts for the Handicapped, designed to bring integrated arts to the handicapped, encouraged Dr. Norm Bruktannica of MSU, along with Lindstrom, to present a "Very Special Arts Festival" (Fink, Jan., 1978, p. 62). The spring festival drew crowds of children from a variety of classroom situations to the MSU Fine Arts Center. Normal children mixed with all degrees of handicapped to enjoy hands-on cultural activities (Wanek, publication in progress, 1979; National Committee, Arts for the Handicapped, 1978b).

Through Lindstrom's leadership as coordinator of the arts, other educators in the Fargo School District have grown professionally. Music director, Gene Okerlund, has expressed the importance of integrating student music programs with community efforts such as F-M Civic Opera and F-M Symphony Orchestra (Jelleberg, The Forum, Dec. 5, 1977; Approaches to Listening, July 27, 1977).

Summarizing the Arts in Education program of the Fargo Schools is difficult because there is no end in sight--it is alive and growing. One has only to read the June, 1979 Community Arts Newsletter or to see the staff planning the 1980 Dance tour to realize the strength Lindstrom has poured into the community and that with him arts is an every day, all year affair (Vinz, Community Arts Newsletter, June, 1979; Fargo Public Schools, 1978).

Community Arts, Inc. (CAI), a branch of the Creative Arts Program, has supported a new program, Arts for the Elderly. CAI received a grant from the North Dakota Council on the Arts and Humanities for \$1,000. The money has gone to local artists to do presentations in pottery, mime, folk arts, juggling, and painting.

CAI also arranged for transportation for Fargo Public School children to all the Fargo-Moorhead Nursing Homes on Valentine's Day, 1979. The elementary school children put on a musical performance for the residents of the homes.

The remaining funds for the project will be used for

a theatrical presentation and to assist with the bussing of Senior Citizens to the Trollwood Midsummer Arts Festival (Vinz, Community Arts Newsletter, June, 1979).

Another effort of CAI is Plain People, a traveling group of young performing artists. The members will travel to 60 small communities in North Dakota and Minnesota to perform in city parks. It is sponsored cooperatively by the Moorhead Community Education-Cultural Program and Moorhead Recreation Department.

Another endeavor supported through the Creative Arts Program has been the newly formed International Jugglers Association (IJA) started in Fargo-Moorhead. Efforts will be made to attract the annual convention to Fargo in 1980 (Vinz, Community Arts Newsletter, June, 1979).

Lindstrom has been behind all of the projects described above. He thinks of himself as a catalyst. His skill is to take an idea and make it happen. He is willing to commit himself and plant an idea in a community but, then, like "Music Man," move on. Lindstrom's five years in Fargo are over. He does not wish to repeat himself.

Lindstrom will move on to Washington, D.C. as Special Counsel for Arts and Education, National Endowment for the Arts, but the arts will be safe in Fargo. He has taught others how to hustle and most importantly he has unified a community and taught it to speak out for art. It is doubtful that ever again a small handful of administrators

will "cut the art program" in the name of saving a few dollars (Lindstrom Named as Arts Counsel, Aug. 13, 1979).

Although the Creative Arts Program has not been formally evaluated, much personal communication and interaction has occurred on the local level. For example, parents have sent letters to the office of the superintendent commending the program and describing how individual children have gained. Special emphasis was directed toward the artists-in-residence at the Studio who were patient and ready to motivate the visiting students (Overby, Dec. 21, 1978; Peterka, May 26, 1976).

Teachers have also evaluated the Program on an informal basis. One faculty wrote to the office of the superintendent describing the benefits of the Program for the teachers and children and, in particular, commented on the warmth with which the children received the visiting artist, Kurkowski (Horace Mann Faculty, Jan. 30, 1976).

Unofficial observations have also referred to the changing attitude of teachers. Initially teachers were hesitant, fearing the program would result in too much work. Later they were more relaxed and receptive to Lindstrom's efforts. One observation regarding the success of the Artists-in-the-Schools component of the Program emphasized that teachers were required to attend the artist's presentation along with the children. Lindstrom did endeavor to prevent exploitation of the artist as "substitute

teacher" within the Creative Arts Program (Assistant to the Superintendent, Aug. 23, 1979; Ryberg, Aug. 23, 1979).

Summary

Numerous national, state and local organizations support arts in education programs, yet the state of the arts in American public education is not healthy. The problem is that the arts are absent from the lives of teachers and administrators--absent from the physical environment of the schools, and usually absent from the homes as well. Artists are considered to be unusual people and art is seen as something separate from the mainstream of everyday life. As a result the arts, as compared with other subjects, are treated minimally in American education (Hayward, APT News in Education, Fall, 1978; Schneller, 1978; Rockefeller, 1977).

The low priority assigned to the arts in public education means that they command little time or effort in general curricular planning. Rather, they are treated as special subjects for special students or as entertainment seen as existing outside conventional norms of the classroom.

Due to the low priority of the arts in American education, elected officials find it difficult to justify funding that part of the curricula. Numbers of music and arts programs are being modified due to reduction of education budgets and public demands for more emphasis on the basics.

Although public education generally does not support the arts, there is a movement on national, state, and local educational levels to enlarge interest in the arts in the schools. The development of the movement is based on the theory that arts programs fulfill the following functions: (1) provide specialized education; (2) serve the needs of exceptional students; (3) establish educational linkages with the community; and (4) enhance general education.

CEMREL, Inc. has assumed considerable leadership in the arts education movement. Active since 1968, it has designed an aesthetic education curriculum K-6; developed an accompanying teacher education program; sensitized the field and the federal government to the importance of aesthetic education; and gained a broad base of support. In addition, CEMREL has co-sponsored annual conferences with the Aspen Institute for Humanistic Studies to construct agenda for research and development in arts and education and to investigate the relation of the arts to cognition and the basic skills.

The Lincoln Institute has also received national attention for its efforts in aesthetic education. It has developed ways of using aesthetic experience as a basic component of education particularly through demonstration projects and teacher workshops.

The Artists-in-the-Schools (AIS) Program, sponsored by the National Endowment for the Arts, places professional

artists in elementary and secondary schools to enhance children's powers of perception, expression, and communication. The AIS Program is extensive and generally successful, although significant concerns about the program have been expressed by the artists. Artists have often been exploited by classroom teachers, considered to be unusual, and underfunded. Eisner and Smith have leveled criticisms at the program. Eisner, in particular, has questioned the quality of research that has been done surrounding the program.

The Alliance for Arts Education (AAE) is committed to the arts as an integral part of the educational process. The AAE facilitates communication and cooperation among arts and education agencies; provides showcase arts education programs for the Kennedy Center and elsewhere; and provides technical assistance. Engel has noted that although the purpose of the AAE is to bring educators together in some kind of working relationship, that purpose is not fulfilled.

The JDR 3rd Fund promotes the concept of an integrated arts in education program; provides consultant and technical services; it supports selected programs; and it supports desegregation and integration efforts. It also supports the League of Cities for the Arts in Education and the Ad Hoc Coalition of States for the Arts in Education. Not enough evaluation has been made of the League of Cities at

this time; however, pilot programs have been enlarged by individual school districts and teachers have learned to be resourceful within their own communities in integrating the arts at a minimum of expense.

The National Committee, Arts for the Handicapped believes that the arts are man's natural and essential means for self-expression and assist in leading man to an understanding of himself and the world in which he lives. Through statements of philosophy, support from the Joseph P. Kennedy, Jr. Foundation, and the congressional mandate, P.L. 94-142, the Committee has become solidly entrenched in the national arts in education. A major facet of the program is "Very Special Arts Festivals" which bring students together to celebrate the arts. A major evaluation of the program is not available, although criticisms of the mandate have recently been to court regarding a deaf nurse. The program is such that it will endure close scrutiny in educational fields and throughout society in the future.

State departments also promote the development of age programs. The effort is not consistent in that some departments are vague and ineffective while others are strongly supportive of the arts in education.

In 1965 The National Endowment for the Arts created arts agencies in all 50 states and the five jurisdictions. All receive funding from state legislatures and the Endowment and are charged with promoting and supporting the arts

in their states. As in the case of state departments, some state arts agencies are ineffective while others are strongly effective. For example, the Oklahoma Plan for the Arts in Education serves as a strategic force for effective use of community and human resources.

Numerous local projects have explored the arts in education. The Fargo program was highlighted as an example of a local project. In all cases the local school districts were supportive of the programs after the initial funding, an indication of the over-all success of any pilot program.

Chapter III

METHODOLOGY FOR THE FORMATIVE RESEARCH

The purpose of this chapter is to outline the procedures which were used to examine the four arts enrichment activities and their use by regular elementary school teachers. The focus is on the operational practices with children.

The choice of procedures was based on my preliminary research in developing the elementary arts enrichment activities: marionettes, origami, filmmaking, and color movement. I had spent considerable time from 1971 through 1977 conducting research relating to the activities as well as modifying the activities for use in the regular elementary classroom.

In my language arts classes I encouraged creative expression by integrating the arts with basic skills. Students experienced the complete creative process with marionettes, including the performance of original plays (Appendix A). They learned origami through reading origami charts (Johnson, 1974a) and wrote original haiku (Appendix A). Children used Super 8 animation and live filming to document marionettes (Johnson, 1972 and 1974b) and origami activities (Johnson, 1973). They responded to "color"

mood music and "color" poems (Sinatra, 1972) with movement and original "color" poetry (Appendix A).

I also taught enrichment summer school, college workshops, and in-service classes in the foregoing activities. In 1976 I taught Filmmaking with Marionettes at the University of North Dakota. Elementary Education students in the Center for Teaching and Learning were able to integrate the creative process of marionettes with Super 8 filmmaking to produce Someone Is Eating the Sun (Johnson, 1976). Appendix A provides the script for the play. They also performed for small children with the marionettes and explained the use of marionettes to other college students. As a result of these experiences I simplified instructions and modified some of the materials. For example, the construction of marionettes using dowels and screw eyes proved to be complicated and expensive. I prepared kits which required less skill on the part of elementary children but still offered potential for creativity. Origami was simplified through the use of charts showing prefolded stages. I economized by preparing quantities of newsprint for practice before using expensive origami paper. Filmmaking was adapted to elementary students by the use of fast indoor film. This eliminated the need for special lighting. Finally, I chose music more familiar to elementary students and thereby expanded the possibilities for Color Movement.

Having gone through a series of modifications of the materials as well as using them in elementary school and college classrooms, I organized a formative research activity in which regular classroom teachers might make use of the materials with children and engage with me in an evaluation process. The teachers who participated in the formative research and evaluation were enrolled in a continuing education course at Moorhead State University. The children were students at Probstfield Elementary School and were invited to participate in an after school enrichment program in the arts (Appendix B).

Description of
Participating Teachers

Table 1 below categorizes the educational backgrounds of the participating teachers along with any of their teaching specializations that go beyond general elementary.

Table 1

Educational Backgrounds and Teaching Specializations
of Participating Teachers

Personnel	Highest Degree	Years of Teaching	Specialization Beyond Elementary	Present Grade Assignment
A	B.S.	19		4
B	B.S.	6	Art/English	6
C	B.S.	16		3
D	B.S.	6		4
E	B.S.	1	Audio-Visual	6
F	B.S.	5	Audio-Visual	5
G	B.S.	9		2
H	B.S.	4	Physical Ed.	3

Selection of
Participating Teachers

All eight of the participating teachers had been invited to participate in the activity by the Director of Project S.T.E.P. (Supplemental Development and Enrichment Program). Teachers B and F were the only teachers with any significant level of experience in the arts. Three others (B, E and H) had some limited prior experience in the arts; however, none had ever been involved in the enrichment activity that they elected to develop with children (Appendix C).

Five of the teachers (A, C, D, G and H) were Probstfield staff members, the school from which the children in the program came. Teacher E had been a student teacher in Probstfield School (sixth grade) and had often been an enrichment guest for various TV and still photography activities in the school following his student teaching assignment. Teacher F was a member of the Moorhead School District but taught in the Sabin Elementary School. Only one teacher (B) came from outside the Moorhead School District. She taught at the Agassiz Junior High in Fargo, North Dakota, where she specialized in art and English.

Selection of
Participating Students

The eighty participating students were enrolled at Probstfield Elementary School. All children in the school (Grades 1-6) had been invited by the Project S.T.E.P.

director to participate in the after school enrichment activities. The invitation to them described the activities and made it clear that the first forty primary students and first forty intermediate students who responded would be included in the program. No attempt was made to define the academic achievement of the children (Appendix B).

The eighty students were asked to identify which of the four activities they preferred. They numbered the activities in order of preference: (1) first choice, (2) second choice, (3) third choice, and (4) fourth choice.

Table 2 below provides an overview of the topics selected by grade designation.

Table 2
Topics Selected by Participating Students

Activity	Number Enrolled					
	Primary (Ages 6-8)			Intermed. (Ages 9-12)		
	Gr. 1	Gr. 2	Gr. 3	Gr. 4	Gr. 5	Gr. 6
Filmmaking	2	3	5	2	3	5
Marionettes	4	4	2	8	2	
Origami	4	3	3	4	4	2
Color Movement	3	3	4	7	2	1

In-Service Sessions

Materials. In preparation for the use of the enrichment activities with the children, it was important to

prepare the teachers. The preparation was intended to help the teachers understand the background of the materials, the organization outline, format of lesson plans, evaluation procedures, as well as to include them in initial planning.

The preparation sessions were divided into two stages. Stage one was handled through the interschool mail of the Moorhead School District. Teachers received Form A of the Aesthetic Attitude Survey (Appendix D). In part, these instruments were designed to get the teachers to think about themselves in relation to teaching and the arts. They returned the survey and check list to me.

Stage two was more personal as I met informally with each activity team two weeks prior to the first class. The organizational outline for the activity was discussed. Each team had ample opportunity to respond to my plans during this time. For example, as professional educators, they were able to identify many human variables that might affect the formative research. Factors such as absenteeism caused by other conflicting after-school activities were considered. Keeping such things in mind, we agreed that it was essential to the success of the program that the teachers be flexible and not permit such conflicts to alter the activity.

After discussing the purpose and scope of the activity

each team was provided with hand-outs of suitable background reading. I had prepared extensive bibliographies during my preliminary research and was able to share hand-outs and other printed materials for their reference prior to and during the classes. (Appendix E provides the bibliography for each activity and one of the reading selections that I prepared.)

Lesson plans. The teachers were then provided with a lesson plan for the first class. Again the discussion was handled in an open manner with the teachers having opportunities to offer responses to what I had prepared. It was decided among all teams that subsequent lesson plans would be in their hands one week prior to each class. In the event clarification about the lesson plans was necessary, participating teachers were encouraged to schedule informal meetings with me or call me on the telephone for additional assistance.

The lesson plans were fashioned after those in CEMREL's Guidelines (Barkan, M., Chapman, L., & Kern, E. J., 1970). Each lesson plan related to the original unit plan and included the following: (1) Purpose of the lesson, a statement of the overall expectation; (2) Content of the lesson, a description of aesthetic phenomena a student might experience and a listing of concepts and/or facts a student might understand; (3) Instructional materials, a listing of materials needed at the beginning of the class; and (4)

Activities, a listing in sequence of activities suited to developing the lesson's goals (Appendix F).

It was agreed that I would prepare all the lesson plans except for the fifth, which was to be prepared by each individual teacher and presented to me for review one week prior to the fifth class. It, too, was expected to follow CEMREL's Guidelines and would be a measure of their ability to develop a process guide.

Materials described in the first lesson plan were then distributed and explained. Since guest artists were responsible for most of the first lesson, not a lot of material was required. However, filmmaking participants had to be cognizant of the audio-visual facilities so that screens, video-equipment, and other projective equipment would be at hand.

Materials used by children. Marionette participants required kits, Super 8 equipment, and stage equipment so that the artists could perform comfortably and the children could begin planning immediately after the performance. Color Movement participants needed to be familiar with the audio-visual materials requested by the visiting artist. In addition they needed some art supplies. Origami would center around the origami tree in the Instructional Materials Center. Here the artist would demonstrate and display his creations. The participants in origami also needed Super 8 equipment and teaching charts. I had

pretested most of the materials in my preliminary research and the participating teachers understood that I would contribute whatever materials were specified in the subsequent plans.

Evaluation. Finally the participating teacher teams and I discussed methods of evaluating the activities. CEMREL's Guidelines (Barkan, et al., 1970) included check lists for units, lesson plans, and student achievement. I adapted CEMREL's formative research guidelines to suit my program and shared the check lists with the teams.

Unit/lesson check lists were organized around a series of questions to be responded to in relation to a scale of 5-1 (5-Strongly Agree; 4-Agree; 3-Uncertain; 2-Disagree; and 1-Strongly Disagree):

Criteria Pertaining to Materials

- _____ Did the sequence within the lesson move from less to more difficult concepts and activities?
- _____ Did the lesson allow for different levels of development, e.g., intellectual, perceptual, kinesthetic, motor, etc.?
- _____ Did the lesson allow for different aptitudes of the students, e.g., aural, visual, cognitive, etc.?

Criteria Pertaining to Student Involvement

- _____ Were the activities included relevant to the experience of the age group for which the lesson is intended?
- _____ Were the general psychological needs of the students (such as interests) reflected in the activities?

Criteria Pertaining to Teaching the Lesson

_____ Did the activities and concept in the lesson contribute toward the general goal of arts in education?

_____ Was the teacher competent to carry out the lesson?

_____ Were the necessary physical facilities available to allow the activities in the lesson and the use of the instructional materials which were provided?

Student achievement check lists were also organized around a series of questions to be responded to in relation to a scale of 5-1 (5-Strongly Agree; 4-Agree; 3-Uncertain; 2-Disagree; and 1-Strongly Disagree):

Criteria Pertaining to Achievement of Goals

_____ Did the student extend his understanding of the unit/lesson concepts?

_____ Did the student master the skills?

_____ Did the student learn to apply concepts and skills to aesthetic phenomena?

_____ Did the student extend his abilities to experience aesthetic qualities in objects and events in the arts and the general environment?

_____ Did activities included cause the student to reflect upon his values and beliefs about aesthetic phenomena?

_____ Did activities included successfully reveal and shape the student's attitude about the arts and other aesthetic objects and events in the environment?

The teams were instructed to evaluate each lesson and each student's achievement in every lesson on the basis of

the foregoing check lists. The unit check lists were completed after the 6 lessons were finished.

The teams were also given suggestions for making informal observations. For example, they were asked to be particularly attentive to spontaneous comments, body language, attendance, effort, and parent support. They were also asked to watch for memos which would be necessary to keep the program running smoothly (Appendix G). Finally, the teams were informed that they would be asked to participate in follow-up evaluations (Appendix H).

Follow-Up Session

In the introductory in-service activities, participating teachers were informed about the follow-up activity. This session was designed (1) to complete the attitude survey; (2) complete the unit evaluation check list; (3) return borrowed or unused materials; (4) hand in lesson plan evaluations; and (5) hand in student achievement evaluations.

In addition, teachers were asked to complete with me an interview. The interview questions were aimed at various facets of the problem of training teachers to stimulate arts in education activities. The items were constructed in an open-ended fashion to give the respondents a frame of reference without placing constraints on them. Probing questions followed the broad basic questions to motivate the respondent to communicate more fully about specific points.

The interview questions were pretested with selected Probstfield teachers with the specific purpose of eliminating any ambiguities and unintended biases. The school principal and director of Project S.T.E.P. were interviewed as well as two colleagues--one, a second-grade teacher with a Master's degree; two, a student involved in fourth year student teaching. They responded to both the teacher and child related forms. The frame of reference surrounding each question seemed clear to the respondents but they did suggest that some of the questions were ambiguous. These questions were rewritten to avoid any misinterpretation. For example, a question reading "most aesthetically rewarding" was changed to read "most personally gratifying." A question reading "least aesthetically rewarding" was changed to read "least personally gratifying."

Some less important questions were excluded in the reconstruction of the interview schedule to keep the interview within approximately twenty minutes. For example, a question relating to materials was not included since other evaluation activities had dealt with the topic sufficiently. The revised interview schedule was as follows:

Teacher Survey

1. Did you feel prepared to teach the unit? Would more background have helped?

2. Which aspect of the unit did you find most interesting? Most personally gratifying?
3. Which aspect of the unit did you find least interesting? Least personally gratifying?
4. When you summarized the unit with the children what did you find they liked the most?
5. What did the children like the least about the unit?
6. Was there some aspect of the unit that was especially easy to implement?
7. Was there some aspect of the unit that was unusually difficult to implement?
8. How closely has the concept of the artist been tied into the actual unit work?
9. How has your own interest in the arts grown?
10. Do you feel that you would want to use this unit in your own classroom? In what way?
11. Follow-up question--How have you used the materials in your classroom?

Structure of Program
with Children

The program was scheduled to extend over six consecutive Thursdays from 3:10 to 4:40 beginning January 5, 1978. The setting was the north wing of Probstfield School with the cafeteria and IMC available when necessary.

The theme, S.T.E.P. Up and Meet an Artist, was chosen for the program. It was chosen in order to give support to Project S.T.E.P. Community artists had been invited to initiate each activity at the first class. The theme developed by the performing artist was to be reinforced at each subsequent class and provisions were made for this in

the lesson plans for teachers.

Three artists had been invited to launch filmmaking--two brothers from Shanley High School noted for Super 8 animation and a Concordia College TV specialist. A trio of performing puppeteers was asked to visit the marionette class. The manager of an oriental shop and recent immigrant from Taiwan consented to initiate origami. Finally, a performing dance instructor was invited to involve children with Color Movement.

I met with each artist personally or conversed with them by phone prior to the beginning of the program and explained the theme and the contributions the artists could expect to make by their involvement. They in turn prescribed materials and equipment that would make their presentation more effective.

As another step in structuring the student program, communication was established with each child's parents. This was accomplished through the assistance of school faculty. I prepared weekly notes throughout the program and kept families notified in advance about the following: (1) Class assignment; (2) Class schedule; (3) Necessary materials; (4) Field trips; and (5) Appropriate times for parents to visit (Appendix I).

In order to gain children's perspectives about the program, specific interview questions were developed. These items, like those developed for teachers, were

open-ended. The questions were presented to the same staff members who worked with the teacher interview items. They were asked to identify any ambiguous vocabulary or items that children might have difficulty understanding. As a result of the pretesting a rewriting of one question was considered necessary. Question eight, for example, originally began, "How do you feel about yourself as an artist?" without any clarification. By adding some introductory material, the question became more suitable. The questions follow:

Children's Survey

1. What is your name, grade?
2. What did you like most about the activity? Why?
3. What did you like the least? Why?
4. Have you tried to carry on any of the activities at home? How?
5. Have you carried on any of the activities in school?
6. Have you discussed the activities at home with any member of your family? Which one?
7. If the activity were offered again would you take it or would you rather take a different activity? What would you be looking for if you took it again?
8. When the unit was begun you met an artist. The theme of the class was S.T.E.P. Up and Meet an Artist. This meant that you could learn to do, learn to enjoy, and learn to perform like the artist. How do you feel about yourself as an artist of _____ (filmmaking, marionettes, origami, color movement) at this time? Would you like to be an artist in (filmmaking, marionettes, origami, color movement) when you grow older? Why?

9. Is there anything more you would like to say about the class?

The participating students represented a cross-section of Probstfield School. They had volunteered promptly to participate in an after-school enrichment program. Generally they had been assigned to the class of first preference. Forty primary students from grades one through three were assigned to the activities, ten per activity. Forty intermediate students from grades four through six were also assigned, ten per activity. No attempt was made to identify the academic achievement level of the students. With the exception of two oriental students, all of the participating students were Caucasian. The community supporting Probstfield School is, for the most part, upper middle class.

Summary

Chapter III has outlined the following:

1. My preliminary research
2. Modifications of materials
3. Description of the participating teachers
4. Selection of the participating teachers
5. Selection of the participating students
6. In-service sessions relating to
 - materials
 - lesson plans
 - evaluation
7. Structure of the program with children

Chapter IV

RESULTS OF THE FORMATIVE RESEARCH ACTIVITY

Introduction

While a major purpose of the dissertation is to describe the four arts enrichment activities (Appendix E) and implementation procedures, it also addresses the following issues: (1) whether regular classroom teachers are able to use the materials easily; (2) the response of the teachers to community artists; (3) the tendency of the teachers to initiate and carry on the arts enrichment activities in their own classrooms; (4) the response of children to community artists; and (5) the tendency of the children to initiate and carry on the activities outside the school.

It is important to examine whether the teachers are able to use the materials easily in order to determine the need for modifications in the materials or the procedures. If teachers are unable to use the materials with ease, they are not apt to make use of the materials in their own classrooms. In addition, children are apt to resist efforts of well-meaning teachers if the materials are not suited to their interests or physical development.

The importance of determining how teachers respond

to community artists is of concern in curriculum planning. Teachers with good experiences with external human resources are more likely to broaden the confines of the classroom and utilize the richness of the cultural community.

It is important to determine the tendency of teachers to initiate and carry on arts in their own classrooms. This is another indication of their understanding of the materials and the potential of the arts for enriching the classroom experiences of their children. Teachers who are confident in using the arts tend to have a broader view of learning. Such teachers may well develop other enrichment experiences similar to those learned. The Lincoln Institute operates its programs almost exclusively around this belief.

Determining the response of children to community artists is important to curriculum planners. Children who are comfortable with external human resources are able to respond more naturally to the outside stimuli the artists provide. They may also consider, as a result of this interaction with a practicing artist, a future career in the arts.

Finally, to observe that children had initiated and carried on the activities outside the school would lend support to the position of the Moorhead Public School Supplemental Teaching and Enrichment Program (Project

S.T.E.P.) and the Moorhead Community Education-Cultural Program that after-school enrichment workshops are a reasonable strategy, stimulating children to use and appreciate the arts.

The Setting for the Research Activity

The school that served as the setting for the research activity serves, for the most part, an upper-middle class community. The chief occupations of the parents whose children are served by the school are in professional or managerial categories. Only a few of the parents are laborers. Single family homes dominate the attendance area with an average household size between 3 and 4. In terms of the current market, houses in the area average between \$60,000-\$90,000 in value.

Children in the school tend to achieve at above average levels and receive considerable support from their parents for high achievement.

The Sample

Eight elementary teachers were selected as a source of data for three of the issues examined in the dissertation. Information collected about the teachers included the following: sex, highest degree, years of teaching, specialization beyond elementary, present grade assignment and reason for enrolling in the college training class.

Eighty children (grades 1-6) were selected as a

source of data for two of the issues examined in the dissertation. Information collected about the eighty children included the following: sex, age, grade, teacher, parents, and personal preference of the four activities. Their ages were between 6 years and 12 years. Forty of the eighty children were randomly chosen to participate in the follow-up interviews. Five primary and five intermediate children who participated in each of the four activities were selected for the interviews. A multi-grade sample was selected primarily to assess whether the materials which had been pretested in intermediate grades could be used as effectively in primary grades. In addition, the multi-grade approach made it possible to see what effect the difference in subject matter focus might have on how effectively the materials were used.

Primary children, for example, are still in classroom settings where there is less "subject matter" focus and teachers permit greater levels of spontaneity. Intermediate children, on the other hand, tend to be in classrooms which give more attention to academic subject matter and maintain more rigid schedules. Another reason intermediate children were necessary to the sample is that the older the children, the more likely they are to express likes and dislikes. Therefore, teachers could apply classroom interview criteria with greater ease. Finally, it was also important to assess whether materials, which

I pretested in intermediate grades, needed further modifications.

Data Sources

In order to address the first three issues, the following data sources were used: an in-depth interview with teachers (See Chapter III for the interview schedule); evaluation check lists of materials, particularly lesson plans; the Aesthetic Value Attitude Survey, Forms A and B (See Appendix D for the survey instrument); and informal observations.

The last two issues were addressed through the following sources: evaluation check lists of student growth; teachers' informal observations; and my informal observations.

Limiting Factors in the Study

The implementation of the program which served as a base for the formative research was carried out with some difficulties. Inclement weather made some rescheduling necessary, thus interfering with the continuity of the program. The younger children seemed more affected by the rescheduling than the other children.

Implementing the program over six sessions only did not permit all of the children to complete each of the tasks. Ideally, the enrichment activities would be extended over a much longer period.

Participating teachers had already taught a regular day when they met the children after school. They might have felt distracted by moving rapidly from one setting to another. Also, the short length of the program might not have permitted teachers sufficient opportunities to understand completely the purposes of the materials.

Finally, scheduling the follow-up interviews with the children was difficult. These interviews were scheduled around the children's busy daily classroom schedule. In some cases the time lapse between the end of the program and the interview was too long.

Issue Number One: The ability of the teachers to use the materials easily. Issue Number One was considered to determine whether participating teachers could use the pretested materials easily. The analysis of this issue has four parts: the degree of preparation, personal preferences, observed preferences of children, and overall ease of use.

Based on the analysis of the in-depth interviews, evaluation check lists, and informal observations, it was established that while some difficulties existed, primarily with the construction of the marionettes and the use of the masks, most of the materials were used with relative ease.

Interview excerpts relating to the first issue follow:

Interviewer: Did you feel prepared to teach the Unit?
Would more background have helped?

- Teacher A: I was well prepared . . . no more background was necessary.
- Teacher B: I needed more background. I kept a jump ahead of the kids. It was relatively new.
- Teacher C: Just laid out, everything very well guided. Very easy.
- Teacher D: I felt that the articles and books and lessons I read helped me to be comfortable with the subject.
- Teacher E: I had knowledge of video tape. More teaching experience in the classroom could have helped me. Having a master teacher was supportive.
- Teacher F: I wish I had known more about where I was heading. I don't want to be so structured I can't make changes but when I start out I like to know where exactly to go.
- Teacher G: I enjoyed it. It was fun but I felt unqualified.
- Teacher H: More background would have helped.
- Interviewer: Which aspect of the unit did you find most interesting? Most personally gratifying?
- Teacher A: When they finished the marionettes and were able to put on a production.
- Teacher B: Getting puppets ready, the construction and then seeing how the performance all fits together.
- Teacher C: The last activity. They put more creativity into the background of the last one. The basket and the bear appealed to little children.
- Teacher D: I liked actual paper folding. The children were so excited about it; in fact, yesterday a little girl brought me a dog that she had figured out herself at home over the weekend.
- Teacher E: The fourth lesson plan with the black fun film was great. There were various ages and all worked together. It was a well-organized time period.

- Teacher F: The ability of primary and intermediate children to cross grade levels in this area without conflict. It was worthwhile to see them work closely and they had to work closely in order to reach the peak of success they did.
- Teacher G: Watching little ones reach and move so freely, no inhibitions. Color silhouettes.
- Teacher H: The way the younger children responded to their own shadows, to fast music. The color music was too slow. They responded better to more modern music.
- Interviewer: Which aspect of the unit did you find least interesting? Least personally gratifying?
- Teacher A: The first day, just getting organized. I was comfortable but the age level of children . . . it was difficult getting them organized. They all wanted to do everything at once.
- Teacher B: The beginning, when I saw how restless the children became because some of the movies were too long. Shorter sections from the films would be better. For college level the films would be good but for children they should be edited.
- Teacher C: No, nothing. The material and plans were well suited to the primary grades. Anxious to go on. There could have been more advanced satellite units for the more advanced. Some of the third graders could have had more challenge. First graders needed no more challenge.
- Teacher D: Nothing.
- Teacher E: Video presentation. All the students were there and some had to wait and learn to be quiet on the set. Small group of no more than 8 is good for video tape.
- Teacher F: The beginning, not knowing the direction. I felt satisfied with my own experience. Once we got into it, and we decided to team and have interest groups it worked much better.

- Teacher G: Nothing in particular.
- Teacher H: The masks. I felt inadequate. They didn't like it. The girls wandered around, it inhibited them. They didn't mind making the masks.
- Interviewer: When you summarized the unit with the children, what did you find they liked the most?
- Teacher A: They liked when they finished their marionettes and were able to put on a production. They enjoyed manipulating them. They were very pleased with their product.
- Teacher B: Getting the puppets ready and practicing. They were too nervous at the actual performance. Practice was fun. Stringing was no fun but only one child showed frustration over it. They were so anxious to finish. They wanted to see the end product, to see the puppet.
- Teacher C: They liked the whale and basket but they did combine the whale with the boat. They left the kite with me but they took their "best" ones with them. The kite was a good starting point but simplistic.
- Teacher D: They all liked paper folding but they preferred the challenge of the paper folding. They liked the haiku and the art work but the paper folding best. They wanted to keep going. They would have loved going on.
- Teacher E: Some of the techniques they had to master in order to put on a production. Techniques of moving the object in Super 8 animation, shots in video taping . . . they wanted to be able to master the techniques to produce a finished work. There was a great deal of pride evidenced in that mastery. The boys prided themselves on using the equipment while the girls seemed more appreciative of the opportunity to create something.
- Teacher F: Ability to be more open with themselves, to express themselves.
- Teacher G: They liked everything but older ones liked gymnastics. Little kids liked it all.

- Teacher H: They mentioned all the things that were done perhaps out of courtesy. Little children had more comments and enthusiasm after classes.
- Interviewer: What did you find the children liked the least about the unit?
- Teacher A: No negative ideas conveyed.
- Teacher B: Movies too long. They wanted to get on with it. Stringing and the movies.
- Teacher C: Length of class period to first grade was long. There was good attendance. Even on the make-up day there was good attendance and they were eager. They wanted to continue. They complained that my home room third grade took too long to leave before they could begin their class.
- Teacher D: A couple thought the background didn't have to be completed. It was such a thrill at that point to be able to do it that they didn't want to be interrupted with other forms of art. If I were going to do it again I would let them do their own tree or give more choice in things to do with the origami.
- Teacher E: They realized that they had to discipline themselves in order to make things work. 20 students in the classroom got to be a crowd. They noticed that they had clowned and wasted too much time in order to put on a video tape performance. Time was really lacking. Some of the students were restless and would try to skip over the mechanics and want to go right into production. Younger ones especially were ready to go earlier so their class period could have been shorter.
- Teacher F: They didn't have enough time. A couple of students began to do their own things at home. Some students wanted to do more.
- Teacher G: The masks; they had trouble being free.
- Teacher H: Some rolled eyes as though doubting. Not too excited, no verbal expression of negatives.

- Interviewer: Was there some aspect of the unit that was especially easy to implement?
- Teacher A: The entire unit was challenging for that age level. Nothing was easy.
- Teacher B: Getting the body part, putting the head into the jump suit, decorating the head. They had their own ideas. It went so quickly. They had their own ideas on how to connect them. If one thing didn't work they'd try something else.
- Teacher C: Kite was the easiest. The boat was the hardest because they had to turn it over and work from the back.
- Teacher D: Origami itself.
- Teacher E: Going on the field trip and having guest artists.
- Teacher F: Working with slides and fun film was easy to understand but sometimes they went too fast and lost the technique. There could have been more side line, independent, individual productions. One sixth grade boy did his own slide and tape story.
- Teacher G: The first day, the art part, the painting, the artist. There could have been more art, but action part was probably more appealing to the children.
- Teacher H: Mats, that took off by itself, shadows, silhouettes they put up. They like to watch themselves. Color doesn't really enter into shadows. Dark room is more suited. Use shadows in place of mirrors. They are intrigued about their bodies. Older children are probably intrigued by shadows of their bodies but hesitate to look because others might think them strange or weird. Youngsters don't care if others see them staring at their own silhouette. More observants in shadow. Creativity is ongoing even during performance. Does darkness inhibit smaller children? Did parents inhibit children?

- Interviewer: Was there some aspect of the unit that was unusually difficult to implement?
- Teacher A: Putting the marionette together. They had to be helped. Stringing. They could not get string right. I guess it depends on the teacher. I didn't think it was too difficult. You can't put them on their own. Putting the head together was most difficult, putting the nail in, the pipe cleaner, getting the stocking on the head. That could already have been done. Then putting the cross piece in and the rubber band around the neck. They could stuff it and they could glue it. They could put the hair on without any difficulty at all.
- Teacher B: Trying to help when they were all ready to string. Need assistants at stringing. Get older students to help. I'm planning in my art class to do this.
- Teacher C: Boat. They did no haiku. They heard some and talked about it but they just did folding. That was enough.
- Teacher D: Get a variety of backgrounds for the use of origami. I'd do really serious planning if I were going to do it. I'd consider how children were going to use the origami. They loved haiku with it and that could be brought in sooner. There are some children who work at a different pace so some could branch off and work with haiku sooner. There could be an introduction to haiku earlier in the unit.
- Teacher E: No special thing to mention.
- Teacher F: Getting kids to take time. They were pressed and didn't stop and think. Equipment wise the video tape was difficult. More time needed to know how to do it, not just play games. Animation and video tape were the main source with others as fillers so you can end up not doing well in any area. It might have been better to use just one media.
- Teacher G: The hardest part was my own inhibitions. I felt awkward getting in with the kids and moving to music. I was comfortable with exercises and syllables because it was

concrete. I was uncomfortable with the free dance.

Teacher H: Masks most negative, some liked streamers. Some didn't do as much as they could with streamers, they were introduced in a new inhibiting setting. It's really an untapped activity. Some were very creative with streamers . . . hula skirt around waist but more were inhibited.

The evaluation check lists supplied information relating to the ability of the teachers to use materials, particularly lesson plans, with ease.

Check List Item 8. Were the necessary physical facilities available to allow the activities in the lesson and the use of the instructional materials which were provided?

(5)	(4)	(3)	(2)	(1)
Strongly	Agree	Uncertain	Disagree	Strongly
Agree				Disagree

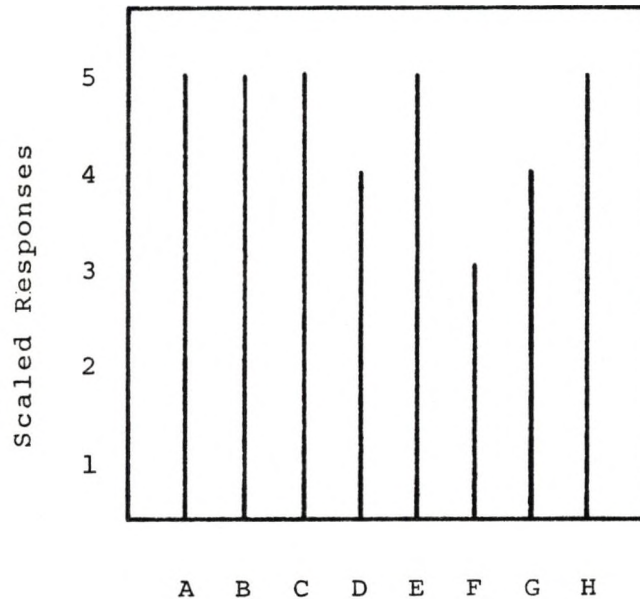


Fig. 1

Profile of Teachers' Response to Check List Item 8

Check List Item 1. Did the sequence within the lessons move from less to more difficult concepts and activities?

(5) Strongly Agree (4) Agree (3) Uncertain (2) Disagree (1) Strongly Disagree

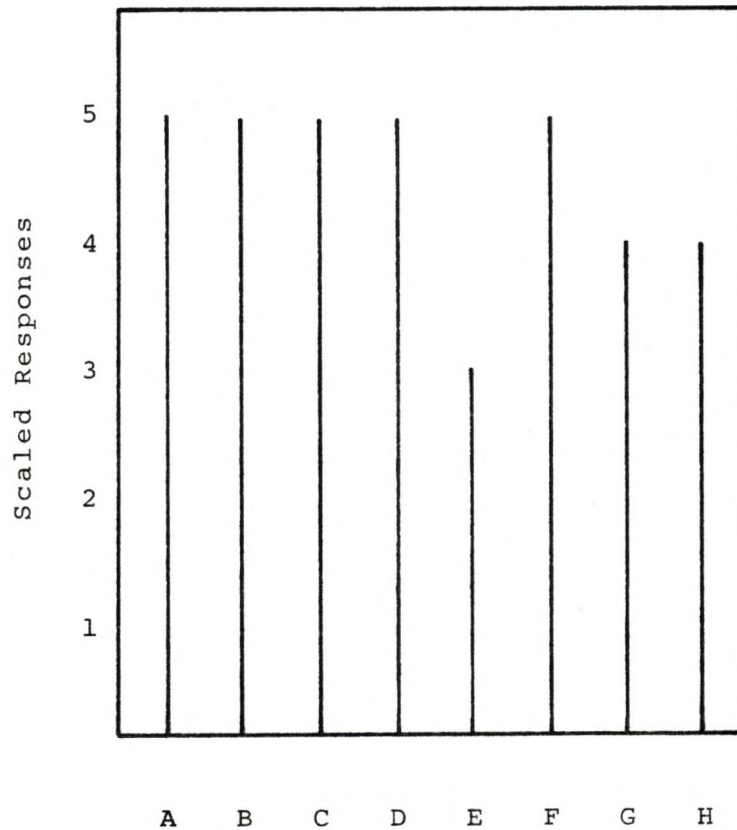


Fig. 2

Profile of Teachers' Response
to Check List Item 1

Check List Item 2. Did the lesson allow for different levels of development, e.g., intellectual, perceptual, kinesthetic, motor, etc.?

(5) Strongly Agree (4) Agree (3) Uncertain (2) Disagree (1) Strongly Disagree

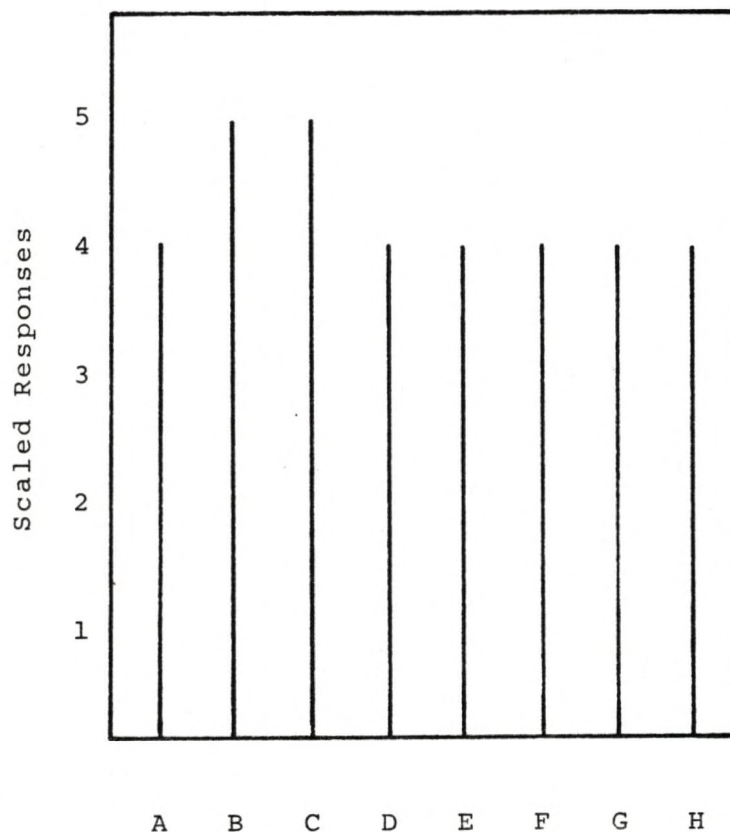


Fig. 3

Profile of Teachers' Response
to Check List Item 2

Check List Item 3. Did the lesson allow for different aptitudes of the students, e.g., aural, visual, cognitive, etc.?

(5) Strongly Agree (4) Agree (3) Uncertain (2) Disagree (1) Strongly Disagree

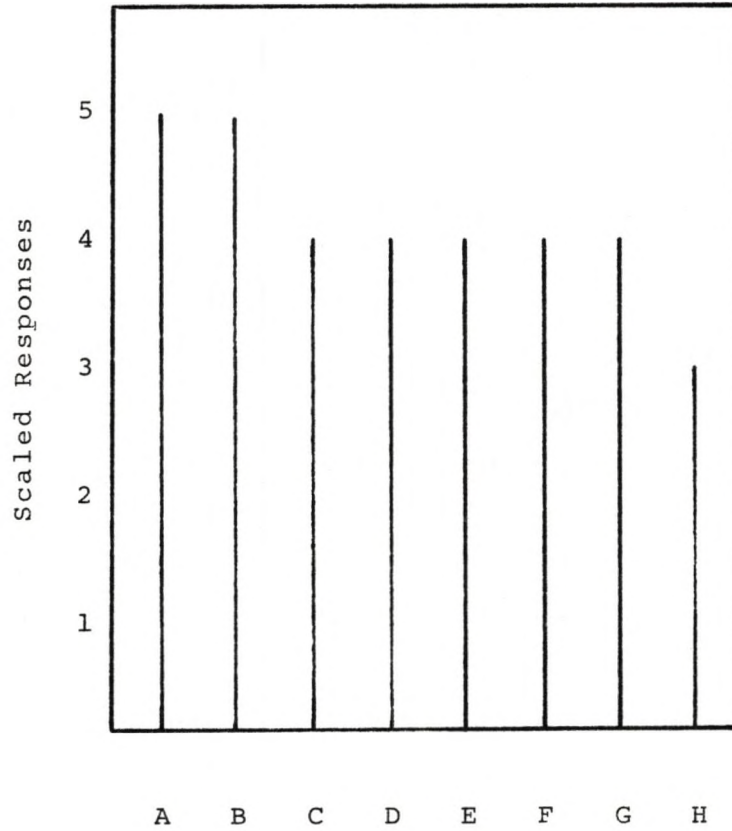


Fig. 4

Profile of Teachers' Response
to Check List Item 3

My informal observations of participating teachers were helpful in assessing their ability to use materials. My basic observational schedule consisted of spending approximately 7-10 minutes in each setting on each of the days the program was in operation. The following questions guided the observation: (1) Did teachers appear to be using the materials appropriately? (2) Were children active in their use of the materials? and (3) Did children appear to know how to use the materials?

The Marionette teachers (A and B) worked with primary and intermediate levels in two separate rooms. During the first class they were tense about distributing kits and helping children organize. Later they both needed special help in stringing puppets. Otherwise they were resourceful and had little difficulty. They appeared to enjoy their experience and were enthusiastic in the activities themselves.

The Origami teachers (C and D) worked with primary and intermediate levels in two separate rooms. Throughout the program they were self-sufficient. They were well prepared, flexible, and were always relaxed. The only help ever requested was for additional paper.

The Filmmaking teachers (E and F) were in one room where they worked with interest groups. They were both media specialists and tended to expect more perfection from the children than they received. They were methodical

in planning but during the actual working time they were enthusiastic and enjoyed learning with the children.

The Color Movement teachers (G and H) worked with both primary and intermediate levels in the cafeteria. Teacher G was competent and displayed enthusiastic leadership. Teacher H lacked the confidence necessary to enjoy an informal class. Tension was present throughout the program. It was necessary for me to supervise closely in order to assure that the children experienced the activities fully inasmuch as the teacher was hesitant about entering into the activities herself.

Overall evaluation of Issue I. Overall, Teachers A, C, D, and E felt well prepared to teach the unit. Teachers B, F, G, and H felt that more background would have been helpful.

Marionette teachers preferred the construction and performance processes but were concerned about the initial organizational activities with children. Origami teachers commented favorably on specific paper folding activities. Teacher C suggested a need for more challenge to third graders. Both filmmaking teachers responded favorably to the ability of multi-age levels to proceed with ease in technical activities. They expressed concern about early lack of direction and the size of the group.

Marionette teachers reported that children at both the primary and intermediate levels enjoyed creating and manipulating the marionettes. Stringing and performing were not favorite parts of the activity. Origami teachers stressed the children's positive response to the challenge of origami. Teacher C observed that the class activities were too long for primary level and Teacher D reported their lack of response to creating backgrounds. Filmmaking teachers reported favorably on boys' interest in mastering techniques and girls' interest in actually creating. Color Movement teachers reported that primary children appreciated all activities but intermediate level preferred gymnastics. Teacher G reported negative comments about masks and Teacher H sensed a lack of enthusiasm from intermediate level children.

In relation to the concern about ease of use, Teacher A reported that all activities were challenging for primary marionette students. Teacher B reported that intermediate children were resourceful in solving problems but that stringing was the major problem. Teacher C reported that the kite figure was very easy but the boat was difficult for primary students. Teacher D reported the greatest difficulty in correlating haiku with origami. Filmmaking teachers reported that the fun films were easiest to teach. They felt that due to lack of time the important features, animation and video, were rushed.

Color Movement teachers responded positively to most aspects of the activity but they were concerned about masks and their own personal inhibitions with the masks.

In relation to the materials, particularly lesson plans, five teachers strongly agreed that the necessary physical facilities were available to allow the activities in the lesson to be carried out and to support the use of the instructional materials which were provided. Five teachers strongly agreed that the sequence within the lesson moved from less to more difficult concepts and activities. Seven teachers agreed that the lessons allowed for different levels of development, e.g., intellectual, perceptual, kinesthetic, motor, etc. Seven teachers agreed that the lessons allowed for different aptitudes of the students, e.g., aural, visual, cognitive, etc.

On the basis of my informal observations, both Marionette teachers had difficulty with the stringing process. Origami teachers had no serious problems. Filmmaking teachers had no serious problems. Color Movement teachers had some personal conflicts, which might have influenced the overall success of the activity.

In light of the in-depth interviews, evaluation check lists, and informal observations, it seems that Origami and Filmmaking teachers generally were able to use the materials easily. Marionette and Color Movement teachers experienced some concern about the ease of use.

Issue Number Two: The response of teachers to community artists. Issue Number Two was considered to determine whether participating teachers responded favorably to the artists in the classroom. The analysis of this issue has two parts: the concept of the artist in the actual work of the unit and the artist as an aid to the general goal of arts in education.

Based on the analysis of the in-depth interviews, evaluation check lists, and informal observations, it was established that there was a positive response to community artists as an aid to this art in education program.

Interview excerpts relating to the second issue follow:

Interviewer: How closely has the concept of the artist been tied into the actual unit work?

Teacher A: By this experience when children go somewhere or see marionettes on TV they will have had the experience of manipulating a marionette. They understand the creative process. Perhaps at that age level they need to be reminded that they are the artists. They need to like it, appreciate it and enjoy it. But I don't think that they need to feel that they excel. They can have fun. To have to think that you are an artist puts such pressure on that it isn't fun any more. At this level there should be more fun and appreciation.

Teacher B: Very much so. They could see from original performance the goal they wanted to reach. It's necessary to introduce marionettes with an artist performance. It would have been good to culminate by a revisit from the artist. If the children could participate with an artist like a poet in residence. That's the role I'll be taking with my inservice. Artist in residence, a performing artist.

- Teacher C: There was little evidence of the artist in the summary discussion. They understood and remembered but didn't dwell on the artist. It would be good to keep in closer touch with the artist.
- Teacher D: One of the most valuable parts of the unit. They were so enthusiastic. Some thought he was the most valuable. They knew he had visited the second grade also.
- Teacher E: The artists . . . they remembered and liked them and discussed them often.
- Teacher F: Artist and field trip played a real role in the class. The idea of the artist adds so much. Anytime you have someone professional who knows, the kids get excited about the program. The artist could come back and evaluate. "Have you ever thought of that?" My summer unit could do that. Another way to bring the artist into the unit is to show really good films in that field.
- Teacher G: She tried a couple of things with color but she did more with techniques. She intended to use color-shadows in her studio. We sent home fliers about her studio and went to see her on a field trip.
- Teacher H: The class was kept alive because of the field trip. The fliers and the artist influenced thinking that color movement had aesthetic value. Artist was kept alive more in that field trip class than in any other class.

Evaluation check lists supplied information relating to the response of the teachers to the community artists. The following composite unit evaluation responds to that issue.

Check List Item 6. The activities and concepts in the unit contributed toward the general goal of the arts in education.

(5)	(4)	(3)	(2)	(1)
Strongly	Agree	Uncertain	Disagree	Strongly
Agree				Disagree

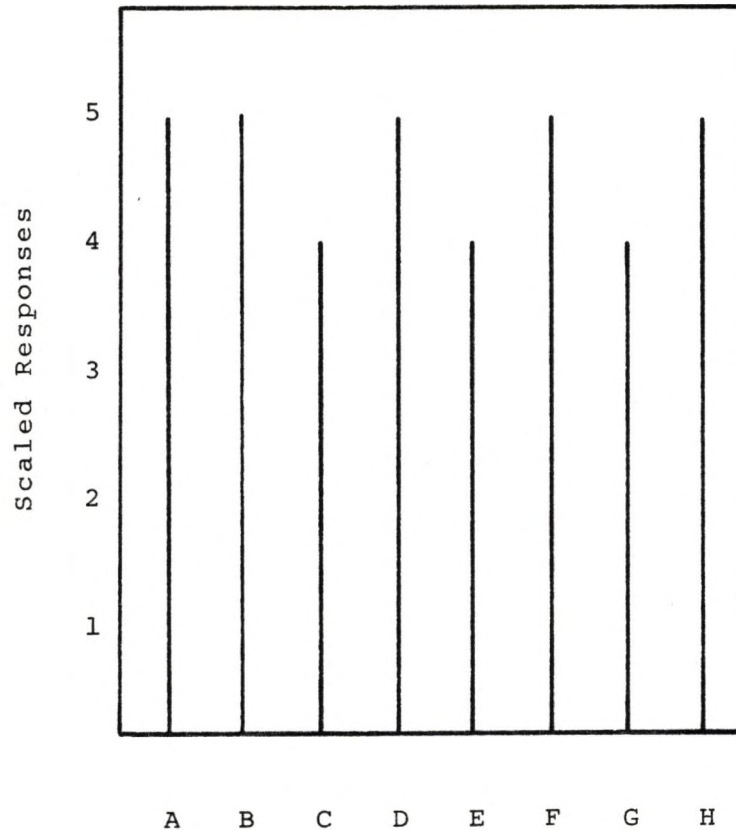


Fig. 5

Profile of Teachers' Response
to Check List Item 6

My informal observations of participating teachers were helpful in assessing their response to community artists. Teacher A visited with me often and expressed her interest in the Lake Agassiz Arts Council (LAAC). She

seemed convinced that the arts should be integral to basic education.

Teacher B taught in the Fargo Public School system which was committed to the arts in education. Through contacts in her school she knew and spoke of performers in puppetry and other artists in the schools.

As the program developed, Teacher D began to display a very strong interest in the arts. She correlated a study of Van Gogh with her language arts class. She brought prints of his works to school. These, along with a study of his life, set the trend for a unit that grew into a fascination for her students. They extended the unit into the community by bringing arts from home and by communicating with local artists.

Teacher H had reservations about her ability to contribute to the arts in education but she admitted that she was curious about the artists who introduced color movement. Teacher H reported that she attended a flute, dance recital in which the artist performed.

In analyzing Issue Number Two the in-depth interviews examined the degree to which the concept of the artist was tied into actual unit work. Marionette teachers reported that the artists had helped the children further understand the creative process. Children could see from the original performance a goal they might reach.

Origami teachers reported that the artist had been a

valuable part of the unit. Older children were more aware of the artist.

Filmmaking teachers stressed the value of the visiting artists. They set a high note of anticipation for the rest of the activity.

Color Movement teachers agreed that the artist had enriched the class. The artist kept in close touch throughout by hosting a field trip, and sending fliers pertaining to children's workshops, community performances, etc.

Evaluation check lists examined the issue. Five teachers strongly agreed that the activities and concepts in the unit contributed toward the general goal of the arts in education.

Informal observations examined the response of teachers to community artists. Marionette teachers indicated that their personal and professional interests in the arts were growing. Origami Teacher D displayed a strong professional support for the arts in her regular classroom through study of a famous artist. Color Movement Teacher H attended performances done by the visiting artist.

In light of the responses to the interview questions relating to Issue Number Two, the questions on the evaluation check list, and informal observations, it was evident that all teachers responded favorably to the concept of the community artist in the arts in education program.

Issue Number Three: The tendency of teachers to initiate and carry on the activities in their own classrooms. Issue Number Three was considered to determine whether participating teachers would initiate and carry on the activities in their own classrooms. The analysis of this issue has three parts: the teachers' assessment of their ability to carry out the activities in the classroom, the teachers' inclination to use the units in their own classroom at the end of the program, and the actual carry-over into the classroom after a time lapse.

Based on the analysis of the in-depth interviews, evaluation check lists, informal observations and attitude surveys, it was established that there was a definite tendency for teachers to initiate and carry on the activities in their own classrooms.

Interview excerpts relating to the third issue follow:

Interviewer: How has your own interest in the arts grown?

Teacher A: Not broader, I enjoy arts. I don't think of myself as an artist, but I'd like to be a performing artist in marionettes. I like them.

Teacher B: Grown tremendously. I'd heard and read and thought about marionettes and how they would go with language arts which I'm in. I'm putting marionettes into my language arts and in my art class they'll do heads. I'll make my own stage. I'm going into religious education with this too. Religious characters for primary levels and older ones can do enrichment to entertain the small ones. I've promised help to my school advisory group. It will be an inservice in which students will perform. First I'll go with my own performance. Later I'll bring the

performing children around to let them show what they have done.

Teacher C: I learned a lot. I'm making [origami] charts for all levels to use in the future. It is good to have them for enrichment just to pull out for fun.

Teacher D: Very excited about teaching it in the classroom. It's another means of teaching the arts in the classroom.

Teacher E: Yes, I'm looking forward to enriching my classes with animation. I feel that I can offer children much more with my specialization.

Teacher F: I must be to be planning to continue and looking for ways in which to improve. I've not found the time, one must take time, use it as a hobby. One reason I took the class was to improve my own classroom and I'm making plans for summer school.

Teacher G: This unit is something I'd like to try with my kids, at least parts of it.

Teacher H: Curiosity is aroused. If someone told me about a specific class and I'd learn more about it I'd go. I'm not sure I'd search for it myself. I'm planning to go to another of Maria's recitals.

Interviewer: Do you feel that you would want to use this unit in your own classroom? In what way?

Teacher A: Yes, in regular classroom. It's just more work in primary. Time was adequate. There should be no more than ten in a group and you need help in lower primary for a full regular class but in upper primary you could manage fine. First and second, no more than 10 or you need help.

Teacher B: I'm doing it now. Children are doing their own script using sentences, dialogues, fables and skits, so it is working.

- Teacher C: I'd like to use it. I'd add to it as I go. I'll do it towards spring. The kits and poem would go on a large bulletin board to introduce it . . . but any of the figures could be used on a large bulletin board with a poem.
- Teacher D: Yes, definitely. I'll use more haiku with language arts.
- Teacher E: I have so many things I want to do . . . I'll start taking time.
- Teacher F: I'm looking forward to using learning centers with the animation and black fun film.
- Teacher G: I think so, some activities, varying degrees, but space might be a problem. I don't know how boys would react, they are so uptight about square dancing. I think the unit is super for K-3. Super for little kids.
- Teacher H: If modified I'd use painting to different kind of music. I'd not use movements in regular classroom . . . perhaps in self awareness class. I'd incorporate movements depending on class.

After a six-week time lapse, the participating teachers were interviewed regarding the use of the materials in their own classrooms.

Interviewer: Follow-up question--How have you used the materials in your own classroom?

- Teacher A: I really haven't had a chance yet. The puppets hung in the room until the end of the year and the children played with them. I'm thinking about doing something. I did use origami in a reading lesson in the spring and it worked well.
- Teacher B: After the activities I taught a marionette project in my art and English classes in Fargo. The 6th and 7th grade students really responded in creative ways, innovating other styles of puppets from the kits, and writing their own original plays. I'm sure I'll do it again.

- Teacher C: It's a good way to tie in with bulletin boards and booklet covers. My entire third grade class made origami kites and birds in the spring and wrote stories and poems in language class to go with them. Origami is a good classroom technique.
- Teacher D: I tried origami in a reading class and it worked very well. The children didn't mind doing a background; maybe because they had read "The Elephant's Child" and had a background image from the story. I really want to learn how to make the marionettes.
- Teacher E: I do things with still photography all the time. We have a dark room. I think we can try some animation. There's a lot of natural lighting in my room. So far I've stuck to the still photography, but I'm really planning other forms of filmmaking.
- Teacher F: (Teacher F was not available, having left the area for a different position.)
- Teacher G: Well, we do "warm up" movement activities in class sometimes. Second graders love to move and use their bodies. We've used streamers and music too. I helped arrange the second visit by Jack Liu for the second grade origami unit.
- Teacher H: I used the "Pin-Chin" color masks but not with music. I'm really planning to do more with origami. I'm making my own charts this summer so I can have a unit for my class. I'm going into more complicated origami. I borrowed the color music also and used it for the water color project. It worked well in my class.

Check List Item 7. Was the teacher competent to carry out the unit?

(5) Strongly Agree (4) Agree (3) Uncertain (2) Disagree (1) Strongly Disagree

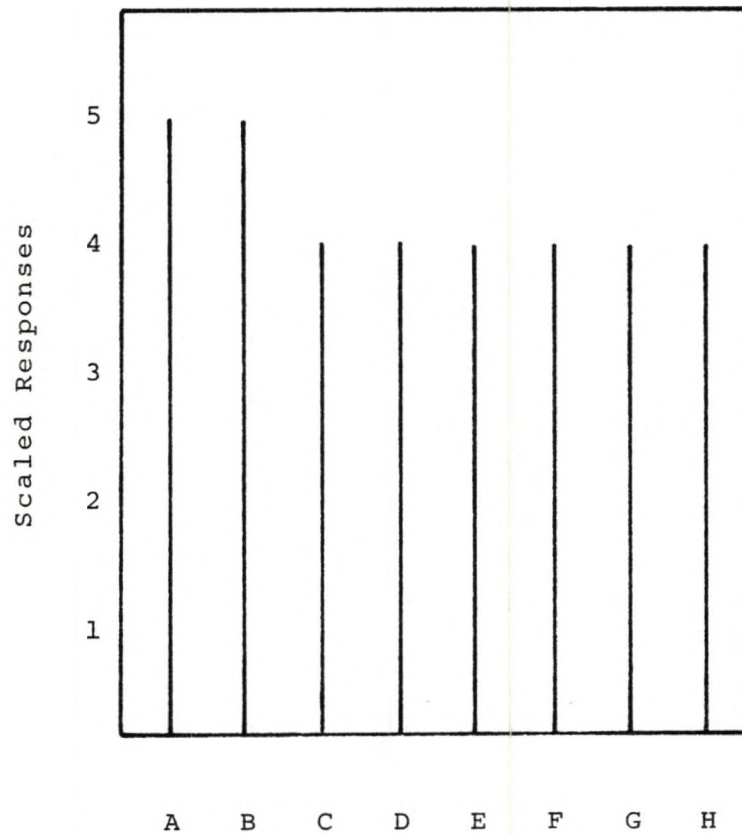


Fig. 6

Profile of Teachers' Response
to Check List Item 7

My informal observations of participating teachers were helpful in assessing their tendency to initiate and carry on the activities in their own classrooms. Teacher A kept her practice marionettes displayed in her classroom along with my stage and scenery. There was opportunity for the children in her regular class to manipulate and explore with the completed puppets.

Teacher B borrowed my stage and some of the scenery later in the school year. She had her own practice marionettes to share with her students and encouraged an extensive enrichment project with marionettes throughout the last month of the school year.

It was obvious that Teacher C kept origami alive in her regular classroom since the origami display tree remained until the end of the year. Her origami bulletin boards were used to initiate science units about birds and flight. Children also made booklet covers with origami covers.

Teachers D and A used the origami elephant chart following the basal reader story, "The Elephant's Child" by Rudyard Kipling (Kipling, 1975). The children used the chart in a learning center and then designed a colorful background to help depict the story.

Teacher G participated in a special origami workshop in the second grade when the artist was invited to speak to all second grade teachers and the second graders. He

demonstrated origami as an art form related to their social studies. Teacher G's children had an opportunity to imitate the artist and decorate their room with some simple creations. Teacher G also used the water color activity from the first lesson.

Teacher H adapted the mask activity to suit her classroom by letting the children make bunny faces during the Easter season. Numerous related language activities stemmed from her experiment.

Other teachers in the building were caught up in the novelty of origami. As mentioned earlier, the second grade teachers explored the craft by meeting the artist during a social studies unit. Another fourth grade teacher was motivated to develop an elaborate origami unit in conjunction with a study of flight. He also explored film animation with the video equipment. His activities followed the enrichment program in the school. The school librarian kept the large origami tree visible for a long period following the program. She displayed origami books near it and reported a steady circulation of the books.

In my room there was considerable interest in the activities. At the request of my students modified forms of all four activities were used. There was not time for intensive use of the units. Also many of my students had participated in one of the four units. The students who had been in the marionette class shared their

creations with the class.

Origami students assisted others by teaching such origami activities as geometry enrichment, decorative bulletin boards, and complements to haiku, sijo, and cinquain poetry.

Filmmaking students shared their film projects with the class. They took over as audio-visual experts and video taped oral book reports. They became teacher assistants and taught others to use audio-visual equipment.

Color Movement students helped others do the water color activity from the first lesson. In conjunction with a social studies unit they showed others how to fold masks. They learned that woods Indians created black basswood masks when the tree was cut at night. They learned that woods Indians created red basswood masks when the tree was cut in the morning. The red and black masks were used after the children had created chants and movements.

During the in-service sessions teachers completed Form A of Aesthetic Value Attitude Survey. (See Appendix D.) After the program the teachers completed Form B of Aesthetic Value Attitude Survey. (See Appendix D.) The results were used to determine whether participating teachers possessed and maintained positive attitudes towards aesthetic value. The teachers' scores were the medians of the scale values of items endorsed by them as

"agree." Low scores reflected positive attitudes towards aesthetic value. Scale values for Form A ranged from .8 to 10.4. Scale values for Form B ranged from .7 to 10.5.

Medians of Scale Values of Items
Endorsed as "Agree"

Teacher	Form A	Form B
A	2.2	2.1
B	2.6	2.2
C	2.2	2.3
D	3.2	2.1
E	3.4	2.1
F	2.2	3.1
G	2.6	2.3
H	2.2	2.2

Fig. 7

Medians of Scale Values of Items Endorsed
by Teachers as "Agree"

In analyzing Issue Number Three the in-depth interviews examined growth of teachers' interest in arts in education, teachers' inclination to use the units in their own classrooms at the end of the program, and the actual carry-over into the classroom after a six month time lapse.

Marionette teachers expressed an interest in developing performing skills with marionettes. Origami teachers

were enthused about developing origami further. Filmmaking teachers looked forward to broadening their specialization with the skills learned. Color Movement teachers were curious about the topic and intended to follow the progress of the artist.

Marionette teachers positively expressed plans to use the unit on a regular basis. Origami teachers definitely intended to use the unit. Filmmaking teachers looked forward to using the unit. Color Movement teachers intended to adapt parts of the unit for their classrooms.

Teacher B designed her own marionettes and continued using them on a regular basis.

Teacher C used origami bulletin boards to introduce language arts activities and integrated its use into those classes.

Teacher F coordinated photography workshops for grades 5 and 6 and included filmmaking.

Teacher H rejected most of the color movement unit except mask folding which led her into origami charts. She prepared many charts throughout the summer and integrated origami into her classroom in several ways.

Evaluation check lists examined the teachers' assessment of their ability to carry out the activities in the classroom. Teachers A and B strongly agreed that they were competent to carry out the unit. Teachers C, D, E, F, G, and H agreed that they were competent to carry out

the unit.

Informal observations assessed teachers' tendency to initiate and carry out the activities in their own classrooms. Marionette teachers used their own creations and borrowed my equipment in order to stimulate follow-up activities in their own classrooms.

Origami teachers borrowed my equipment and kept origami alive throughout the year. They related origami to reading, science, and language. Filmmaking Teacher F developed a photography unit in his own school following the program. Color Movement teachers used some features from the unit such as water color to music and mask making. Other teachers in the school observed and imitated some of the origami and filmmaking activities. My own class summarized the four units and developed related activities for geometry, social studies, and language.

An aesthetic value attitude survey was used to determine whether participating teachers possessed and maintained positive attitudes. Interpretation of Aesthetic Value Attitude Survey Forms A and B indicated that the medians of scale values for Teachers D, E, and F were not consistent. All scores for the eight teachers were low and reflected positive aesthetic value attitudes.

In light of the in-depth interviews, evaluation check lists, informal observations, and Aesthetic Value Attitude Survey it seems that there was a strong tendency for

teachers to initiate and carry on the enrichment activities in their own classrooms.

Issue Number Four: The response of children to community artists. Issue Number Four was considered to determine whether children responded positively to the community artists. The analysis of this issue had four parts: the children's response to the outside stimuli provided by the artists, the children's interest in continuing the activity, whether the activities revealed and shaped children's attitudes about the arts and other aesthetic objects and events in the environment, and whether the activities caused the children to reflect on beliefs about aesthetic phenomena.

Based on the analysis of the in-depth interviews, evaluation check lists and informal observations it was established that there was a positive response to community artists by the children.

Interview excerpts relating to the fourth issue follow:

Interviewer: If the activity were offered again would you take it or would you rather take a different activity? What would you be looking for if you took it again?

Marionettes--Primary

- C. 1: I'd like using them again.
- C. 2: Yes, I liked it . . . It's fun.
- C. 3: It's fun and something for me to do after school.

- C. 4: Yes, I like doing work after school.
- C. 5: I'd take it again. I'd like to add to my collection.

Marionettes--Intermediate

- C. 6: Yes, and I'd like to take another class too. It would be fun.
- C. 7: Maybe. If they had filmmaking again I'd like to take filmmaking.
- C. 8: Yes, I thought it was fun. I want to make another one.
- C. 9: Maybe not a marionette class but another enrichment class to learn other things.
- C. 10: I'd take it again. I'd like to make the puppet and do a show.

Origami--Primary

- C. 11: No . . . it's boring . . . it was a long time. If it was shorter I'd take it.
- C. 12: I'd take origami but I'd take wrestling at the Y too.
- C. 13: Yes, I liked it . . . even if I stayed after school.
- C. 14: Yes, because it's fun.
- C. 15: Yes, it was fun.

Origami--Intermediate

- C. 16: Yes, I'd like to make the mask again.
- C. 17: I'd like to go ahead on my own now.
- C. 18: Yes, I'd expect more things . . . more harder things. The haiku was like in school.
- C. 19: Possibly . . . It's just lots of fun.
- C. 20: I'd try to do something different for a change, a new experience.

Filmmaking--Primary

- C. 21: Yes, nothing else to do. Go someplace after school.
- C. 22: Yes, because I like to make films.
- C. 23: Yes, I'd like to do more animation.
- C. 24: Yes, TV.
- C. 25: Yes, it's fun . . . It's the real thing for me.

Filmmaking--Intermediate

- C. 26: Yes
- C. 27: Yes, I might. If it's on Thursday. It's fun.
- C. 28: I'd like to take marionettes and see how they made them.
- C. 29: Yes, I'd like to specialize in animation.
- C. 30: I'd like to try marionettes or origami for something different.

Color Movement--Primary

- C. 31: Yes, lots of fun activity.
- C. 32: I'd take it again. I'd do all of them again.
- C. 33: Yes, I like to move when it's fun.
- C. 34: Yes, I like to move to music. My mom wants me to take dancing.
- C. 35: Yes

Color Movement--Intermediate

- C. 36: I'd like to. It was fun. I liked all those activities.
- C. 37: Yes, there is hardly anything to do after school. It's fun.
- C. 38: Yes, it was fun, something to do after school.
- C. 39: I'd take it again. Less mats, no masks. I'd like shadows.

C. 40: I'd take it but I'd like something different too. I'd like more definite dance instruction.

Interviewer: When the unit was begun you met an artist. The theme of the class was Step Up and Meet an Artist. This meant that you could learn to do, learn to enjoy, and learn to perform like the artist. How do you feel about yourself as an artist of _____ (marionettes, origami, filmmaking, color movement) at this time? Would you like to be an artist in (m, o, f, cm) when you grow older? Why?

Marionettes--Primary

- C. 1: Yes, I'd like to be an artist. I'm starting that now.
- C. 2: I'd like to do it when I grow up.
- C. 3: I'm interested in puppets but only in making them.
- C. 4: I don't know if I'd like to work with puppets when I grow up but I'd like to see the artists again.
- C. 5: Not yet. I'd like to be.

Marionettes--Intermediate

- C. 6: Yes, I'd like to work with puppets.
- C. 7: Yes, I'd like to continue becoming an artist because I like to operate puppets.
- C. 8: Almost . . . I can move it around and I can do plays.
- C. 9: After all the things are gone through it's fun to make more puppets. I'd like to be a puppet artist.
- C. 10: Not really . . . I can do some of the things . . . Maybe I'd like to entertain with puppets.

Origami--Primary

- C. 11: No . . . I'd rather be a football player.
- C. 12: Yes, I'd try to do lots of different things.
- C. 13: Not very good at drawing . . . I'd like to be an artist in origami.
- C. 14: I liked the artist.
- C. 15: I can't draw but I can be an artist in origami.

Origami--Intermediate

- C. 16: I'd like to be an origami artist like him.
- C. 17: He was good. I'd like to be as good as he is. I'm not yet.
- C. 18: I feel like an artist a little.
- C. 19: No, not yet. I could be an artist in origami.
- C. 20: I don't think I could be a real good one. I'm pretty good. I want to play the violin. I could play a slow waltz while somebody folded some figures.

Filmmaking--Primary

- C. 21: Yes, I'd like to be an artist. No, I'm not an artist now.
- C. 22: Yes, I'd like to be that.
- C. 23: Yes, I'm writing and drawing books and I could make a film about my book.
- C. 24: Yes, I'm doing pictures on slides.
- C. 25: Yes, I'd like to be a filmmaking artist.

Filmmaking--Intermediate

- C. 26: I don't think of myself as an artist. I'd like to be.
- C. 27: Yes, I think I really would be one. I'm not so bad. I liked their films.

- C. 28: I can talk and tell about how you do it. I get a lot out of classes and can teach others. I'm doing a film too.
- C. 29: I'd like to be an artist in filmmaking . . . compare notes with them.
- C. 30: Sorta . . . I'd like to be in the movies and make movies.

Color Movement--Primary

- C. 31: Yes, I'd like to be like her because you can do all those movements.
- C. 32: I'm like Maria because I can do some of the things.
- C. 33: I'd be an artist by moving but I had other plans. I'd like to be a singer.
- C. 34: Yes, I'm proud of myself that I can do some of those things. My mom liked to see me. I'd like to move around to music.
- C. 35: I'm not an artist yet. I have a long way to go. I don't know for sure if I'd like to be like Maria.

Color Movement--Intermediate

- C. 36: I think I did some of the things like the artist.
- C. 37: Maybe. I'd like to be an artist kinda. I asked my mom to take me to Maria's recital but I lost the program so we couldn't go.
- C. 38: She was really active; I liked the way she did the movements.
- C. 39: I'd like to be an artist like her because I like to dance. I don't think I am an artist like her.
- C. 40: I am an artist just a little . . . I'm still interested.

Evaluation check lists supplied information relating to response of children to community artists. The following composite unit evaluation responds to that:

Check List Item 12. Did the Marionette student extend his abilities to experience aesthetic qualities in objects and events in the arts and the general environment?

(5) Strongly Agree (4) Agree (3) Uncertain (2) Disagree (1) Strongly Disagree

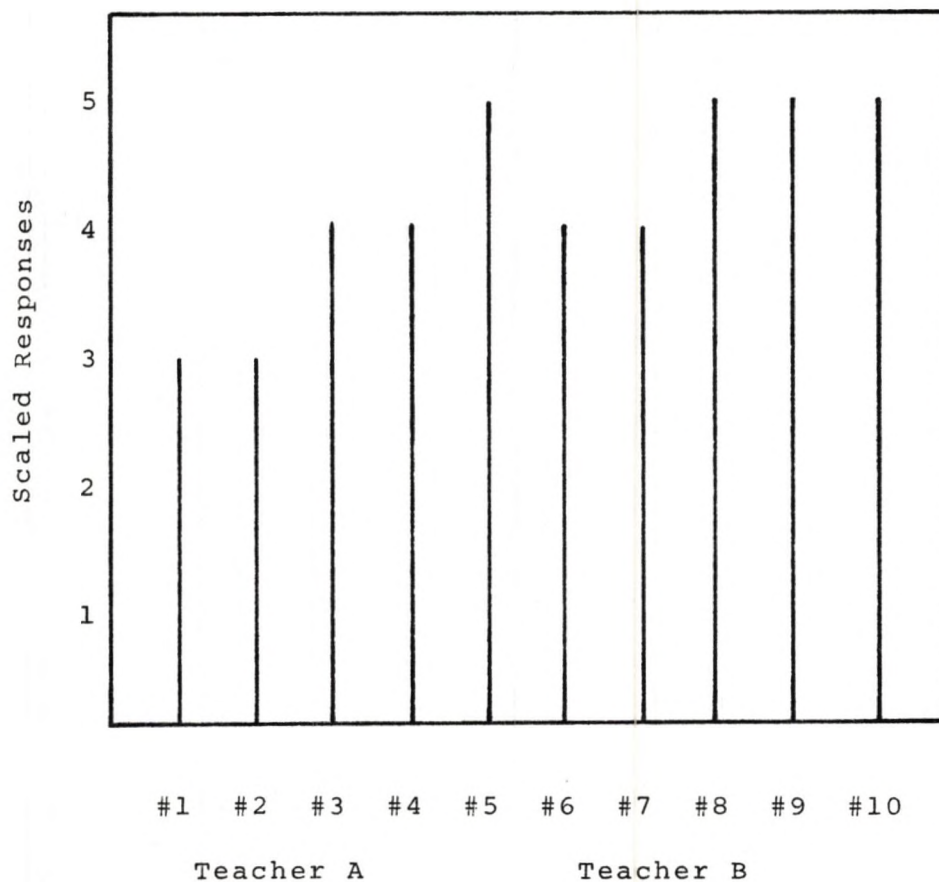


Fig. 8

Profile of Teachers' Responses Concerning
Marionette Children--Check List Item 12

Check List Item 12. Did the origami student extend his abilities to experience aesthetic qualities in objects and events in the arts and the general environment?

(5) Strongly Agree (4) Agree (3) Uncertain (2) Disagree (1) Strongly Disagree

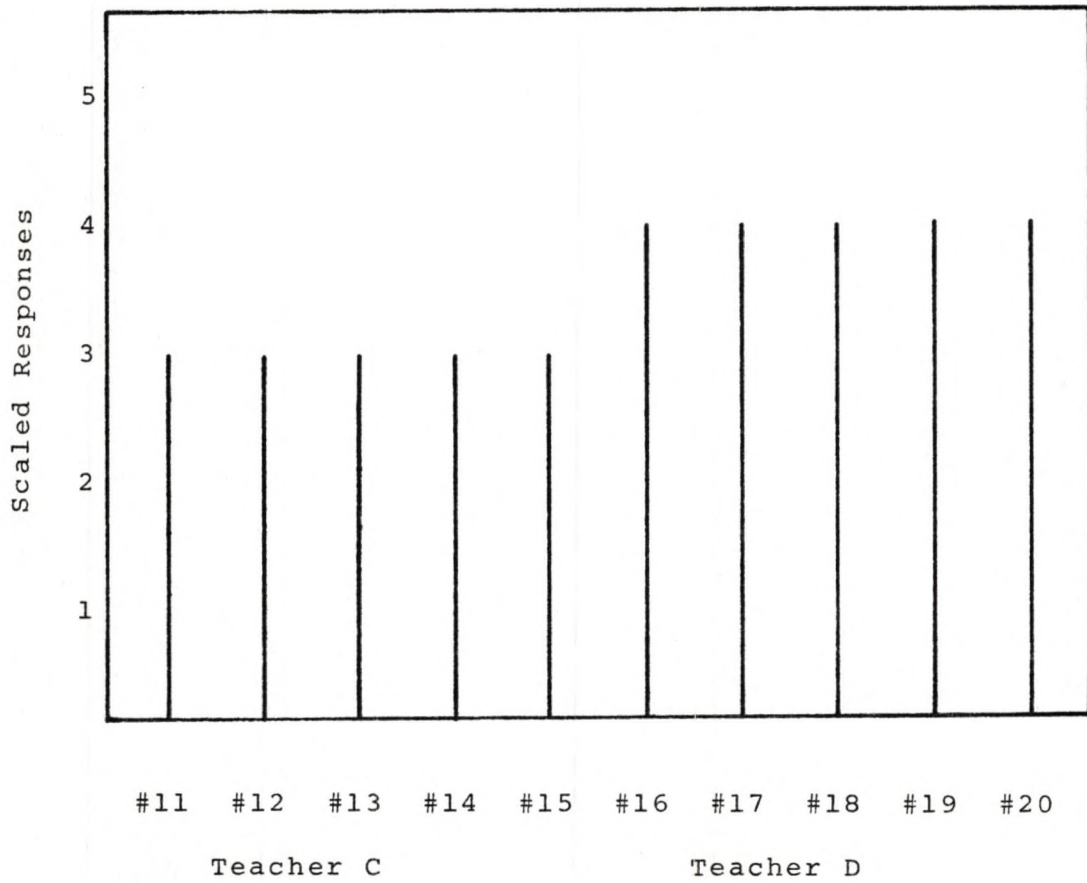


Fig. 9

Profile of Teachers' Responses Concerning Origami Children--Check List Item 12

Check List Item 12. Did the filmmaking student extend his abilities to experience aesthetic qualities in objects and events in the arts and the general environment?

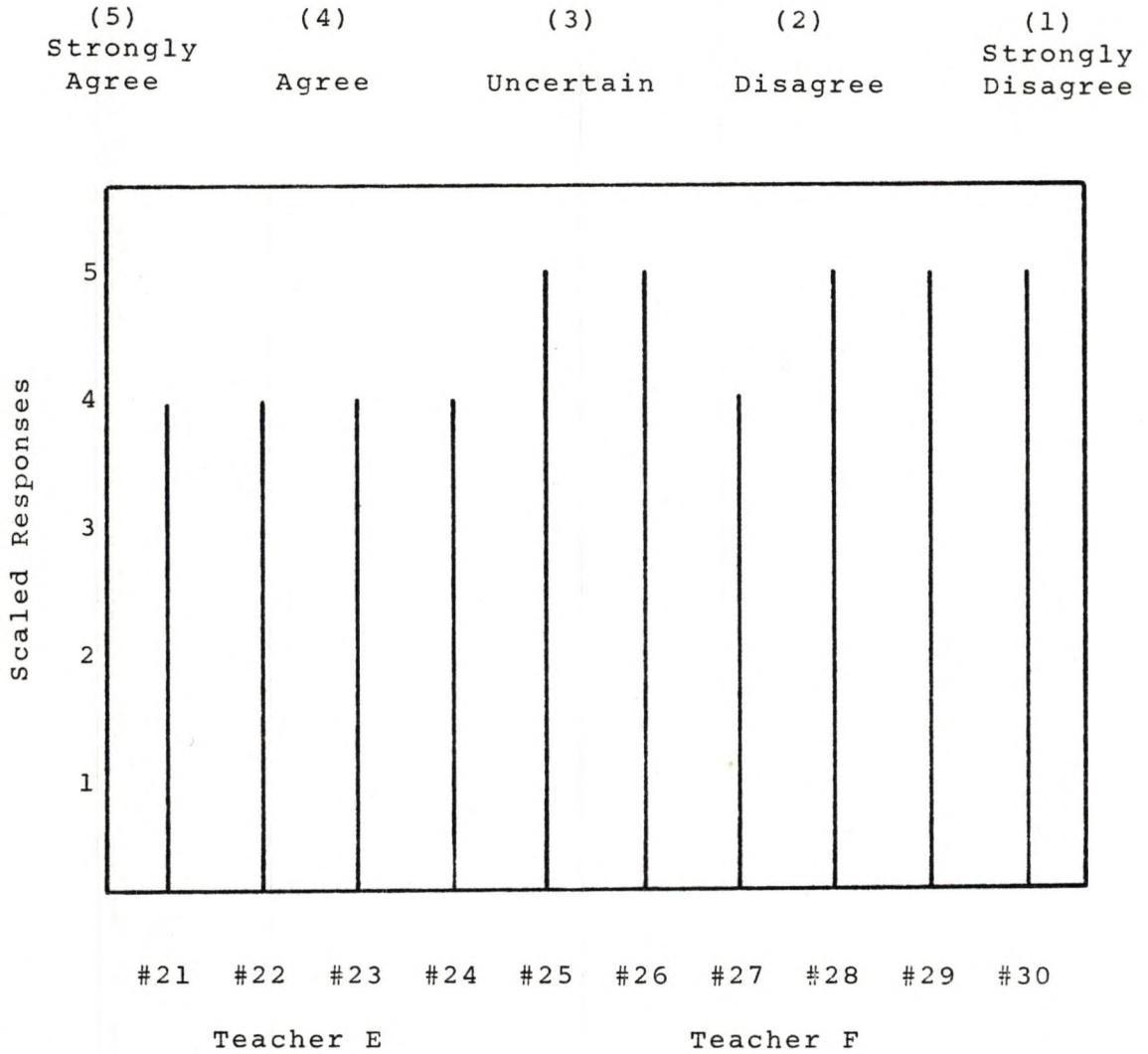


Fig. 10

Profile of Teachers' Responses Concerning
Filmmaking Children--Check List Item 12

Check List Item 12. Did the color movement student extend his abilities to experience aesthetic qualities in objects and events in the arts and the general environment?

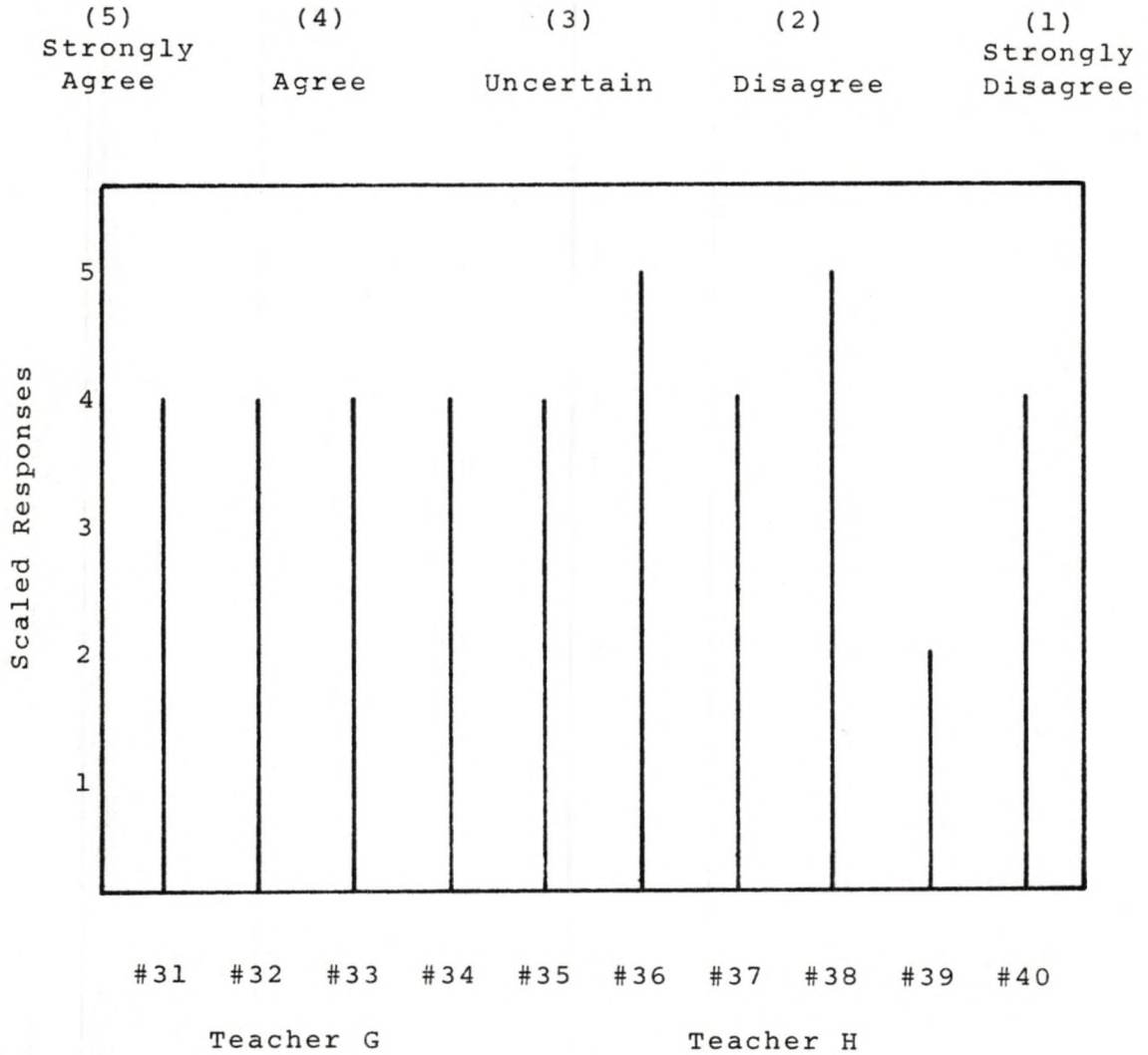


Fig. 11

Profile of Teachers' Responses Concerning
Color Movement Children--
Check List Item 12

Check List Item 13. Did activities included cause the student to reflect upon his values and beliefs about aesthetic phenomena?

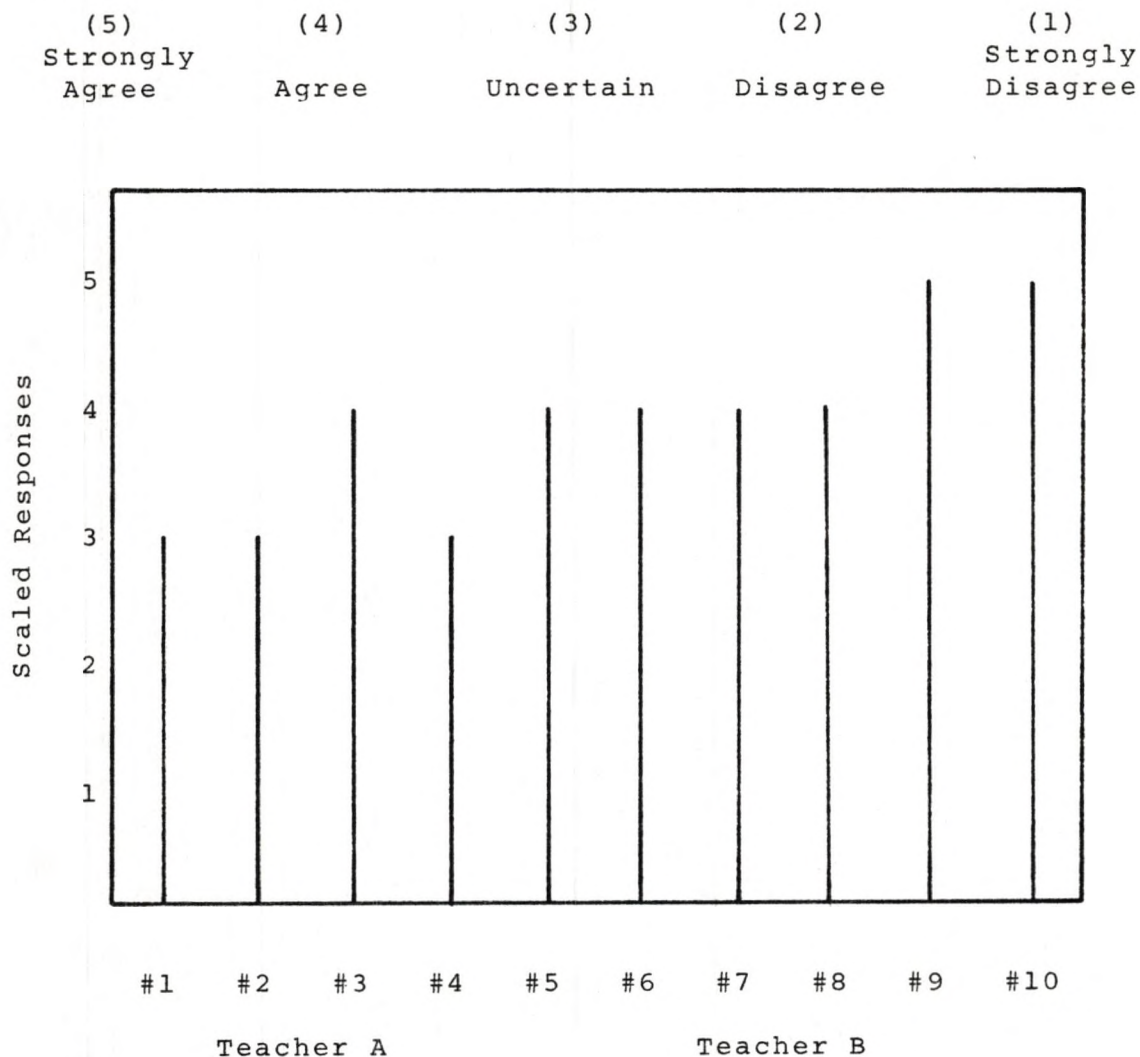


Fig. 12

Profile of Teachers' Responses Concerning
Marionette Children--Check List Item 13

Check List Item 13. Did the origami student extend his abilities to reflect upon his values and beliefs about aesthetic phenomena?

(5) Strongly Agree (4) Agree (3) Uncertain (2) Disagree (1) Strongly Disagree

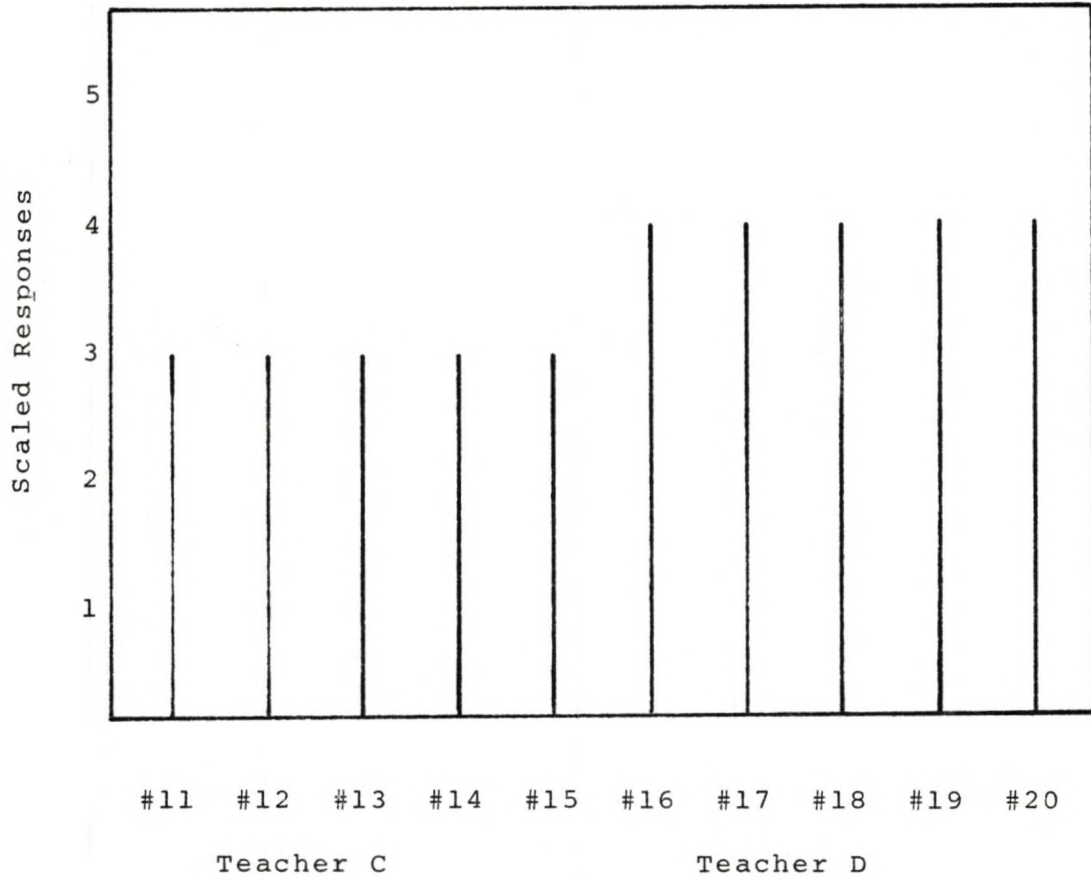


Fig. 13

Profile of Teachers' Response Concerning Origami Children--Check List Item 13

Check List Item 13. Did the Filmmaking student extend his abilities to reflect upon his values and beliefs about aesthetic phenomena?

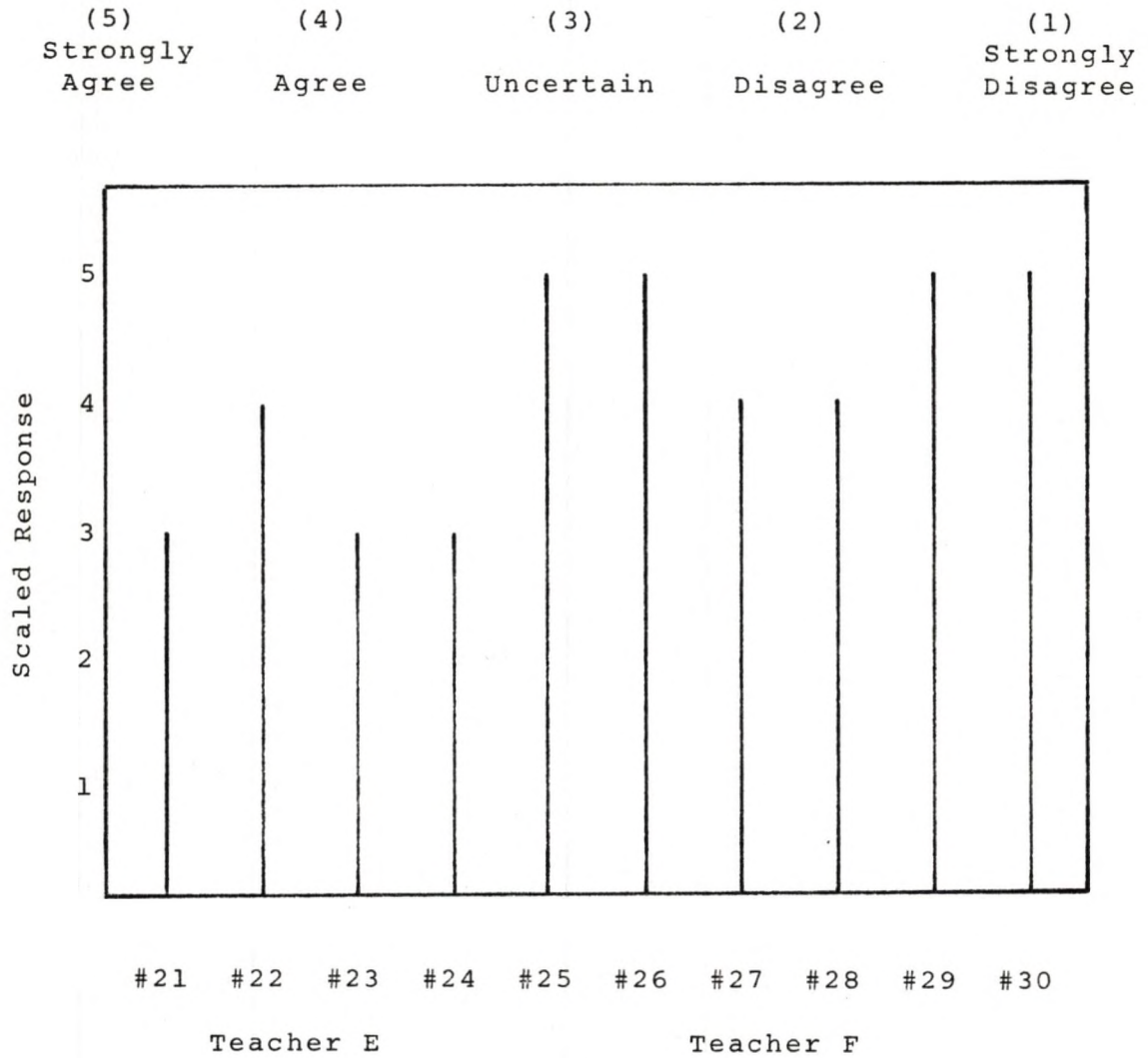
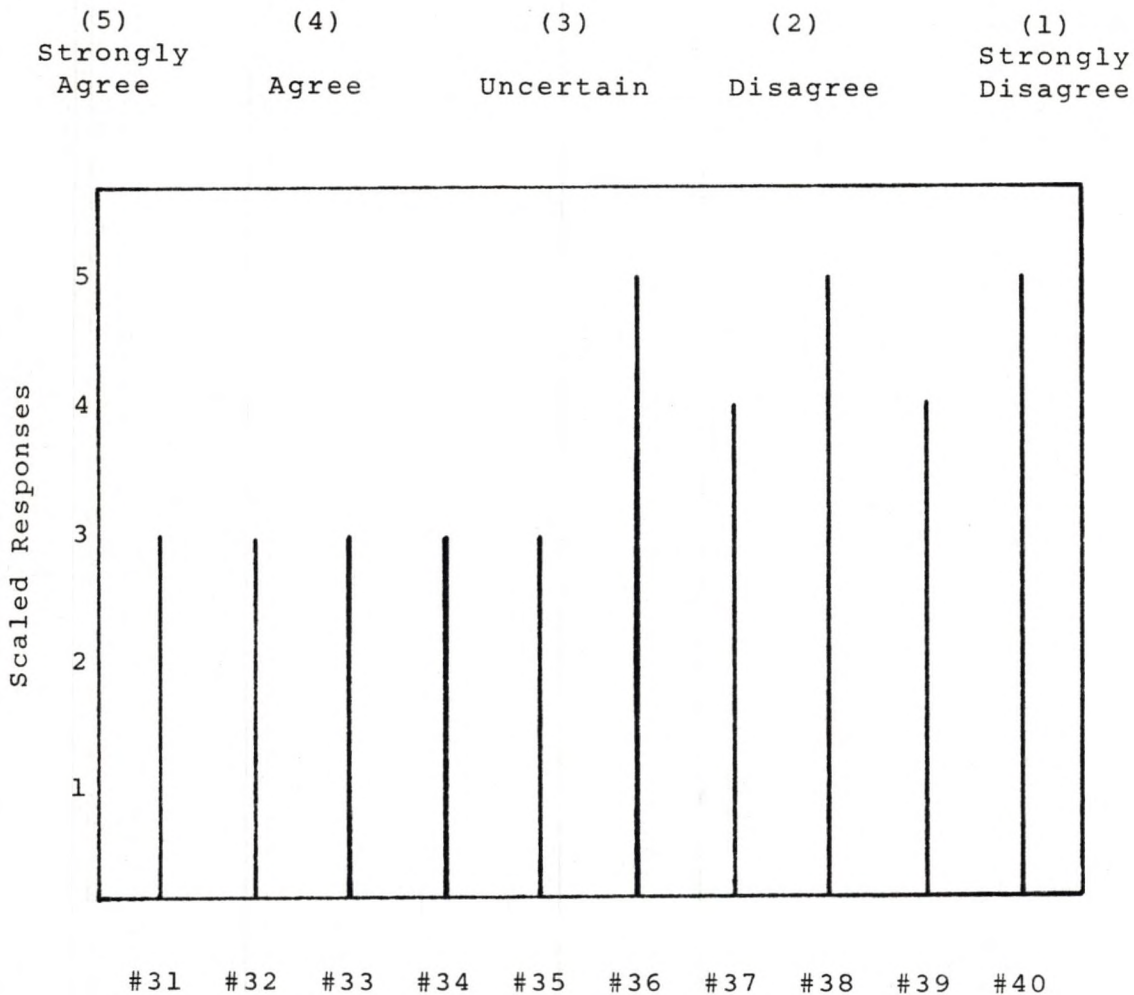


Fig. 14

Profile of Teachers' Responses Concerning
Filmmaking Children--Check List Item 13

Check List Item 13. Did the Color Movement student extend his abilities to reflect upon his values and beliefs about aesthetic phenomena?



Teacher G

Teacher H

Fig. 15

Profile of Teachers' Responses Concerning
Color Movement Children--
Check List Item 13

Check List Item 14. Did activities included successfully reveal and shape the marionette student's attitude about the arts and other aesthetic objects and events in the environment?

(5) Strongly Agree (4) Agree (3) Uncertain (2) Disagree (1) Strongly Disagree

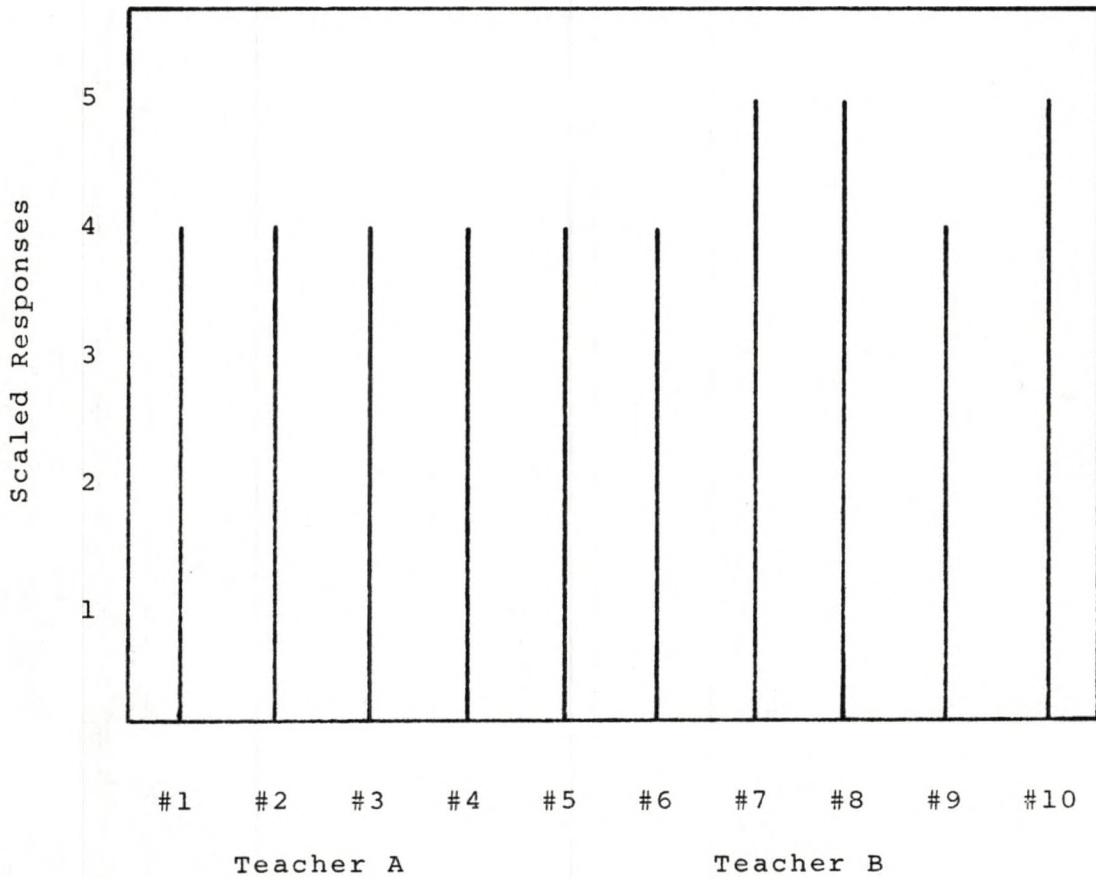


Fig. 16

Profile of Teachers' Responses Concerning
Marionette Children--Check List Item 14

Check List Item 14. Did activities included successfully reveal and shape the origami student's attitude about the arts and other aesthetic objects and events in the environment?

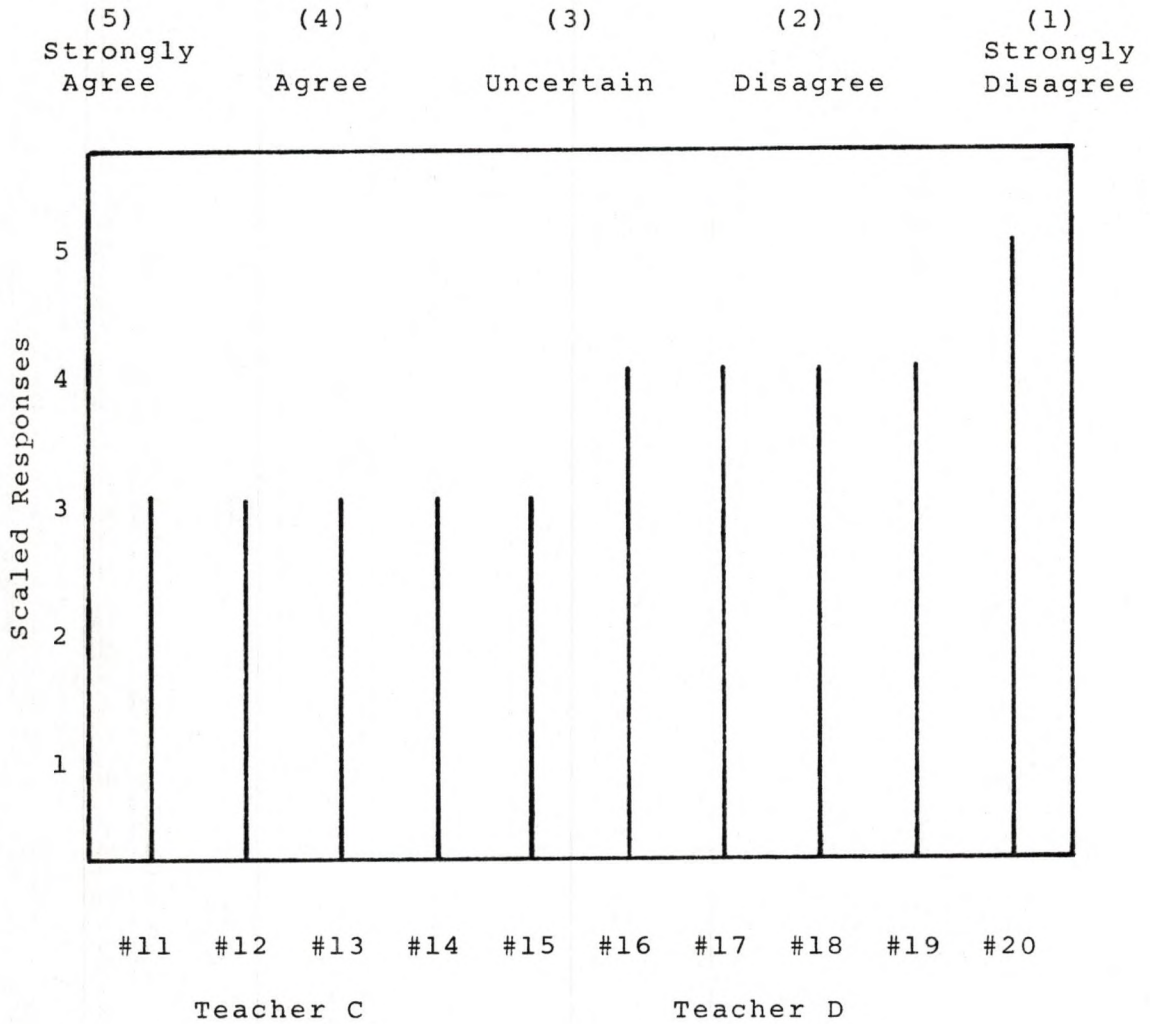


Fig. 17

Profile of Teachers' Responses Concerning
Origami Children--Check List Item 14

Check List Item 14. Did activities included successfully reveal and shape the filmmaking student's attitude about the arts and other aesthetic objects and events in the environment?

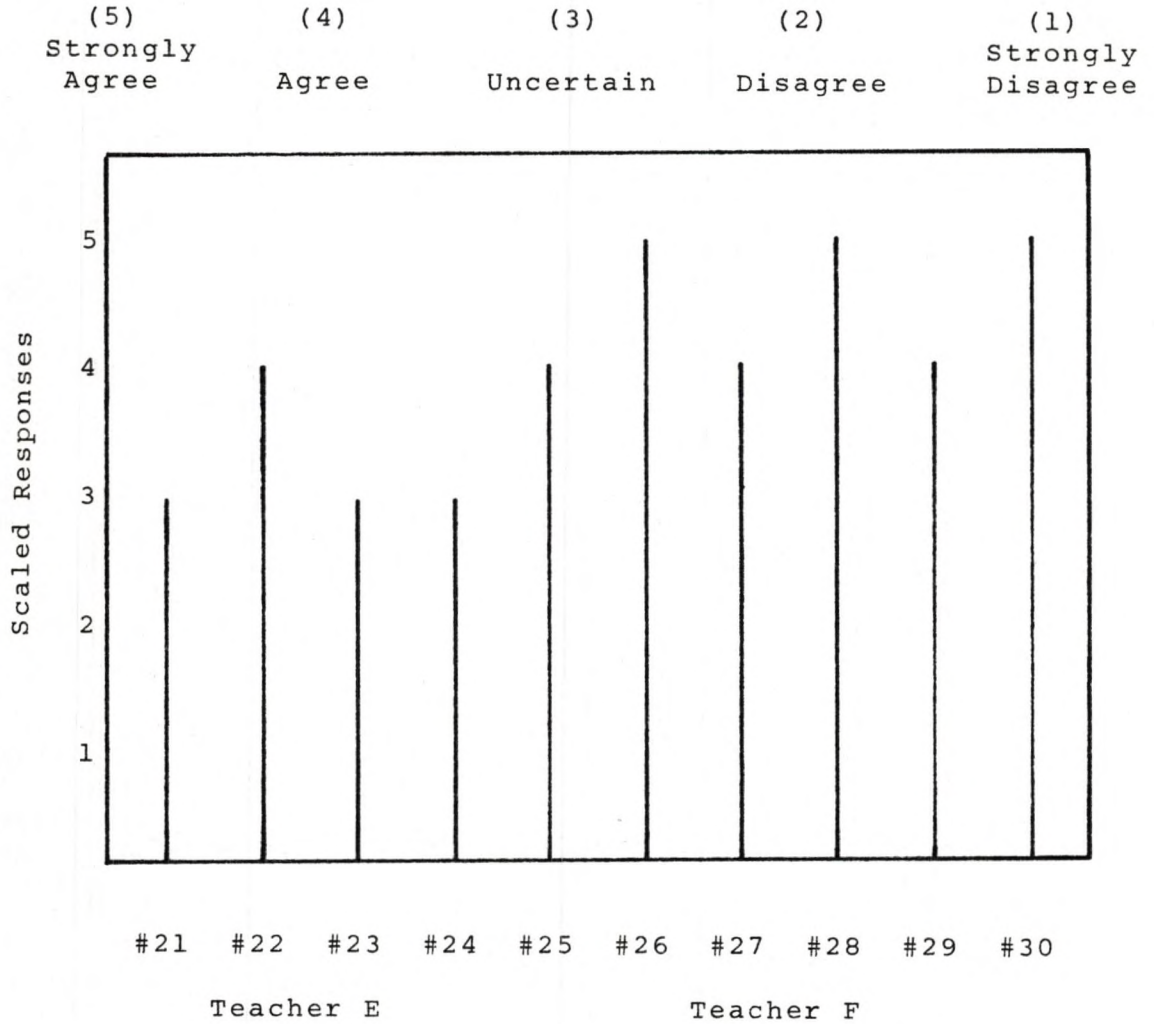


Fig. 18

Profile of Teachers' Responses Concerning
Filmmaking Children--Check List Item 14

Informal observations made by teachers were helpful in assessing the children's responses to community artists.

Comments about the visit from the artists included:

- Teacher A: The children seemed to be very enthused about seeing the artists perform.
- Teacher B: Child 9 quietly observed the performance and began her puppet as soon as she could. She watched what others were doing also.
- Teacher C: Child 14 was intrigued by the artist's gentle manner.
- Teacher D: Child 19 said, "This is the most fun I ever had."
- Teacher E: Child 23 is a very perceptive child, and has some idea of what the program is about, thanks to the excellent introduction by the artists.
- Teacher F: Child 29 is eager, knowledgeable to tasks ahead.
- Teacher G: Child 34 seemed to enjoy the class a lot, participated wholeheartedly.
- Teacher H: Child 39 watched Maria (artist) closely.

My informal observation of the children was helpful in assessing their response to the community artists. I greeted each artist on arrival and made sure that each met the participating teachers.

The marionette artists brought several puppets, scenery, and stage. They spent their time performing and talking freely with the children about the various processes involved in puppetry. The participating teachers also performed to the delight of the artists. Wide-eyed children attested to the complete motivation for the class.

The origami artist sat at a round table in the main library with both levels seated around him. He spoke very little to the children but his gentle oriental manner was not wasted on them. Their rapt attention indicated a complete response. He folded several intricate creatures, sometimes referring to books for instruction. The participating teachers hung the creatures on the large origami tree which was to remain in the library for the entire school to enjoy.

Filmmaking artists in animation shared their creations and explained the process to the children. The video artist explained the process and included the children in his demonstration.

The Color Movement artist performed in costume and explained as she performed. Then she included the class in many novel activities that they were to use throughout the classes.

In all areas the children were respectful, appreciative, and enthused as the artists shared their art forms.

In analyzing Issue Number Four the in-depth interviews examined the children's interest in continuing the activity and their response to the outside stimuli provided by the artists.

Four primary marionette children wished to continue the activity. One would consider it if the class were shorter. Three intermediate marionette children wished to

continue. Two were interested in marionettes but also hoped to have another activity such as filmmaking.

Three primary origami students wished to continue the activity. One found it boring. Another of the five would take it but wanted to take wrestling also. All five intermediate origami students would take it again.

Five primary filmmaking students wished to take the activity again. Three intermediate filmmaking students wished to take it again while two preferred to take marionettes or origami.

Five primary Color Movement students wished to take the class again. Five intermediate Color Movement students wished to take the class again but two specified they wanted no masks and more definite dance instruction.

Three primary marionette students envisioned being marionette artists. Two were only interested in constructing and observing performances. Five of the intermediate marionette students considered being marionette artists.

Four of the primary origami students were hopeful about being artists in origami. One preferred to be a football player. Five intermediate origami students expressed positive thoughts about being an origami artist.

Five primary filmmaking students expressed positive thoughts about being a filmmaking artist. Five intermediate filmmaking students hoped to become filmmaking artists.

Four primary Color Movement students expressed positive thoughts about becoming a movement artist. One was not certain she would want to be like the artist. Five of the intermediate Color Movement students expressed positive thoughts about becoming a movement artist.

By comparing Figures 20 and 21 it is evident that intermediate Origami, primary filmmaking and intermediate Color Movement students were consistent in their positive responses towards continuing the activity and themselves as artists.

Number of Yes Responses

1 2 3 4 5

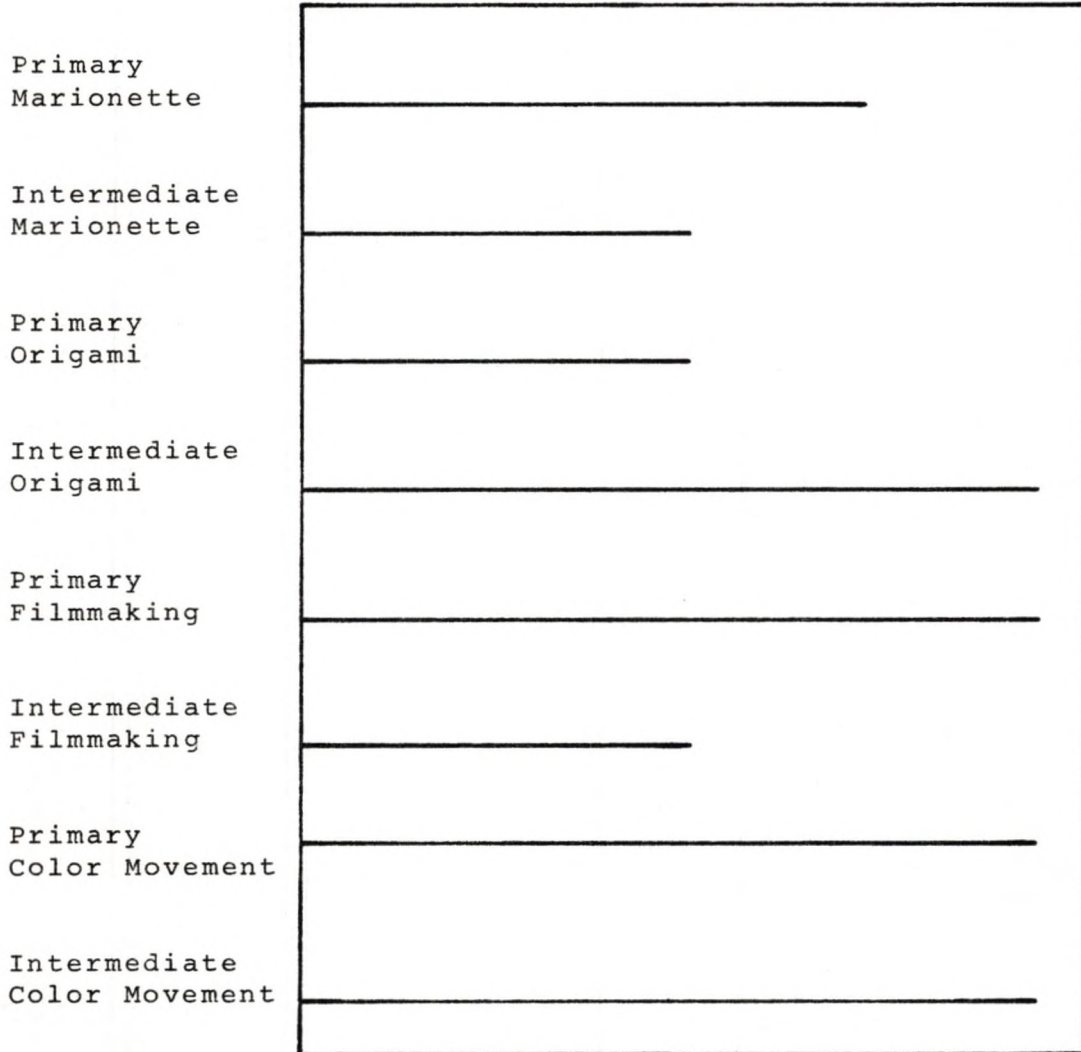


Fig. 20

Profile of Children's Responses Concerning
Interest in Continuing the Activity

Number of Yes Responses

1 2 3 4 5

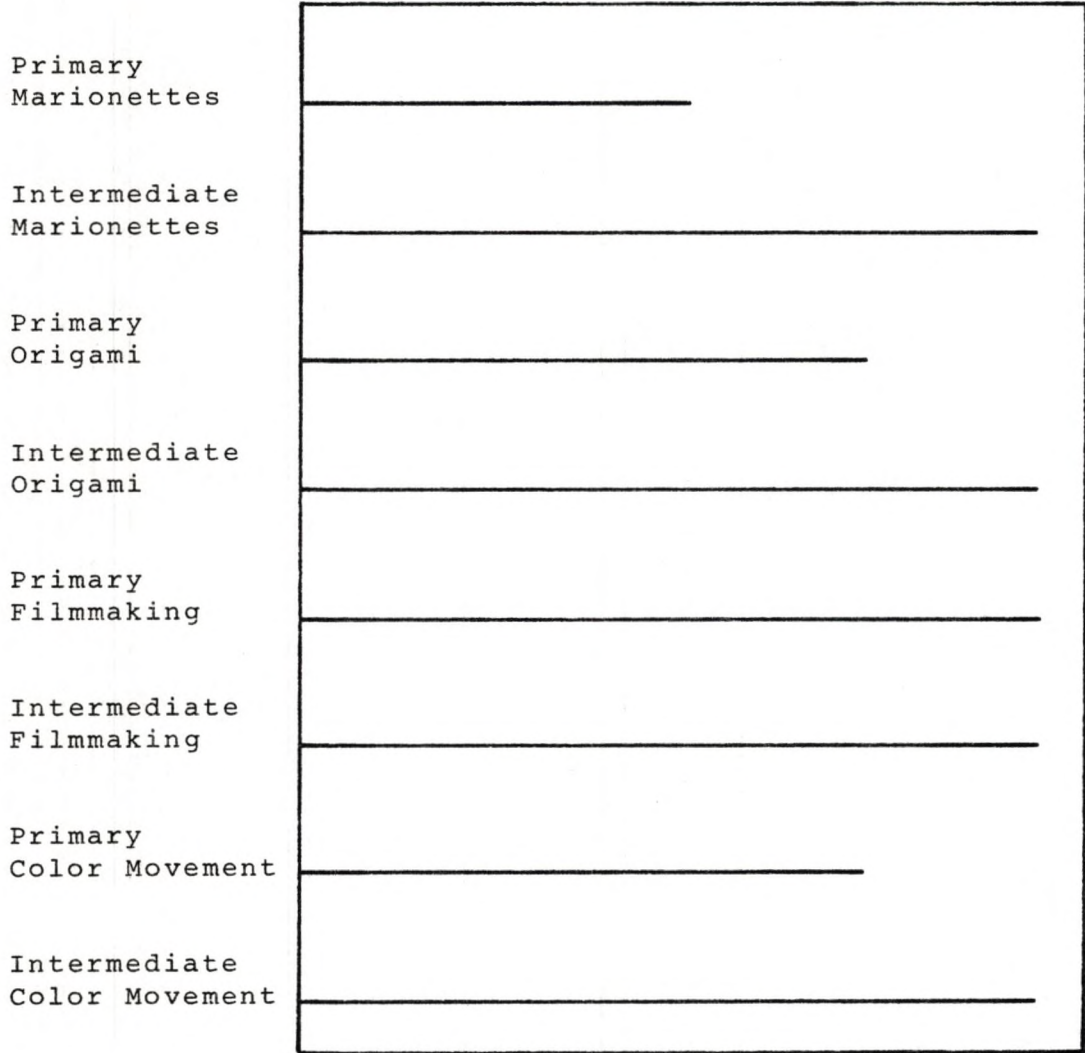


Fig. 21

Profile of Children's Responses Concerning
Positive Attitude Towards Themselves
as Artists of the Activity

Evaluation check lists examined whether the students extended their abilities to experience aesthetic qualities in objects and events in the arts and general environment, whether the activities caused the students to reflect upon their values and beliefs about aesthetic phenomena, and whether activities successfully revealed and shaped the students' attitude about the arts and other aesthetic objects and events in the environment.

The marionette teachers concluded that two of the primary marionette children and five of the intermediate marionette children extended their abilities to experience aesthetic qualities in the arts and the environment. Origami teachers concluded that five of the intermediate children extended their abilities to experience aesthetic qualities in the arts and the environment. Filmmaking teachers concluded that two of the primary children and five of the intermediate children extended their abilities to experience aesthetic qualities in the arts and the environment. Color Movement teachers concluded that five intermediate children extended their abilities to experience aesthetic qualities in the arts and the environment. Twenty-four of the forty children were influenced by the activities to reflect on values and beliefs about aesthetic phenomena.

The marionette teachers concluded that three of the primary marionette children and five of the intermediate

marionette children succeeded in the ability to reflect upon their values and beliefs. Origami teachers concluded that five of the intermediate children succeeded. Film-making teachers concluded that five of the primary children succeeded and five of the intermediate children succeeded. Color Movement teachers concluded that five of the primary children and four of the intermediate children succeeded in the ability to reflect on their values and beliefs about aesthetic phenomena. Thirty-two of the forty succeeded in their ability to reflect upon values and beliefs about aesthetic phenomena.

Marionette teachers concluded that five of the primary marionette children and five of the intermediate marionette children experienced an attitude change. Origami teachers concluded that five intermediate children had experienced an attitude change. Filmmaking teachers concluded that two of the primary children and five of the intermediate children had experienced an attitude change. Color Movement teachers concluded that one of the primary children and five of the intermediate children had experienced an attitude change. Twenty-eight of the forty children's attitudes had been influenced towards the arts and other aesthetic objects and events in the environment.

Informal observations assessed children's self-concepts about themselves as artists. Teachers had noted enthusiastic response to visiting artists during the first lesson.

Field trips and fliers kept some artists alive in children's memories. Summaries indicated that children remembered, and appreciated, the artists. They stated that the artists had been a worthwhile addition to the classes.

My informal observations indicated a positive response to the visiting artists. Discussion with participating teachers and children revealed the appreciation that was felt for the artists.

In light of the in-depth interviews, evaluation check lists, and informal observations, it seemed that children had a positive response to the community artists.

Issue Number Five: The tendency of children to initiate and carry on the activities outside the school.

Issue Number Five was considered to determine whether children had a tendency to initiate and carry on the activities outside the school. The analysis of this issue had five parts: the children's personal preferences, the children's actual follow-up activities, the suitability of the activities to the multi-age grouping, the learning achieved by the children, and the application of the learning to the arts.

Based on the analysis of the in-depth interviews, evaluation check lists and informal observations it was established that the children had a strong tendency to initiate and carry on the activities outside of school.

Interview excerpts relating to the fifth issue

follow:

Interviewer: What did you like most about the activity?
Why?

Marionettes--Primary

- C. 1: I liked playing with them. You didn't have to find all the parts any more.
- C. 2: Performing. It was fun.
- C. 3: Marionettes. Doing it together.
- C. 4: Making the puppet. When it was all done.
- C. 5: Making the puppets. It was fun.

Marionettes--Intermediate

- C. 6: Marionettes. I liked putting on the skit. It was fun.
- C. 7: Making the marionette because you get to do a lot of fun stuff.
- C. 8: Stringing. You had to get it in the right place.
- C. 9: Putting the body together because there are a lot of things to put in--weights, cotton, and you have to hook it up to the head.
- C. 10: When we made the puppets, the head was fun. We got to put on the hair and eyes.

Origami--Primary

- C. 11: Making kites, I don't know.
- C. 12: Whale, because it is a sea animal and I like them.
- C. 13: The part where you fold the paper because I like to use my hands.
- C. 14: Making the whale.
- C. 15: Paper folding. It was interesting.

Origami--Intermediate

- C. 16: Origami. I liked painting the pictures.
- C. 17: Origami. I liked the paper folding.
- C. 18: Folding was much fun and the backgrounds . . . you could be very imaginative.
- C. 19: Folding. It was a challenge.
- C. 20: Actual folding with origami paper. It was a challenge.

Filmmaking--Primary

- C. 21: Going on the field trip.
- C. 22: Making slides because you could draw anything, and look at it.
- C. 23: Animation. It's fun. You can do lots of things with it.
- C. 24: Video tape because we could use the cameras and we went to the TV studio.
- C. 25: TV. We got to run the camera and be actors.

Filmmaking--Intermediate

- C. 26: Making animations.
- C. 27: Animation. It was exciting operating and directing.
- C. 28: I liked to work projectors and animation.
- C. 29: At the end making video tape because you could do the action with your own body.
- C. 30: Video tape, making movies. It's sort of like TV, working with my body.

Color Movement--Primary

- C. 31: Mats, cause you can tumble around.
- C. 32: Doing the mats and ropes. You can do a whole bunch of tumbling to music. It's fun to do it to music.

- C. 33: When we used the streamers, when we moved around.
- C. 34: The streamers, motion to the words, the colors waving around.
- C. 35: Everything--everything.

Color Movement--Intermediate

- C. 36: I liked all of it. I liked the shadowing and the gymnastics.
- C. 37: Gymnastics and jump ropes and balls. Fun.
- C. 38: Jump roping with music because I can do it the best.
- C. 39: Tumbling because it was free. I've done a lot.
- C. 40: Just being able to do all those things. I liked streamers. They were fun.

Interviewer: What did you like the least about the activity? Why?

Marionettes--Primary

- C. 1: Keeping track of the parts was the hardest. I didn't worry about the little felt things.
- C. 2: Stringing it. It took so long.
- C. 3: There was nothing I didn't like.
- C. 4: The hair didn't all stay covered, I felt sort of bad. Not enough material.
- C. 5: I liked it all.

Marionettes--Intermediate

- C. 6: I didn't like doing the skit without my parents coming.
- C. 7: Stringing the marionettes because you make mistakes. I felt frustrated.
- C. 8: I had to go before I was done one time.

- C. 9: Stringing it. It got tangled. It takes the longest.
- C. 10: Putting the strings on. It was frustrating. Trying to know how long to cut the strings.

Origami--Primary

- C. 11: The boat--it was hard.
- C. 12: That basket, it was hard; you had to cut it just right. The folding was o.k.
- C. 13: Staying after school--it took a long time.
- C. 14: I don't know.
- C. 15: Other people talking bothered me so I couldn't concentrate.

Origami--Intermediate

- C. 16: I didn't like the perfect part. They always had to come out perfect. I worried about it.
- C. 17: Probably painting the background; I didn't like to take time.
- C. 18: Nothing. It was all o.k.
- C. 19: The haiku. It took a lot of time away from the origami.
- C. 20: Painting the background was like an art lesson instead of origami.

Filmmaking--Primary

- C. 21: Black film. It didn't come out right. The marker didn't work. Kinda interesting.
- C. 22: The TV made me embarrassed.
- C. 23: Fun film didn't work out very well. We didn't know how to do it and we would have to make millions of pictures to get anything.
- C. 24: Animation because everybody else was using it and I didn't get to do very much.
- C. 25: They yelled at us. To be quiet, the teachers, once in a while.

Filmmaking--Intermediate

- C. 26: Clear film, it was hard to understand.
- C. 27: Drawing on clear film. It was boring.
- C. 28: I liked it all.
- C. 29: Nothing.
- C. 30: Putting bleach on the film. It wasn't exciting. It's for younger kids. Clear film wasn't much either.

Color Movement--Primary

- C. 31: Masks, because they kept bending over and I was awkward.
- C. 32: I didn't like the masks. It was awkward. It was o.k. to hold the masks to the side.
- C. 33: The masks because I felt clumsy.
- C. 34: Jack be nimble, jack be quick. It didn't feel right.
- C. 35: Nothing. I liked it all.

Color Movement--Intermediate

- C. 36: The masks. I didn't like dancing with them. I felt weird.
- C. 37: Masks. It was just that nobody hardly used them and they got in the way.
- C. 38: I wasn't too crazy about the masks because I felt awkward. I couldn't see where I was going.
- C. 39: I didn't like the masks because I felt embarrassed. I don't know why. I felt awkward. I couldn't see any reason for doing it.
- C. 40: Tumbling--I prefer more definite dance instruction. But it depends on the dance.

Interviewer: Have you tried to carry on any of the activities at home? How?

Marionettes--Primary

- C. 1: I did a couple of shows for my mom and dad's friends. I made a stage from a table and a drapery and we made a scene and they clapped. My brother said, "Bravo!" My sister said, "Yea;" My dog said, "Woof!" But Peter (my brother) ain't nice most of the time.
- C. 2: No.
- C. 3: Yes, I have played with it.
- C. 4: I tried to make it walk.
- C. 5: No. I showed my brother how to use it.

Marionettes--Intermediate

- C. 6: I used it when I told jokes for my brother.
- C. 7: Me and my sister pretended to make our puppets swim in the hallway.
- C. 8: I'm figuring out some things to do.
- C. 9: No, it's in my closet.
- C. 10: We have a puppet my Grandma gave us and we have scenery. We put two chairs together and did a play.

Origami--Primary

- C. 11: Once, the elephant. We went to the other class and I wanted to make it. I did it all by myself.
- C. 12: I've done the whale, the ship, the kite. I cut my own paper real square.
- C. 13: Boat, kite, and whale with my own paper.
- C. 14: Yes, I have an origami book at home. I don't know where my mom got it.
- C. 15: The pig.

Origami--Intermediate

- C. 16: No, I might do some but we don't have any paper right now.
- C. 17: I took a book in the library and made a dog in my own time.
- C. 18: Swan and a hut. I got a book from the library.
- C. 19: We sat down at the table and tried but they couldn't do it.
- C. 20: I can't cut paper square, not yet.

Filmmaking--Primary

- C. 21: No
- C. 22: Made a film cause my dad has a film projector.
- C. 23: We don't have a camera but I showed my parents how animation works. I cut out figures and showed how to move the figures.
- C. 24: My dad got me some slide covers and I made some slides for our slide projector. My dad works at the TV studio.
- C. 25: Me and my sister took pictures of kids playing in the snow. My parents don't help.

Filmmaking--Intermediate

- C. 26: Yah, but I'm not done. Something like an animation.
- C. 27: No, we don't have the stuff. I'm going to try.
- C. 28: We have a camera and I'm doing an animation film with a car. My dad is helping me.
- C. 29: I got my own camera and projector for Christmas. I did a cartoon about Tom Sawyer painting and then it started to rain and the paint all came off.
- C. 30: I will have a dark room when we move. I did a set of slides with a sound tape.

Color Movement--Primary

- C. 31: Yes, I practiced with the masks and I found an easier way to hold it so it doesn't bend and I like it better.
- C. 32: I've been doing sparkles a lot to music-- jack be nimble, jack be quick to music too.
- C. 33: No.
- C. 34: I use records and move around my room with the streamers. My mom thinks it's pretty noisy.
- C. 35: I use different kinds of music and work with my masks and streamers.

Color Movement--Intermediate

- C. 36: I tried to make those shadows and I used the masks. Me and my friend.
- C. 37: I make shadows on the wall in the basement and I have music and I invent.
- C. 38: No . . . Oh, gymnastics with music.
- C. 39: I've done the balls, ropes to music.
- C. 40: I used the streamers with music and some of the exercises.

Interviewer: Have you carried on any of the activities in school?

All responses were no except for the following:

Marionettes--Primary

- C. 1: The strings would break.
- C. 2: I'd like to.
- C. 5: I might.

Marionettes--Intermediate

- C. 7: I'd like to.
- C. 9: I'd like to.

Origami--Primary

- C. 13: I did a whale in school and showed it to my class.
- C. 14: I made the pig--in my spare time.

Origami--Intermediate

- C. 16: I would if my teacher would let me.

Filmmaking--Primary

- C. 23: The other boy in my class interviewed my class. We interviewed all during I Care Week. We used the movie camera. We took little movies.
- C. 25: We studied about the eye and the eye is the same thing as a camera.

Filmmaking--Intermediate

- C. 26: Not yet.
- C. 27: I'm going to show films

Interviewer: Have you discussed the activities at home with any member of your family? Which one?

Marionettes--Primary

- C. 1: Yes.
- C. 2: No.
- C. 3: They all asked me about it.
- C. 4: Yes, I said I liked it.
- C. 5: My mom, dad, and brother. They liked it.

Marionettes--Intermediate

- C. 6: Yes, and my brother did too. (Brother was in filmmaking.)
- C. 7: At home me and Jennifer decided to write a play sometime about a mouse and a wolf.
- C. 8: My mom. I showed it to her.

- C. 9: My mom at supper time.
- C. 10: My mom came to the performance.

Origami--Primary

- C. 11: To my dog and my dad. My dog would eat it.
- C. 12: My father and my whole family. We had some neighbors who were having a going away party so I made them some boats, the whale and the kite. They were surprised.
- C. 13: Just my mom. I showed her the whale.
- C. 14: Yes, with my mom.
- C. 15: I made my mom a pig--she liked it.

Origami--Intermediate

- C. 16: My brothers and sisters asked me to do some and I showed them how with some practice paper.
- C. 17: I talked to my mom and dad and brothers and sisters and showed them how.
- C. 18: My parents did the boat, the pig, and the elephant. I have a little tree and they put them on. It's on our table.
- C. 19: Me and my little sister.
- C. 20: Yes, my mom.

Filmmaking--Primary

- C. 21: Yes, sometimes to my family.
- C. 22: Yes, about how we made the animation.
- C. 23: My parents.
- C. 24: Yes, with my dad.
- C. 25: My teacher asked us in school what we liked about it and we should talk about it at home.

Filmmaking--Intermediate

- C. 26: My dad, my mom, and my grandpa. My grandpa gets me film.
- C. 27: Yes, my mom.
- C. 28: Yes. They were glad I took the class.
- C. 29: Yes, my camera doesn't need any special light.
- C. 30: Yes. My mom washed my slides when she washed my jeans.

Color Movement--Primary

- C. 31: Everytime I came home.
- C. 32: A little to my mom and dad.
- C. 33: Mom.
- C. 34: Yes, to my mom and dad.
- C. 35: My mom and dad. Not my brother.

Color Movement--Intermediate

- C. 36: I always talked to her.
- C. 37: No. My mom asked if I liked it.
- C. 38: My sister.
- C. 39: Not really. They didn't ask.
- C. 40: Yes, a lot. With my parents.

Interviewer: Is there anything more you would like to say about the class?

All responses were No except for the following:

Marionettes--Intermediate

- C. 8: I am going to have my Grandpa make a stage for me.

Origami--Primary

- C. 11: It was so boring.
- C. 13: It was fun to visit the other class and learn what they could do. I learned to do the elephant by myself from their charts.
- C. 14: Just fun.

Origami--Intermediate

- C. 16: I like folding paper. I like to fold airplanes. You take white typing paper and fold it. I didn't know that was origami until now. One time I was helping my dad and he asked me to make a tube for the grease to go down. I make a lots of things with paper.

Filmmaking--Primary

- C. 24: I was really interested but I didn't get to work the cameras enough. It was such a large class.

Filmmaking--Intermediate

- C. 30: I don't like to be bossed around that much (by other kids). I'd like to work by myself.
- C. 29: I'd like to be an animation artist. I'd like a special animation class.

Color Movement--Intermediate

- C. 30: I liked when we had all those four things, the jump ropes and tumbling.
- C. 39: I liked it.

Evaluation check lists supplied information relating to the tendency of children to initiate and carry on the activities outside the school. The following composite unit evaluation responds to that.

Check List Item 4. Were the activities included relevant to the experience of the age group for which the unit is intended?

(5) Strongly Agree (4) Agree (3) Uncertain (2) Disagree (1) Strongly Disagree

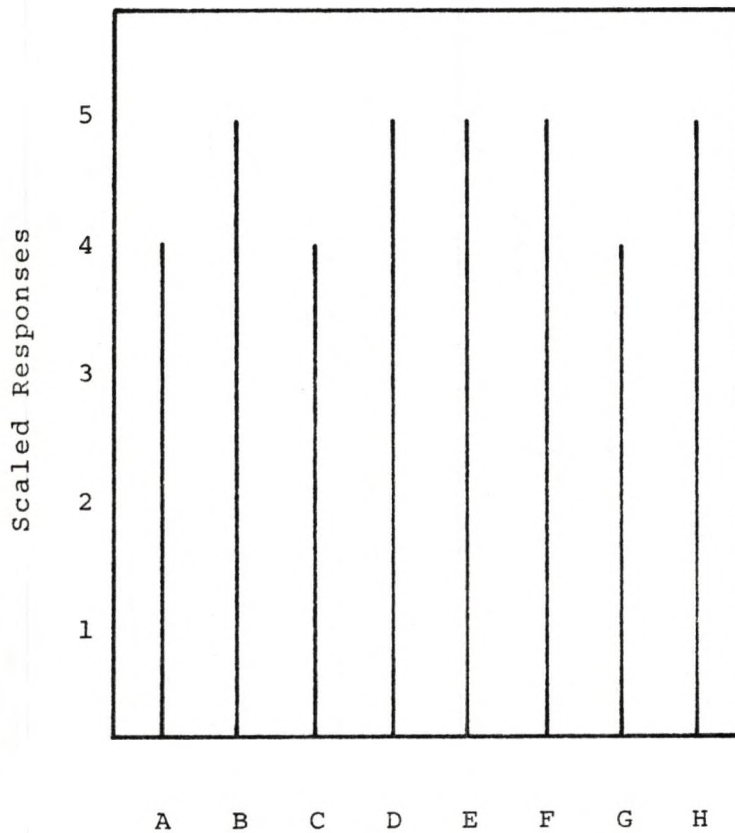


Fig. 22

Profile of Teachers' Responses to Check List Item 4

Check List Item 5. Were the general psychological needs of the students (such as interests) reflected in the activities?

(5) Strongly Agree (4) Agree (3) Uncertain (2) Disagree (1) Strongly Disagree

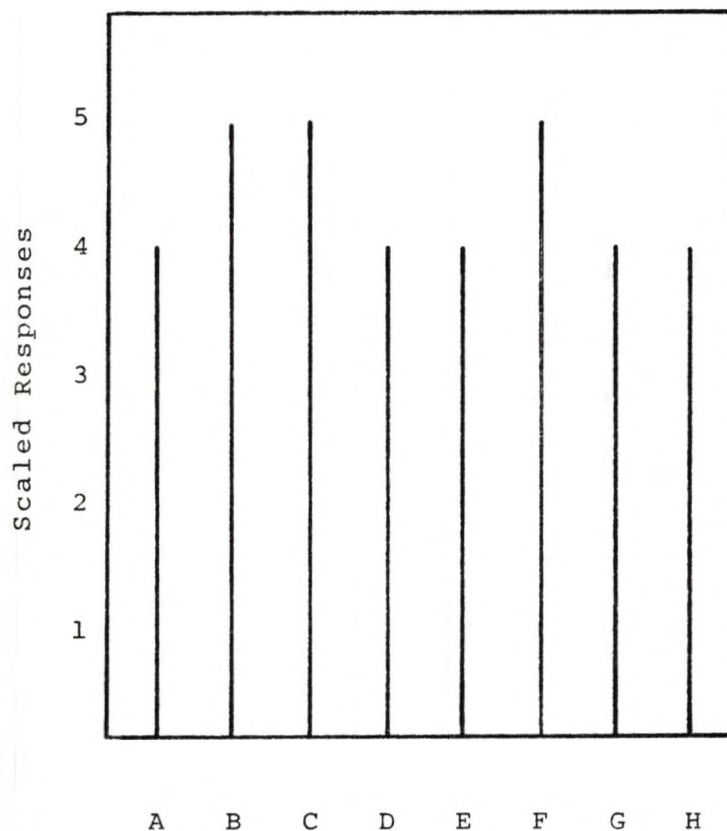


Fig. 23

Profile of Teachers' Responses
to Check List Item 5

Check List Item 9. Did the marionette student extend his understanding of unit concepts?

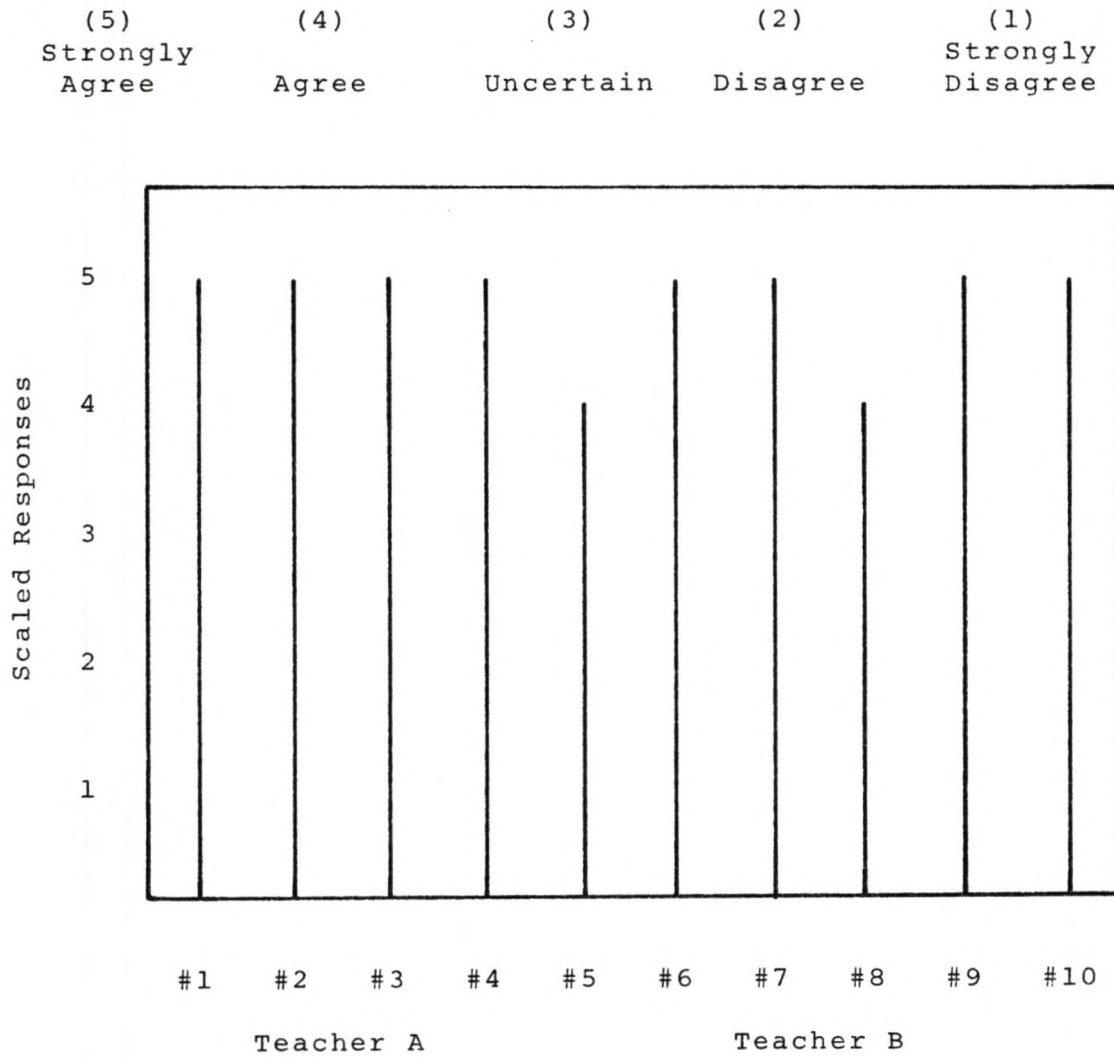


Fig. 24

Profile of Marionette Teachers' Responses
Concerning Check List Item 9

Check List Item 9. Did the origami students extend their understanding of unit concepts?

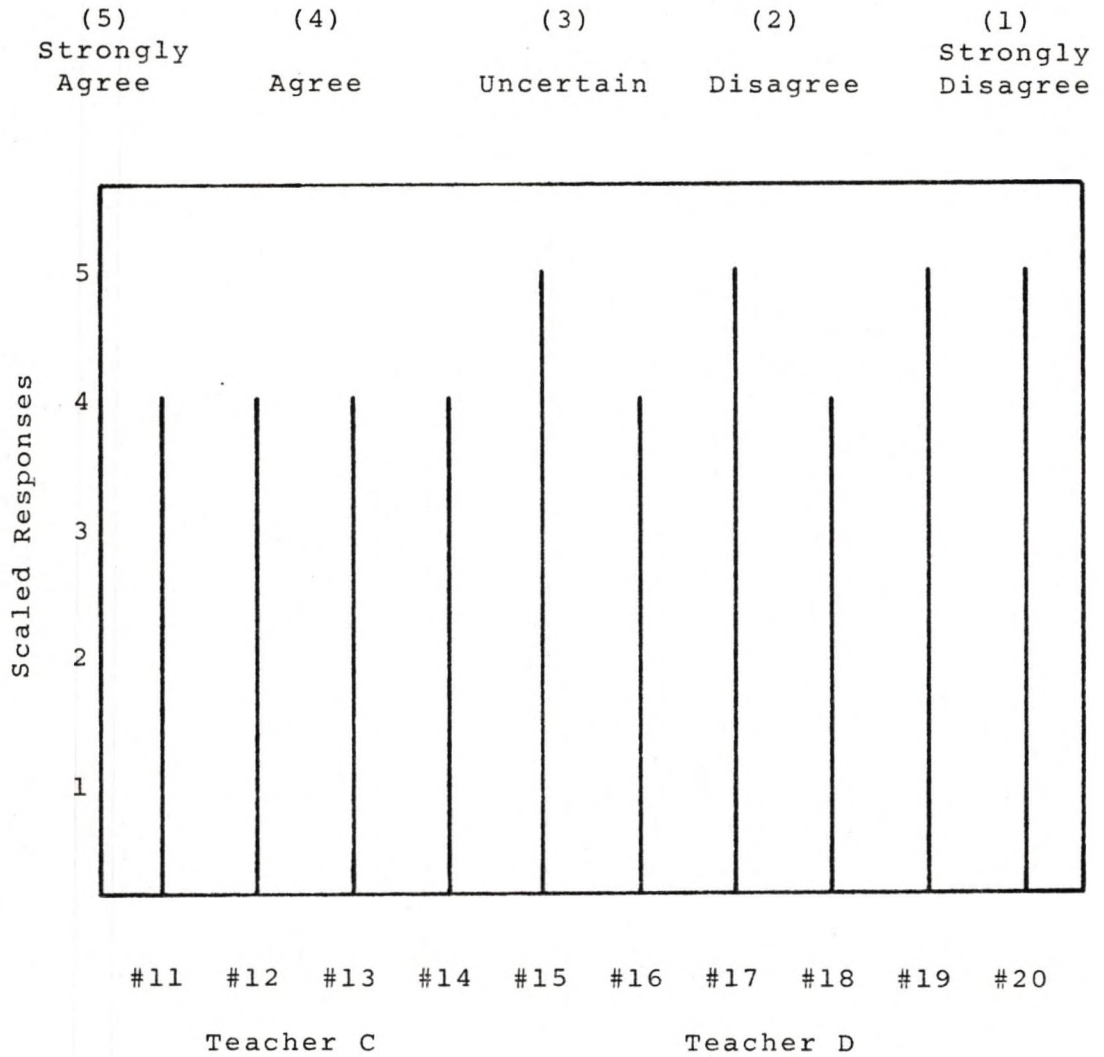


Fig. 25

Profile of Origami Teachers' Responses
Concerning Check List Item 9

Check List Item 9. Did the Filmmaking student extend his understanding of unit concepts?

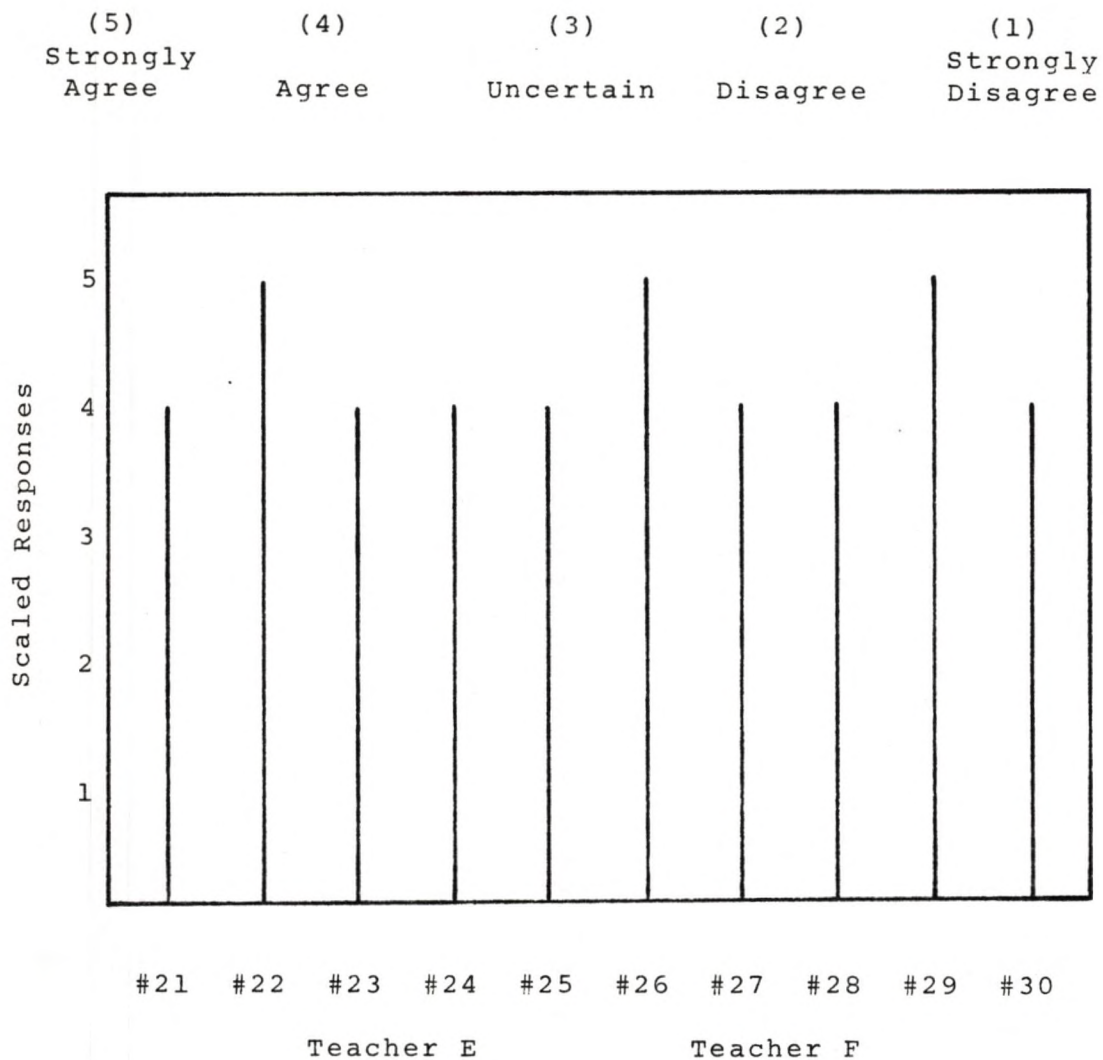


Fig. 26

Profile of Filmmaking Teachers' Responses
Concerning Check List Item 9

Check List Item 10. Did the marionette student master the skills?

(5)	(4)	(3)	(2)	(1)
Strongly				Strongly
Agree	Agree	Uncertain	Disagree	Disagree

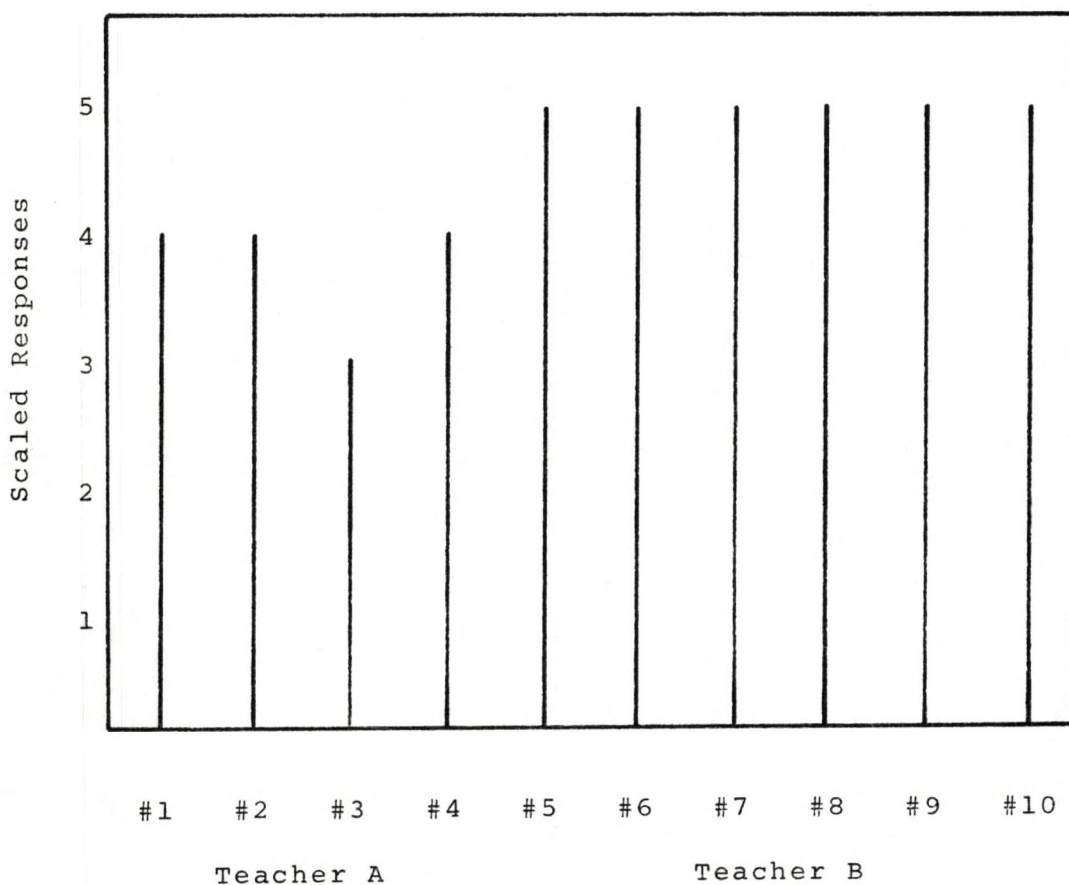


Fig. 28

Profile of Marionette Teachers' Responses
Concerning Check List Item 10

Check List Item 10. Did the origami student master the skills (purpose of unit)?

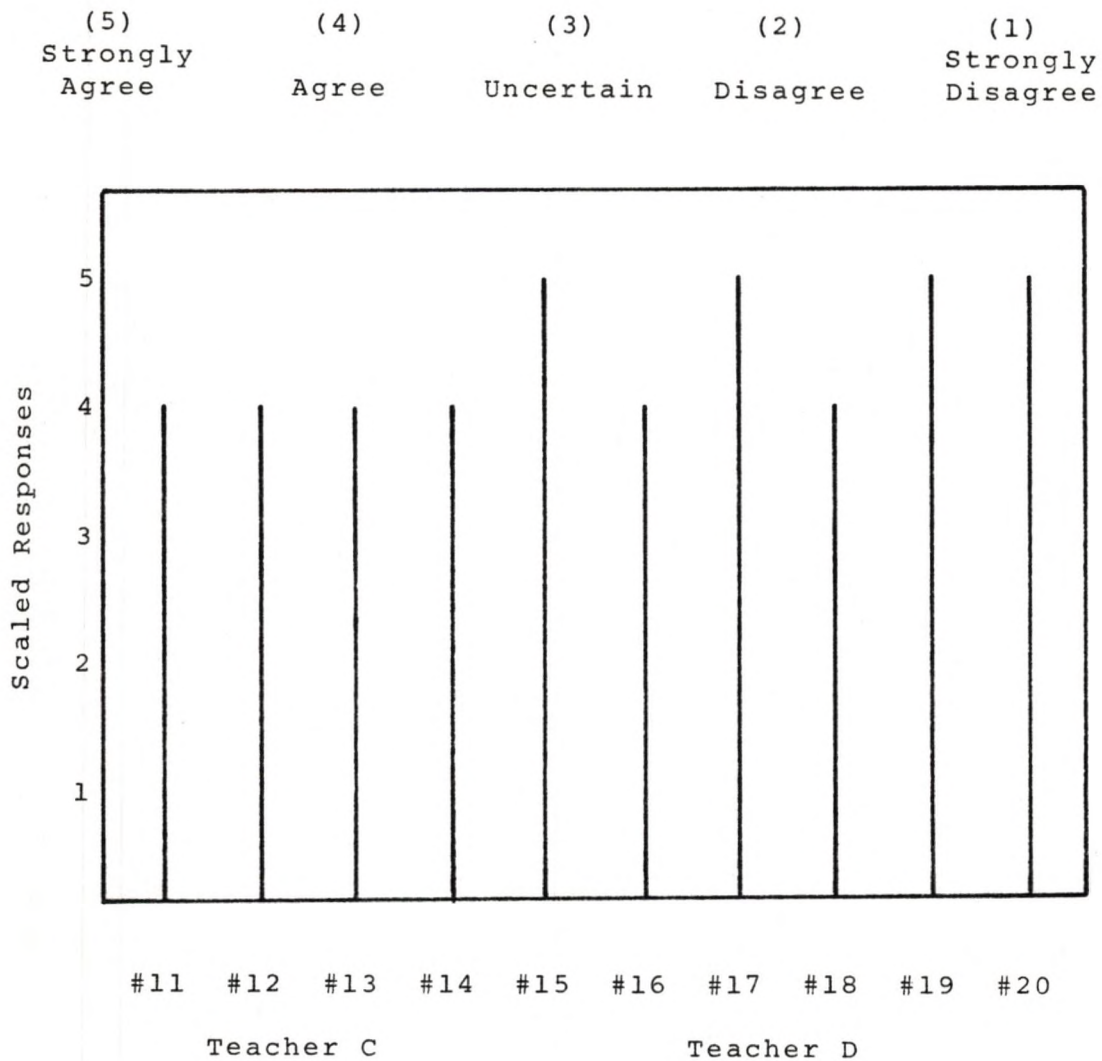


Fig. 29

Profile of Origami Teachers' Responses
Concerning Check List Item 10

Check List Item 10. Did the Filmmaking student master the skills (purpose of unit)?

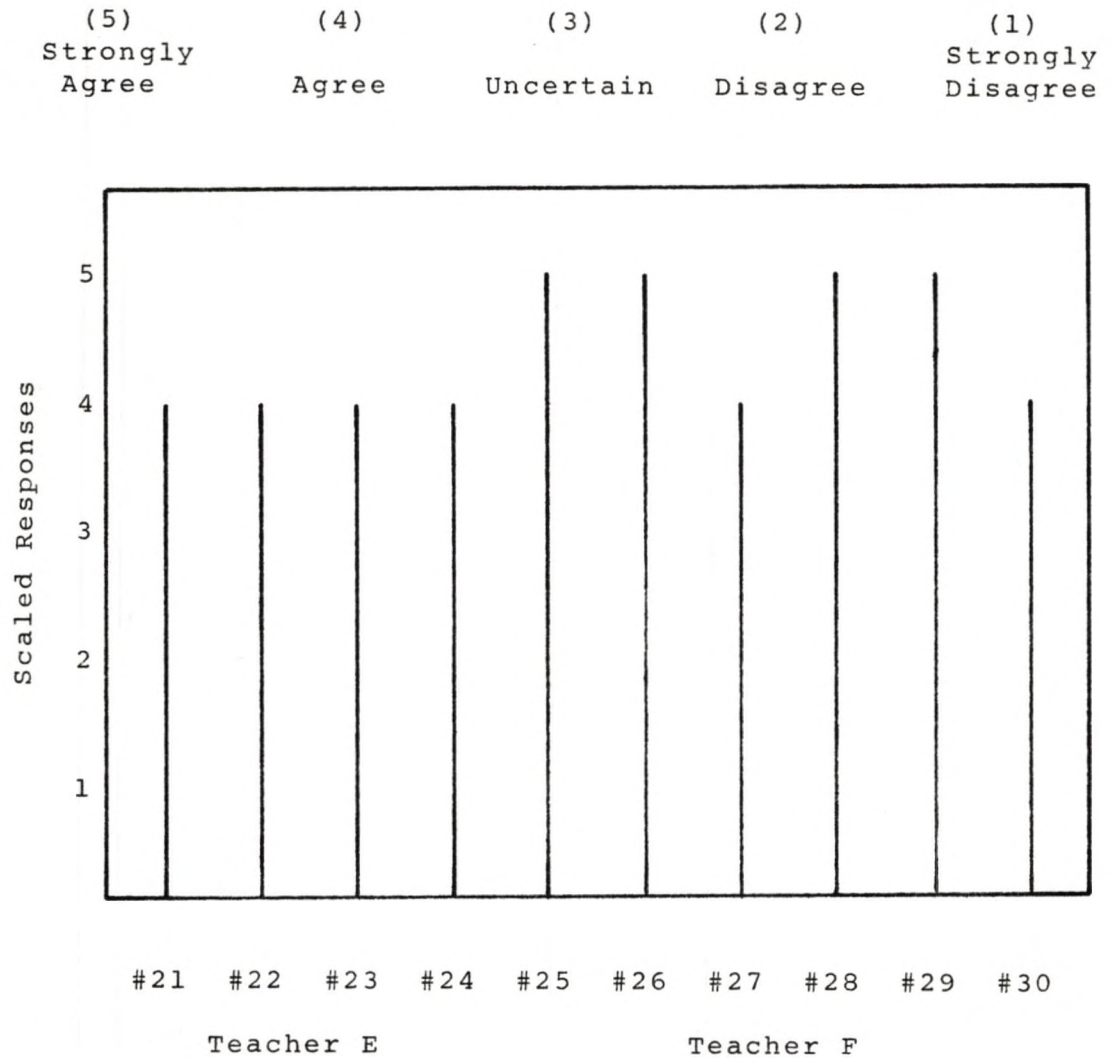


Fig. 30

Profile of Filmmaking Teachers' Responses
Concerning Check List Item 10

Check List Item 10. Did the Color Movement student master the skills (purpose of unit)?

(5)	(4)	(3)	(2)	(1)
Strongly				Strongly
Agree	Agree	Uncertain	Disagree	Disagree

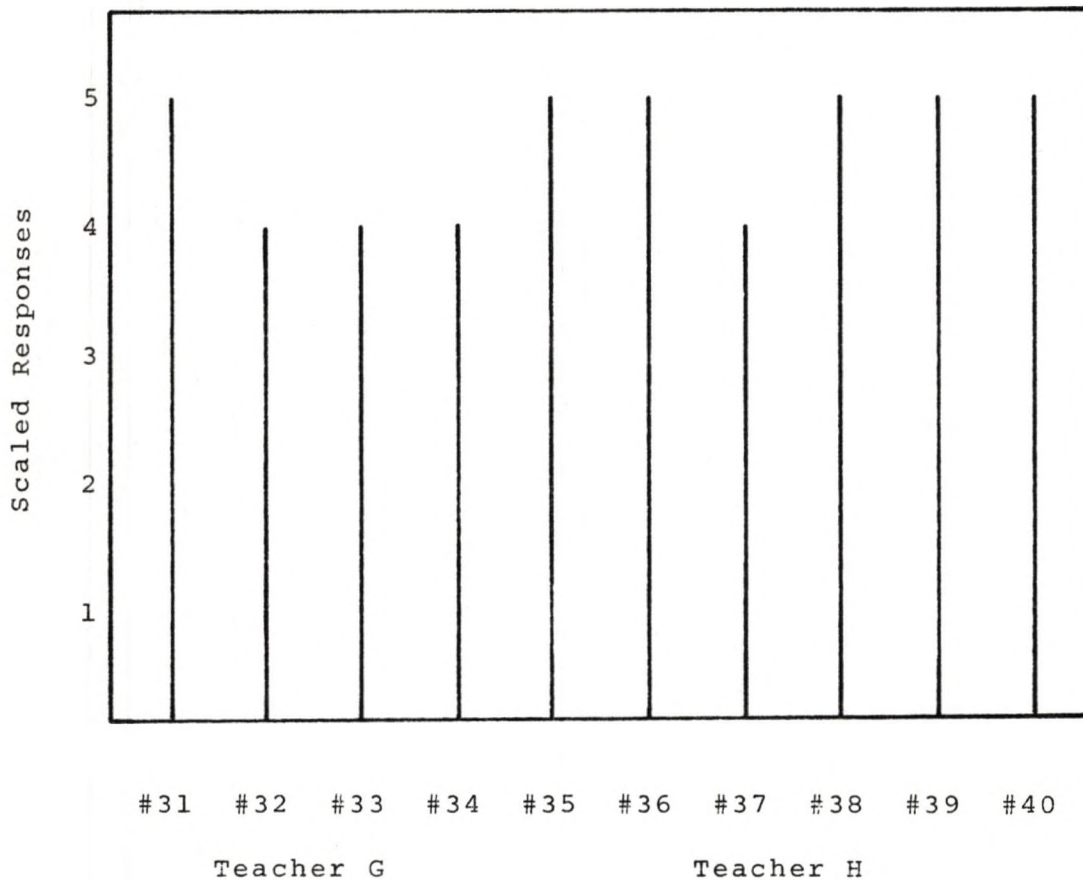


Fig. 31

Profile of Color Movement Teachers' Responses
Concerning Check List Item 10

Check List Item 11. Did the marionette student learn to apply concepts and skills to aesthetic phenomena?

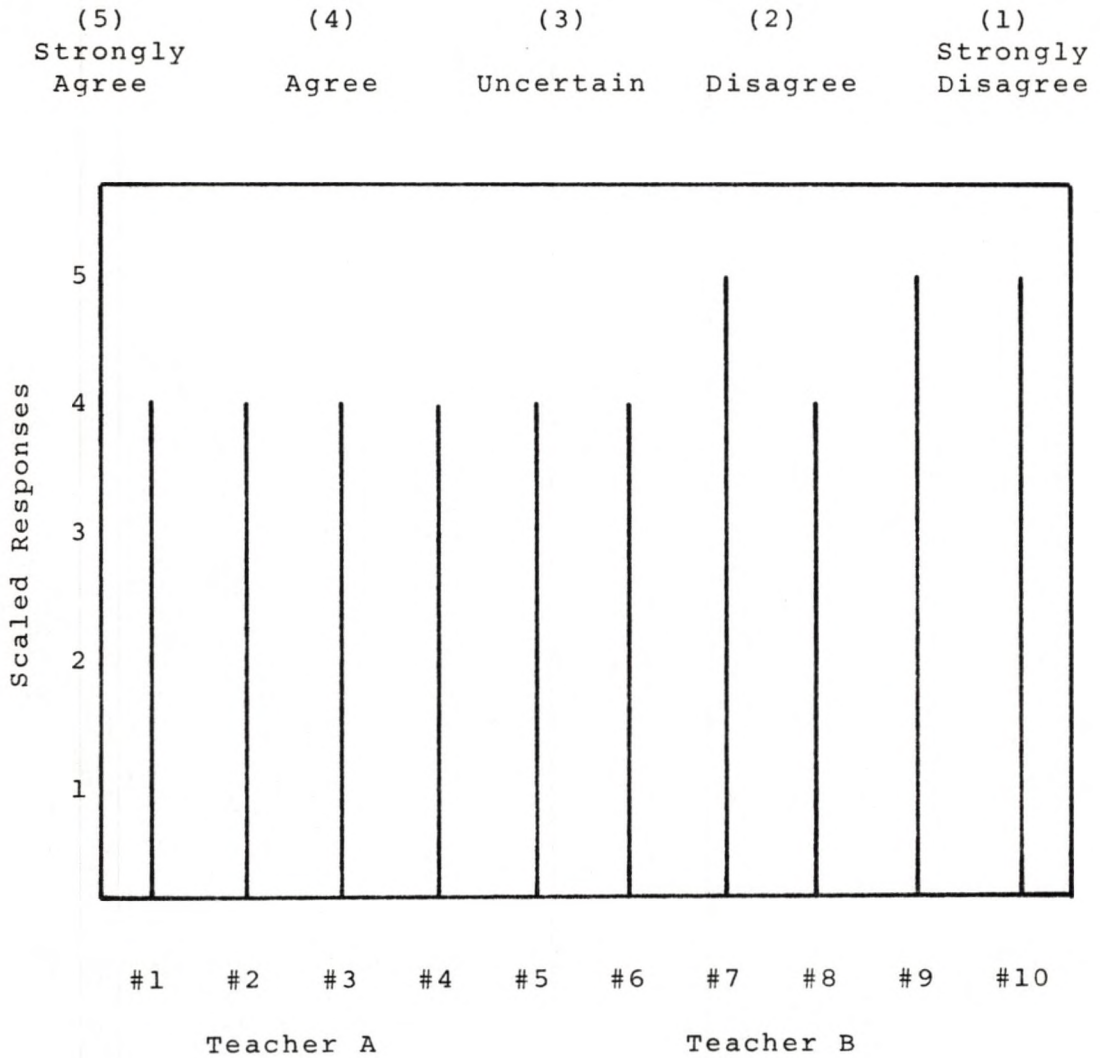


Fig. 32

Profile of Marionette Teachers' Responses
Concerning Check List Item 14

Check List Item 11. Did the origami student learn to apply concepts and skills to aesthetic phenomena?

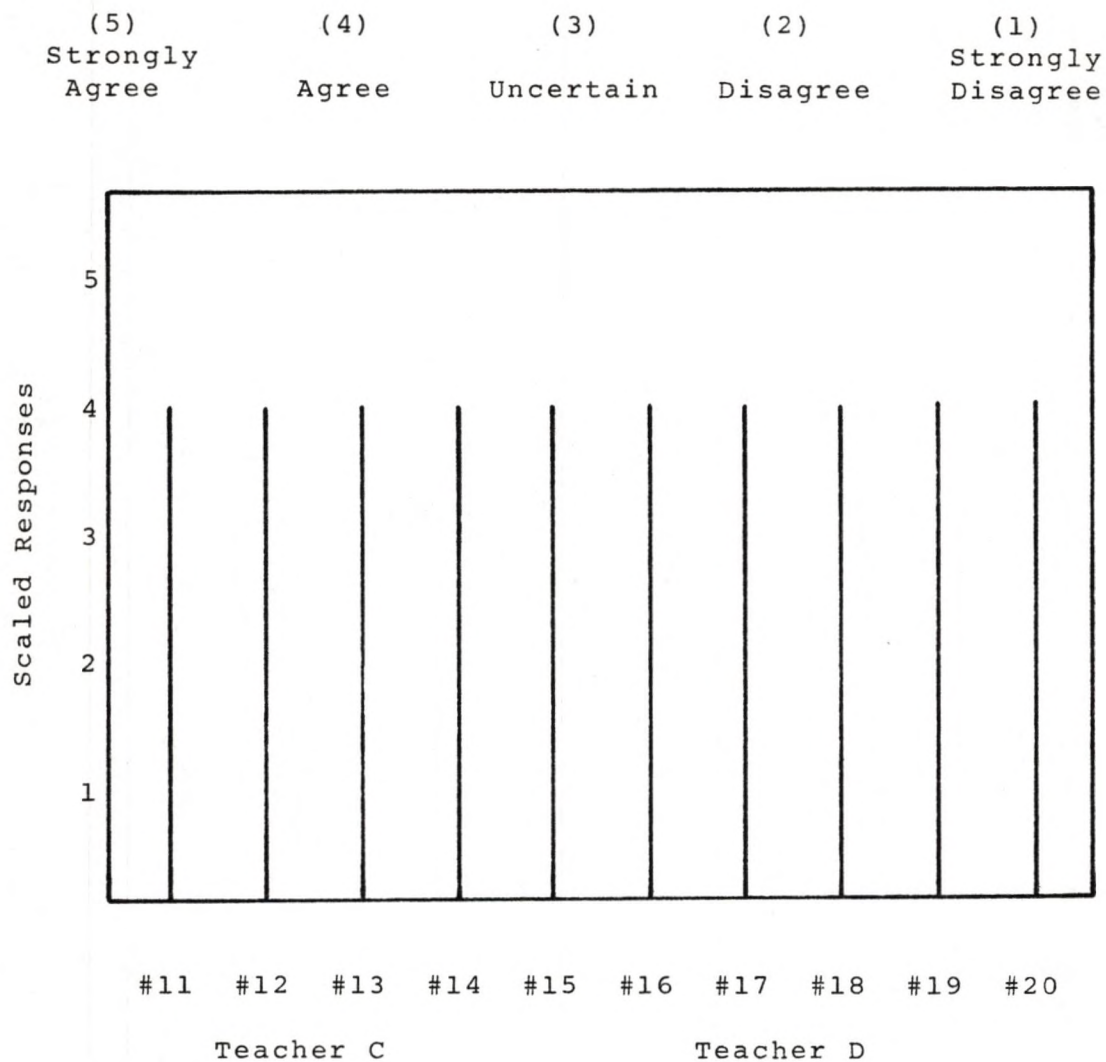


Fig. 33

Profile of Origami Teachers' Responses
Concerning Check List Item 11

Check List Item 11. Did the filmmaking student learn to apply concepts and skills to aesthetic phenomena?

(5) Strongly Agree (4) Agree (3) Uncertain (2) Disagree (1) Strongly Disagree

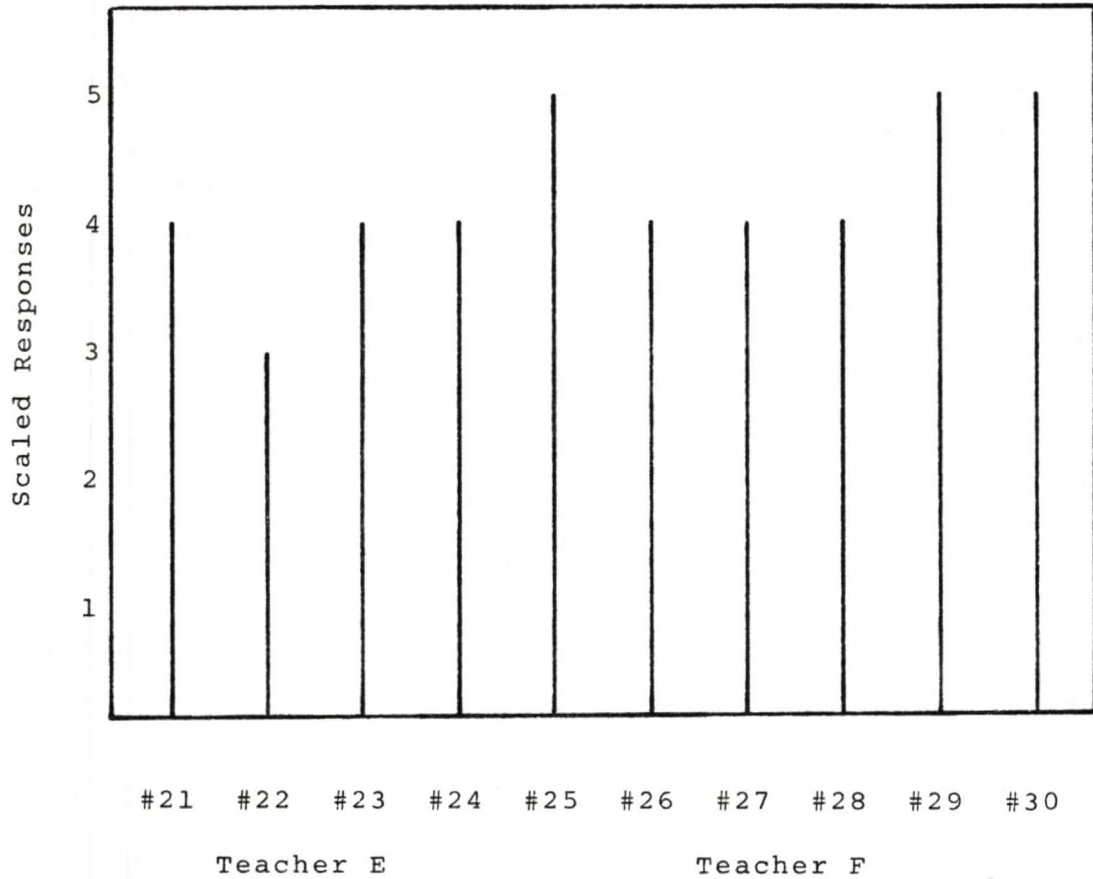


Fig. 34

Profile of Filmmaking Teachers' Responses
Concerning Check List Item 11

Check List Item 11. Did the Color Movement student learn to apply concepts and skills to aesthetic phenomena?

(5) Strongly Agree (4) Agree (3) Uncertain (2) Disagree (1) Strongly Disagree

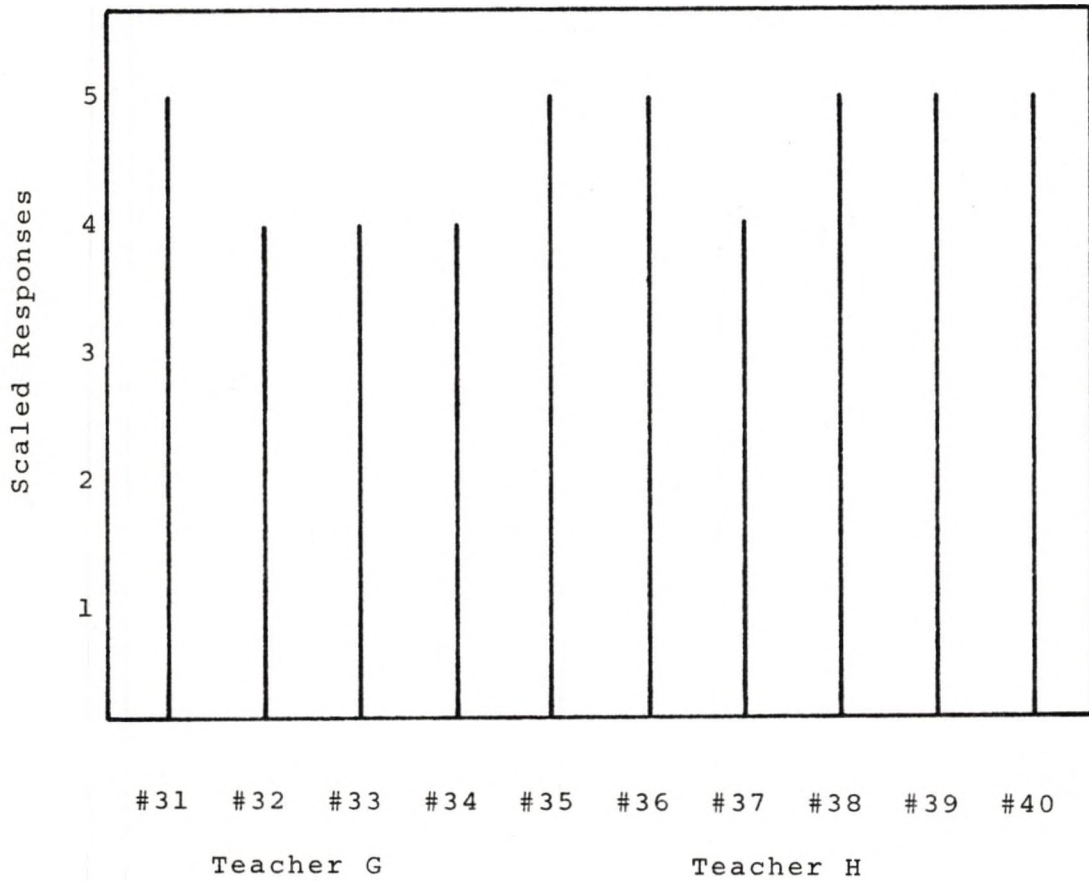


Fig. 35

Profile of Color Movement Teachers' Responses
Concerning Check List Item 11

Informal observations made by teachers were helpful in assessing the children's tendency to initiate and carry on activities outside the school.

Teacher A: I was really surprised there were so many parents to see the children do their plays. The parents and children were happy to take the puppets home.

Teacher B: His attitude was one of pride and accomplishment.

Teacher C: "I'm good at art."--by Chad.

Teacher D: After the program for the parents, Teacher D reported that Melinda had:

1. Explained the origami tree.
2. showed the guests her favorite finished product and explained how it was made.
3. Taught origami figures to two younger children.

Teacher E: Mike did a great job presenting to the parents. Can assist and explain to others.

Teacher F: Robert was very receptive to various techniques and mastered some of the filming skills.

Teacher G: What a fun girl to watch! She is concerned for no one when she dances. Beautiful movements and innovative ideas, esp. masks.

Teacher H: Angie appeared to enjoy the unit. Mother said she liked it very much. I feel she'd really benefit from professional help.

My informal observations of the children were helpful in assessing their tendency to initiate and carry on activities outside of school. My own class included several children who had participated in the activities. From time to time they shared experiences with me. Kevin wrote a puppet play. Jon checked out origami books and

learned more advanced figures. Mike and Greg worked together on more animation. Teres explored movement with her records and streamers.

The librarian and her assistant described intensive circulation of origami books both by children who had been in the class and by those who had only observed. Books on puppets, filmmaking, and movement were also more widely circulated.

In analyzing Issue Number Five the in-depth interviews examined children's personal responses--positive and negative--and children's actual follow-up activities at home, in school, and family conversations.

Children's Personal Responses

Positive. Four of the primary marionette children preferred the construction process and one preferred performing. Three of the intermediate children preferred the construction process, one preferred performing, and one preferred stringing.

Five of the primary origami children preferred the actual folding. Five of the intermediate children preferred the actual folding but two of the five also mentioned liking the backgrounds.

Two of the primary filmmaking children preferred the video tape, one liked the field trip, one liked making slides, and one liked animation. Three of the intermediate children preferred animation and two preferred video tape.

Two of the primary Color Movement children preferred the streamers, two preferred tumbling, and one liked everything. Three of the intermediate students preferred tumbling, one preferred shadowing, and one mentioned streamers.

Negative. One of the primary marionette children disliked keeping track of little parts, one disliked stringing, one thought there was not enough fur, and two voiced no negativisms. Three intermediate children disliked stringing, one disliked leaving early, and one missed her parents at the performance.

Two primary origami students disliked actual figures (boat and basket), one disliked staying so long, one disliked talking around her, and one had no complaint. Two intermediate children disliked painting backgrounds, one disliked having to be perfect, one disliked haiku, and one didn't know.

Two primary filmmaking students disliked fun film, one disliked performing for TV, one resented not having time for animation, and one claimed teachers yelled. Three intermediate students disliked fun films, and two voiced no negativisms.

Three primary Color Movement children disliked masks, one disliked rhyming warm-ups, and one had no criticisms. Four of the intermediate children disliked masks and one disliked tumbling.

Fig. 36 enumerates the yes responses to the interview question number four, "Have you tried to carry on any of the activities at home?"

Fig. 37 enumerates the yes responses to interview question number five, "Have you carried on any of the activities in school?"

Fig. 38 enumerates the yes responses to interview question number six, "Have you discussed the activities at home with any member of your family?"

By examining Fig. 36-38 it is evident that two weeks after the activities there was strong interest carried into the home. There had not been opportunity for activities in the school although four of the children were hopeful of doing something in school relating to their activity.

Interview Question 4. Have you tried to carry on any of the activities at home?

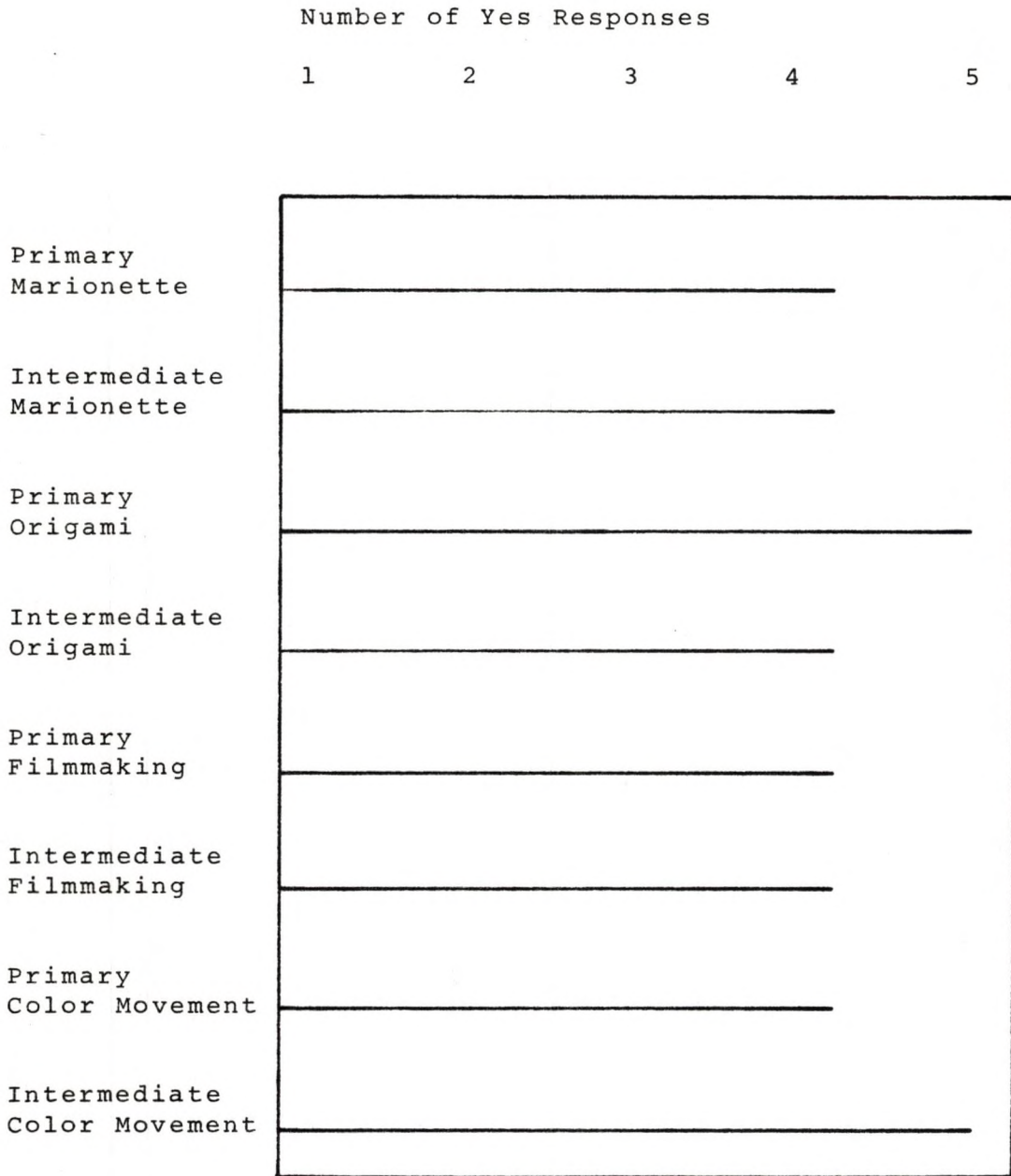


Fig. 36

Children's Actual Follow-Up
Activities at Home

Interview Question 5. Have you carried on any of the activities in school?

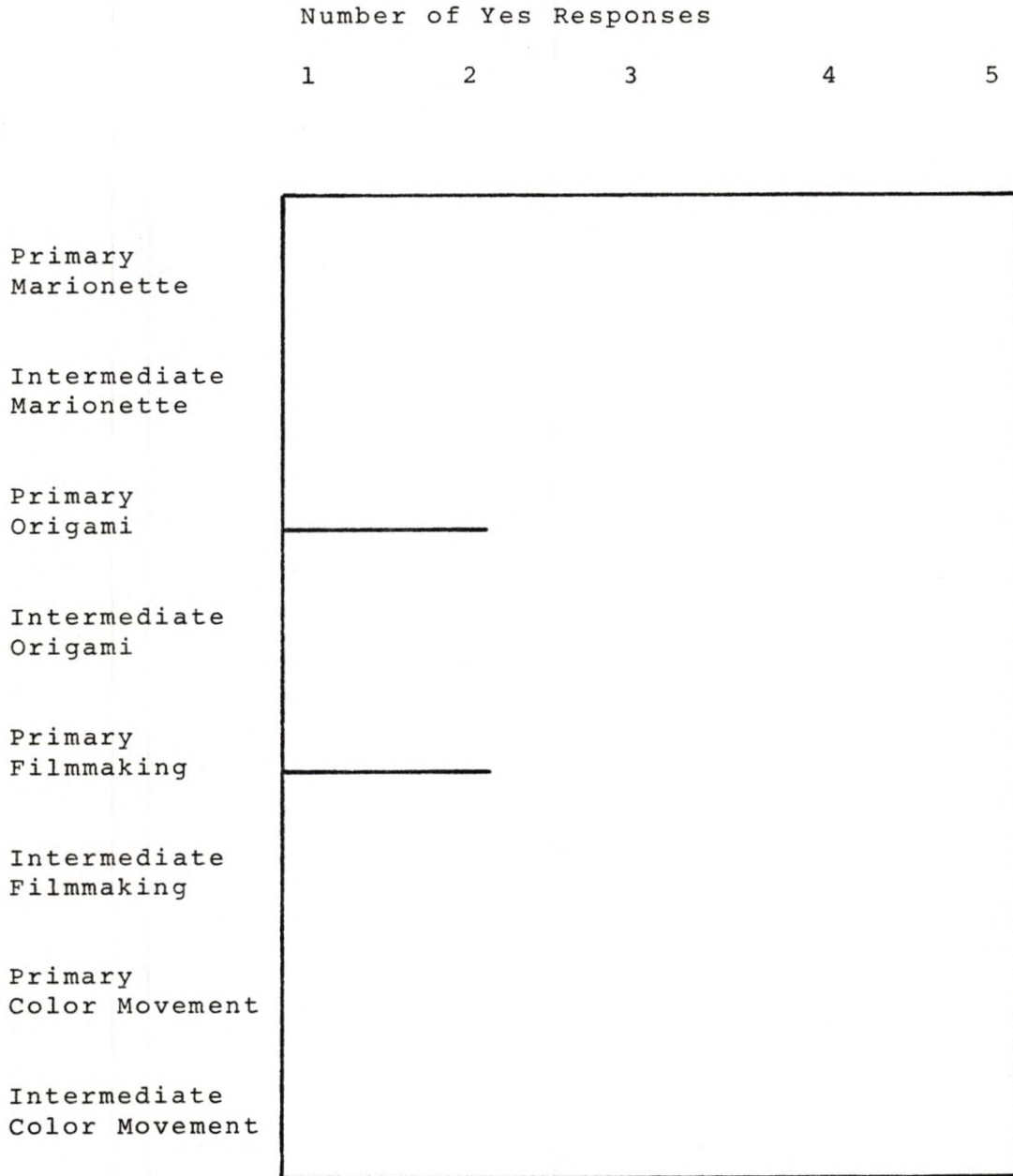


Fig. 37

Children's Actual Follow-Up
Activities in School

Interview Question 6. Have you discussed these activities at home with any member of your family?

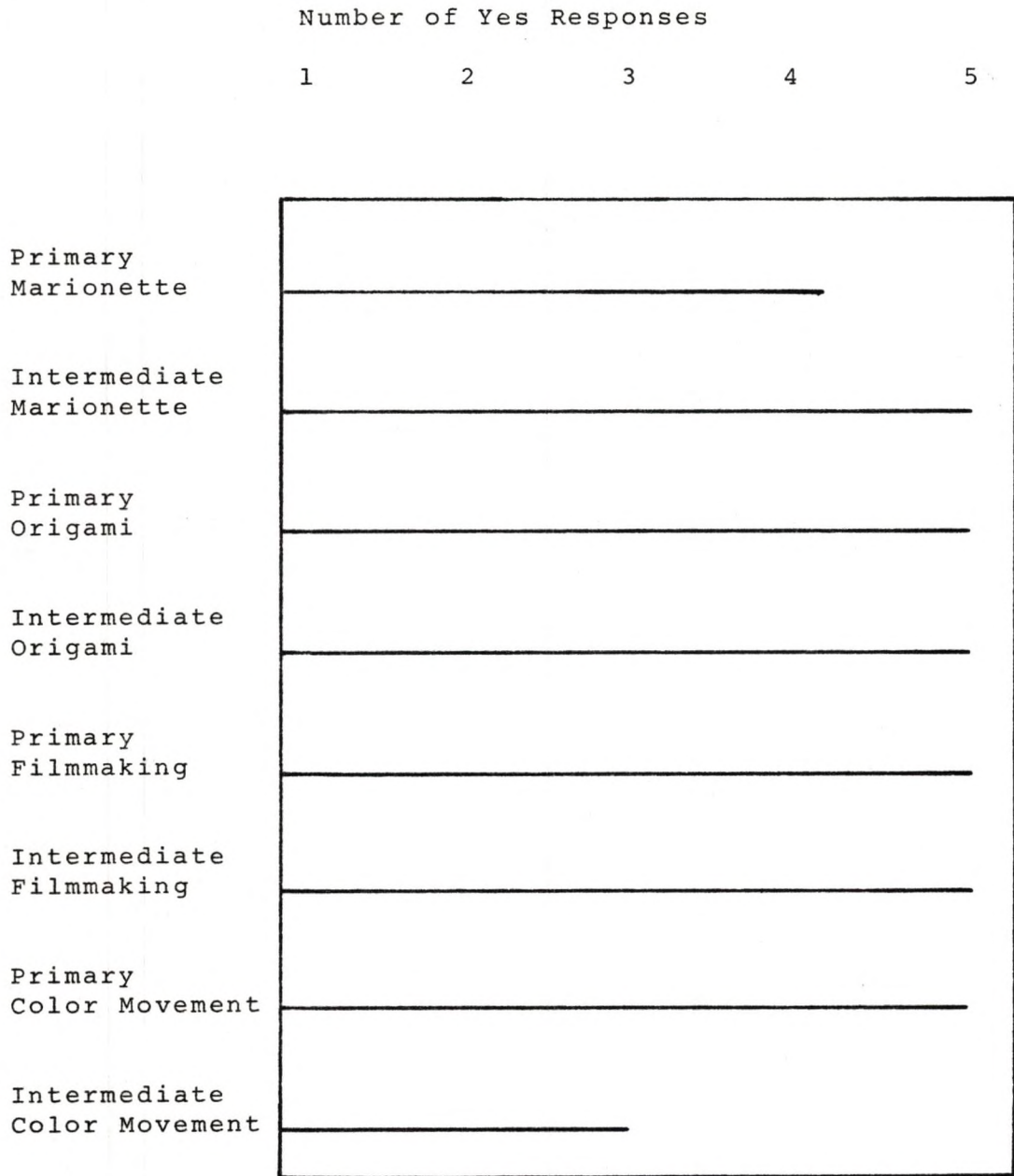


Fig. 38

Children's Actual Follow-Up Activities
--Discussions at Home

In analyzing Issue Number Five, the evaluation check lists examined the suitability of the activities to the multi-age grouping, the learning achieved by the children, and the application of the learning to the arts.

Five teachers strongly agreed that the activities were relevant to the experience of the age group for which the unit was intended. Three agreed with the statement.

Three teachers strongly agreed that general psychological needs of the students were reflected in the activities. Five agreed with the statement.

The marionette teachers concluded that five of the primary marionette children and five of the intermediate marionette children extended their understanding of unit concepts. Origami teachers concluded that five of the primary origami children and five intermediate children extended their understanding of unit concepts. Filmmaking teachers concluded that five of the primary filmmaking children and five intermediate children extended their understanding of unit concepts. Color Movement teachers concluded that five of the primary color movement children and five intermediate children extended their understanding of unit concepts. Forty of the forty children succeeded in extending understanding of unit concepts.

The marionette teachers concluded that four of the primary marionette children and five of the intermediate marionette children mastered the skills of the unit.

Origami teachers concluded that five of the primary origami children and five intermediate children mastered the skills. Filmmaking teachers concluded that five of the primary filmmaking children and five intermediate children mastered the skills. Color Movement teachers concluded that five of the primary Color Movement children and five intermediate children mastered the skills. Thirty-nine of the forty children mastered the skills or purpose of the unit.

Application of the
Learning to the Arts

The marionette teachers concluded that five of the primary marionette children and five intermediate marionette children learned to apply concepts and skills to aesthetic phenomena. Origami teachers concluded that five of the primary origami children and five intermediate children learned to apply concepts and skills to aesthetic phenomena. Filmmaking teachers concluded that four of the primary filmmaking children and five intermediate children learned to apply concepts and skills to aesthetic phenomena. Color Movement teachers concluded that five of the primary Color Movement children and five intermediate children learned to apply concepts and skills to aesthetic phenomena. Thirty-nine of the forty children learned to apply concepts and skills to aesthetic phenomena.

Informal observations made by teachers indicated that

children definitely had positive feelings about using the activities at home. Their notes were extensive (only a few are included). They shared their joy in observing the children grow in the arts.

My own observations also helped assess their tendency to carry the activities into the homes. Conversations with participating teachers, observing teachers, and parents all supported my belief that the children respond well to arts in education.

In light of the in-depth interviews, evaluation check lists, and informal observations it was evident that children had a strong tendency to initiate and carry on activities outside the school.

Chapter V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

There has long been in the United States a tension in the schools about how to assure such skill areas as reading, writing, and mathematics as well as provide children with experience in the arts. The emphasis, however, has tended always to shift in the direction of reading, writing and mathematics. In part this is true because teachers lack confidence in their ability to use the arts effectively in their classrooms. To a larger degree, however, this occurs because arts education appears to most people in the country to have less visible payoffs. Because I am concerned about the arts, believing that the arts are critical to children's intellectual and artistic development and can be integrated constructively into classroom practices relating to such areas as reading, writing and mathematics, I have prepared this dissertation on the Arts in Education.

This dissertation was designed to accomplish the following:

1. To review arts in education programs.
2. To describe fully four arts enrichment activities

developed by the writer.

3. To evaluate in a formative manner the use of the four arts enrichment activities by elementary classroom teachers.

Review and Examination of
Selected Arts in
Education Programs

An examination of the arts in education literature revealed that a generally low priority is assigned to the arts in American Public education. At the same time the concept that "the arts are integral to the basic education of all students" has gained enough momentum through a variety of national, state, and local programs to be viewed as a major movement that might alter the prevailing climate in the schools.

National organizations, supported in large measure by federal funds, such as CEMREL, the Lincoln Institute, the Artists-in-the-Schools Program, and the Alliance for Arts Education, are excellent examples of programs which are influencing school procedures. National programs such as the League of City Schools, sponsored by the JDR 3rd Fund, have begun to supplement such efforts, giving to the arts in education movement school and community support.

The foregoing organizations tend to believe that arts in education programs fulfill four important functions; namely, to (1) provide specialized education, (2) serve the needs of exceptional children, (3) establish educational

linkages in the community, and (4) enhance general education.

In addition to the national programs, state organizations have been involved in promoting and supporting arts programs in the schools. State departments of education and state arts agencies have been supportive to the Artists-in-the-Schools Program, such as those in Washington and Pennsylvania.

Locally designed programs which are part of the League of Cities effort, and part of the National Committee, Arts for the Handicapped, and Fargo Creative Arts Program are examples of answers to specific needs.

While all of the above respond to general arts in education theory, each has made a unique contribution to the movement. The 6 cities in the League of Cities Arts Program, sponsored by JDR 3rd Fund, serve as national models of local assessment and implementation. Arts for the Handicapped have initiated "Very Special Arts Festivals," one day celebrations of the arts by handicapped students and their teachers.

The Fargo, North Dakota Creative Arts Program has encompassed the major elements of the arts in education movement. The program, under the leadership of a resourceful, determined coordinator, has permeated the entire educational and cultural community. Throughout the year the program taps a range of human and financial

resources in the community and state. It has illustrated that the strong community surge towards the arts which exists in Fargo can be coordinated with the educational system into a total response.

The national, state, and local efforts described above are some evidence of the arts in education movement at this time. National, private, and state funds are becoming more restricted than they were in the '60's; however, local efforts such as those in Fargo are evidence that the arts can flourish at a time when back to basic pressures are so dominant.

Four Arts Enrichment Programs and the Formative Research

The rationale for developing the arts enrichment activities was motivated by my interest in encouraging elementary teachers to offer more arts enrichment in the regular classroom. The development of these activities, the basic outlines of the activities, and the activities are included in Appendices B, E, and F. In relation to the activities I examined the following five issues: (1) the ability of the teachers to use the materials easily; (2) the response of the teachers to community artists; (3) the tendency of the teachers to initiate and carry on the activities in their own classrooms; (4) the response of children to community artists; and (5) the tendency of the children to initiate and carry on the activities

outside the school.

Regarding the foregoing issues, the following major observations were recorded:

- A. Teachers using the Origami and Filmmaking activities had little difficulty with the materials. Those using Marionette and Color Movement activities expressed some concern. Primary children, especially, experienced difficulty in stringing marionettes and in using paper masks.
- B. All the participating teachers responded favorably to the concept of the community artist in the arts in education program.
- C. There was a strong tendency for teachers to initiate and carry on the activities in their own classrooms. Origami and Marionette teachers were more active than Filmmaking and Color Movement teachers in follow-up activities.
- D. Children displayed a positive attitude to the community artists. Color Movement students were particularly supportive of the community artists.
- E. Children displayed a very strong tendency to initiate and carry on the activities outside the school. Their desire to carry on the activities in the school was not strongly reinforced by their classroom teachers.

The observations indicated that the materials used by primary marionette students required modification so that the stringing process could be simplified. The paper masks used by primary Color Movement students were discarded as having a confusing effect on primary students. Other Color Movement materials would have to be designed and tested to replace the paper masks.

Conclusions

The four arts enrichment activities were a unique response to a crucial problem in education, the encouragement of elementary teachers to provide children with further arts enrichment in the regular classroom. The activities were intended to assist teachers, both in raising their awareness of enrichment needs of children and in actually learning to teach the activities. Furthermore, the activities introduced the children to activities which related to arts in the community. It was gratifying to observe that children did respond to community artists and did carry the activities into their homes. The results from the use of the activities suggest that future students of the participating teachers will be offered arts enrichment as a part of the regular classroom proceedings.

The thrust of the dissertation, which is a description of the materials in the Appendix, and how to use them, serves to remind educators that we can and must learn to

recognize our originator instinct.

Implications for Educators

The four arts enrichment activities are an effective and efficient basis for regular classroom teachers to enlarge arts experiences for children in the elementary schools. They are not costly and require no more time than an educated reflection on the artistic needs of children.

The use of the four arts enrichment activities has implications, not only in helping teachers bring arts enrichment activities to the regular classroom but in helping children recognize their own potential for artistic self-fulfillment. These activities may well be instruments that serve the vast majority of children if individual lesson plans begin to be shaped around the artistic needs of children rather than on solely basic skills needs.

The formative research with four arts enrichment activities suggests that curricula following a simple outline should be designed in order to encourage the regular classroom teacher to present enrichment to the basic skills.

Given sufficient in-service training teachers might begin to recognize more fully the originator instinct in children. Given sufficient support in the classroom children might begin to recognize their own artistic

potential.

Implications for
Further Study

Additional research should be developed in order to explore ways to improve the teaching abilities of teachers in the arts. In this respect it would have been useful to have assessed teacher judgment about the artistic potential in children before and after the training in the use of the activities. Assuming artistic potential is a direct relationship to academic achievement might be a tendency of some teachers.

The in-service training should be implemented in another type of school community, one that is not so affluent and one that has a more representative group of children. It would be interesting to see how well a broader range of children, including minority children, would have responded to community artists and whether they would tend to initiate and carry on activities outside of school as the formative research population did.

It would be helpful to replicate the study with a random sample of children of junior high age, not only elementary students. This information could be important in evaluating how well the activities suit the artistic needs of older children as compared to the younger ones.

Finally, it would be helpful to determine whether teachers receiving the kind of help described in the study

could go on to develop their own arts enrichment materials. This information could be important in evaluating how well the background materials suit the needs of elementary teachers in their efforts to enrich the regular classroom.

APPENDIX A
CREATIVE WORKS

Introduction to Appendix A

Appendix A includes some creative works I gathered during my preliminary research with Marionettes, Origami, and Color Movement. Several original marionette plays and marionette plays adapted from other stories are presented first.

Original haiku which I used to complement origami research are also included. They were all written by Probstfield School Fourth Grade Students in 1972 and 1973.

Finally, there are selections of color poetry which children wrote as part of preliminary research in Color Movement.

A DAY WITH GRANDMA

By Kristy Jo Miller
Washington School, Grade 5

July 8, 1973

One day a little girl and her pet duck were going to grandma's house to visit.

GIRL: Hurry along, Lucky, or we will be late to Grandma's house.

LUCKY: I can't find my other shoe.

GIRL: You've got both of your shoes on, Lucky. Let's go!

LUCKY: I hope Grandma doesn't worry about us.

GIRL: Look at the flowers.

LUCKY: Do you think Grandma would like some?

GIRL: Yes, but we don't have time to pick some now.

LUCKY: Oh, I just remembered, Grandma has a big flower garden.

GIRL: Let's go, it's just around the corner now!

LUCKY: There's Grandma, in her flower garden.

GRANDMA: Hi, I've been waiting for you. Come see my new fish pond.

GIRL: Oh, Lucky, look at the goldfish.

LUCKY: Yeh, look at that big one.

GRANDMA: It's big enough for you too, Lucky. It's a good place to cool off on a day like this.

GIRL: That's a good idea grandma! Lucky loves water!

LUCKY: Quack! Quack! Quack!

GRANDMA: Boy, is he happy!

GIRL: Grandma, do you suppose I could sit on the edge and stick my feet in the pool sometime?

GRANDMA: Sure, I don't think the fish will mind sharing a little with you and Lucky.

LUCKY: That little swim was really cool, Grandma.

GRANDMA: I'm glad you enjoyed it Lucky, you can do it again next time you come.

GIRL: I'll wear shorts next time and then I can dunk my feet.

GRANDMA: I'm glad you came today, but next time come earlier and we'll bake cookies and have a party by the pool in the garden. Hurry home now so Mother won't worry.

GIRL: Bye, Grandma. We'll see if we can come tomorrow.

LUCKY: Bye, Grandma. Thanks for the swim.

GRANDMA: Bye, now. See you soon.

GIRL: Come, Lucky!

LUCKY: Quack, Quack.

GRANDMA: Oh, boy. Now for my nap!

THE TWO WITCHES

By Shelly Suppes
Probstfield School, Grade 4

March 10, 1974

NARR: Once there was a queen and a king. They were both greedy. So one day the queen was walking and all of a sudden there was a witch. The witch grabbed her and said:

1 WITCH: You are greedy. My sister and I are going to turn you into a pig and a mouse. I think we will turn you into a pig. HA HA HA!

NARR: They took her to their house and turned her into a pig and then let her go loose.

2 WITCH: I think I will go and capture the king.

NARR: So she went and caught him when he was looking for the queen. She told him that they had turned the queen into a pig.

2 WITCH: Now I think we will turn you into a mouse.

NARR: So they took him to the house and turned him into a mouse and left him go. They stole all the royal money. When they got home they counted it.

WITCHES: (1) Now we will be rich forever with this royal money.
(2) HA HA HA HA!

NARR: That night the mouse and the pig came back.

PIG: KNOCK NOCK NOCK. ANYBODY HOME?

MOUSE: WHAT WE SAID WAS..ANYBODY HOME?

1 WITCH: SISTER, go get the door, ok?

2 WITCH: Ok. It's the pig and the mouse. Should I cast a spell on them?

1 WITCH: Yes, cast a bad one on them.

2 WITCH: Ok. I will, Mazzcallamoo...Cast a spell on you....

NARR: So she did it. She put them right in the middle of the pond. They they (the witches) went to bed. But the spell backfired and the pig and the mouse fell asleep right in their own backyard. The witches woke up and saw them.

2 WITCH: Oh boy! Here they are again. Now what should I do? Ah, yes. I have a great idea! Mazz-callamoo...Cast a spell on you.....

NARR: And in a flash they were gone.

1 WITCH: What did you do this time?

2 WITCH: I put the pig in a pig pen and the mouse in a mouse hole.

1 WITCH: That was a great idea!

NARR: The witches started to do the housework.

1 WITCH: Let's let them go home now. I think they have learned their lesson about not being greedy.

NARR: So the witches cancelled the spell on the pig and mouse.

2 WITCH: MAZZBREAKAMOO.....BREAK THE SPELL ON YOU.
(to the pig)

MAZZBREAKAMOO.....BREAK THE SPELL ON YOU.
(to the mouse)

1 WITCH: Well, have you learned your lesson?

QUEEN: OH, YES! I will never be greedy again. I will give all my jewelry to the poor so they can have bread and butter.

KING: OH YES! I will never be greedy again either. I will see that all the poor have jobs and a cow in every barn.

NARR: And they were never greedy again.

RUMPLESTILTSKIN

By a Group of Enrichment Summer School Students

July, 1974

NARRATOR: Before we go on with the play we would like to introduce our puppets. There are two characters which are the main characters, Rumplestiltskin and the young maiden who later in the story becomes a queen.

Our story takes place in the small room in the palace.

MAIDEN: Sob. The king has asked me to spin straw into gold. And I don't know how. And if I do not succeed I am for to die.

(RUMPLESTILTSKIN APPEARS)

MAIDEN: How did you get here?

RUMP: PAN-AM.

MAIDEN: Then why did you appar as if you came from nowhere?

RUMP: Oh, that's just a gimmick to attract attention! Say, why are you crying?

MAIDEN: The king has told me if I don't spin this straw into gold by dawn I am for to die.

RUMP: What would you give me for spinning the gold?

MAIDEN: I don't really have much. All I have is this necklace.

RUMP: I accept credit cards!

MAIDEN: They haven't been mentioned yet.

RUMP: Oh, well, I guess I can accept jewelry. I have to keep my records straight.. Well, I guess I'd better start spinning that gold.

NARRATOR: By morning Rumplestiltskin was done and just in time. When the king saw this he was amazed and told the maiden to spin more gold for he

was a greedy king. And again the maiden was left weeping.

RUMP: Now what's wrong, Deefeldorfen?

MAIDEN: The same as last time.

RUMP: What do you have to spare for me this time?

MAIDEN: I have my ring my father gave to me.

RUMP: I shall accept it.

NARRATOR: So again Rumpelstiltskin was left spinning gold--using even more straw to spin more gold.

MAIDEN: Thank you, Little Man. You've been a great help. You've saved my life for the second time.

NARRATOR: When the king saw this he was even more amazed. And he sent her into a larger room with much more straw to spin to gold. But the king also said if she was to succeed this time she would become queen. But if she failed she would die.

MAIDEN: How am I to spin this to gold? It is not right to cry anymore for I may become queen. But what if the little man is tired of helping me!

NARRATOR: But the little man was not tired of helping the maiden.

MAIDEN: How did you get here this time, Little Man?

RUMP: Northwestern Airlines. You see, I couldn't con Pan Am into a free ride anymore. What do you have to spare for me this time?

MAIDEN: I have nothing left to spare for you, Kind Sir.

RUMP: Then let me have your first born child.

MAIDEN: I shall.

RUMP: Thank goodness this is only a play. I can't stand kids!!

NARRATOR: Soon the king and the maiden were married. The maiden, who was now the queen, had long forgotten her promise to the little man; and soon she had her first child. Four months after they had had their first child Rumpelstiltskin came to collect.

RUMP: I have come to collect my child.

QUEEN: Oh, no, I forgot all about that promise. Please don't take my child! Please! Sob! Sob! Sob! Sniff. Snort.

NARRATOR: Then Rumpelstiltskin became tired and sorry for the queen and said...

RUMP: If you can guess my name or find it out within three days, you can keep the child.

NARRATOR: In the rest of the night the queen stayed up writing all the odd names she could think of. When Rumpelstiltskin returned, he said to each name--

RUMP: No, that is not my name.

(At his tome) Today I bake; Tomorrow I brew beer. The next day I bring the queen's child here. Lucky it is not a soul doth know my name is Rumpelstiltskin, O.

NARRATOR: Unknown to Rumpelstiltskin, one of the queen's messengers was in the woods and heard the little man chanting his song. The messenger knew the queen would be happy to hear this. So at noon on the third day the messenger told the queen about this man and his name.

QUEEN: (In the palace) Is your name Tom, Dick, or Gooseneck?

RUMP: No, my name is none of these.

QUEEN: Then could your name just happen to be Rumpelstiltskin?

NARRATOR: And at that Rumpelstiltskin stamped the ground so hard that he disappeared. And the queen and king lived happily ever after with their child.

KING MIDAS AND THE GOLDEN TOUCH

By a Group of Enrichment Summer School Students

July, 1974

King: Here I am high in my beautiful castle on a gigantic hill. I love my family very much but there is something else I love much better. Can you guess what it is?

Sprite: I can guess....You are whimpering about it all the time....gold...gold...gold....you hoard gold like a miser...

King: Yes, I reckon I do Sprite. If there's anything I can't stand it's letting my gold supply get down to below 1200 roomsfull. I'm sure I would be as happy as a king if I had 2000 rooms full of gold. Then I would be like all the rest of the kings and watch football on TV instead of whimpering all the time.

Sprite: If there is anything I can't stand it's a whimpering king. Will it make you happy if everything you touch turns to gold?

King: Hooray...Right on!

Sprite: All right, then, Man. Here goes. Inky, winky, pinky two. Hoggle, woggle, enchanted are you. See you later, alligator.

King: Oh, wow! What shall I touch first? How about my roses? Have you ever seen a solid gold rose before? Say, I can't smell it any more ...that wasn't part of the bargain....I think I'll try this pitcher on my breakfast tableOh...oh...now the milk won't come out.... I'm not sure I like what's happening here.

Marigold: Hi, Daddy O. How is everything in Midas Land today?

King: Morning, Kid. Wait till you see what the Old Man has pulled off with the Sprite.

Marigold: Oh, has he been around again?...You know mother doesn't trust him. What has he been up to this time?

King: Just watch this...Moldy...Holdy....Goldy....
and when I touch it turns to solid gold.

Marigold: Oh, wow! You have turned that peach to real
bread. Oh, let me hold it!

King: Woe is me! What have I done? Did you see
what I went and did? I turned my own sweet
Marigold into sweet gold...but she won't talk
or smile or run...and she is more precious to
me than all the gold in the world. Sniff...
Snort...whimper.....whimper...

Sprite: Oh, not again...I thought whimpering went out
with the last gold rush....Now what's wrong?

King: Please disenchant me, Sprite...I am now a
humble, crestfallen king. Without the warmth
of my family around me, material things mean
nothing. (In other words I prefer Marigold
alive)

Sprite: Well, King. It didn't take you long to learn
your lesson. I wonder when the rest of the
world will learn?

THREE DREAMS

By a Group of S.T.E.P. Students
(Moorhead's Program
for the Gifted)

March, 1975

Adapted from "The Elephant's Child"
by Rudyard Kipling

DREAM #1

Cast: Elephant
Crow
Woman
Child
Girl

Elephant: (humming while walking)
Hello, Crow.

Crow: Hello, Elephant. Where are you going?

Elephant: I'm going to the zoo to see the Elephant in his Pucky Hucky Swamp. Could you tell me which way to the zoo?

Crow: Straight ahead.

Elephant: Thankyou. (Humming while walking and meets woman and kid.)

Woman: Hello, Mr. Elephant.

Elephant: Hello, Mrs. Faulkner. Could you tell me the way to the zoo?

Child: Mommy, what is this? (Starts pulling the elephant's trunk.)

Elephant: (humming while walking)
Hello, Crow.

Crow: Hello, Elephant. Where are you going?

Elephant: I'm going to the zoo to see the alligator in his Hucky Pucky Swamp. Could you tell me which way to the zoo?

Crow: Straight ahead! By the way would you like some bird seed--or maybe even some refreshing Croca-Crola, or would you prefer a hamburger with corn flakes in it. Oh! I guess you're tropical. So how would you like some string bean pie--or maybe some...(Elephant cuts him off).

Elephant: Stop!! That's enough! I may be an Elephant and I can really stuff myself--but I'm not that fat.

Crow: Sorry 'bout that. But that's what you call professional sales making.

Elephant: Oh My! (Sighs) I guess I am a little hungry but....I better be getting along. See ya!

Crow: Wait!!

Elephant: Bye.

Crow: Same to you! Ah well, I guess that's life. It's not too bad losing just one sale.

(Girl and woman come walking along.)

Woman: Hello! Mr. Uh...Mr. --

Elephant: Elephant

Woman: Sorry 'bout that. But, uh, I'm afraid I couldn't tell what you were.

Elephant: That's O.K. I'm glad you couldn't tell I was an elephant. Uh, I am a little overweight, ya know.

Child: Mommy, what is this? It looks kind of funny. (Starts pulling)

Woman: He's an Elephant, so...I guess it's an elephant trunk.

Elephant: I'd really appreciate if you'd stop. Because you're hurting me. I bean by doze!!!

Woman: Betty! Stop pulling Mr. Elephant's nose! Mind your manners!!!

Girl: I don't want to. It's fun!

Woman: I'm going to count to three and if....(Girl cuts off)

Girl: I will! (Stops pulling. Elephant snaps back)

Elephant: Well, I'd better be going. Bye, Mrs. Faulkner.
And thankyou!!!

Woman &
Child: Good-Bye!

DREAM #2

Cast: Baboon
Lion
Aardvark
Elephant

(Elephant walks in)

Elephant: I wonder why my trunk is so long?
(Lays down by a tree and falls asleep.)

Narrator: The elephant's child fell asleep and is dreaming. Let's see what he is dreaming about.

(Elephant gets up and walks across the stage several times and starts to eat the tree. Lion jumps out. Elephant falls down on his hind legs.)

Lion: What are you doing in MY territory? Why are you eating off my tree?

Elephant: 'Skuse me! I couldn't help it. I am very hungry. Is this your territory?

Lion: Yes, it is my territory. Now are you sorry? What are you doing here?

Elephant: Oh, I'm very sorry. I'm looking for my mommy.

Lion: O.K. If you cause any more disturbances you will be sorry. I haven't seen your mommy.

(Lion exits. Elephant walks on across the stage. Baboon climbs up in a tree and bites his tail.)

Baboon: Howls--O O OW!

(Elephant starts running away.)

Baboon: Why are you going in such a hurry? Did I scare you?

Elephant: 'Skuse me, you really scared me.

Baboon: What are you doing here?

Elephant: I'm trying to find my mommy.

Baboon: Well, you made me bite my tail with all your running around and if you bug me again you'll be sorry.

Elephant: I'm sorry. Good-bye!

(Elephant walks across the stage, turns around, and looks into the woods. Baboon exits.)

(Aardvark enters.)

Aardvark: Get off my ant hill! What do you think you are doing?

Elephant: 'Skuse me! I didn't know I was standing on your ant hill. I am looking for my mommy.

Aardvark: I haven't seen your mommy and get off my ant hill. If you go on any more of my anthills you'll get it.

Elephant: Oh. I won't. Bye.

(Elephant walks across stage and exists.)

Aardvark: Mr. Lion! Mr. Baboon! Come here.

(Lion and Baboon enter.)

Lion: What do you want? You just wrecked my nap. It better be important.

Baboon: What's so important? I'm not going to waste any time.

Aardvark: It's very important or I wouldn't have called you.

Narrator: So the three animals plotted and planned and arrived at a conclusion. Let's see what they decided.

Aardvark: Okay, now we are going top pull that silly elephant's child's trunk. Is that agreed?

Lion and
Baboon: Yes, that's the plan.

Lion: Mr. Aardvark and Mr. Baboon you hide over there. I'll be hiding over there.

(Elephant walks in humming to himself.)

Lion: Now!

(Aardvark, Lion, Baboon run out and grab Elephant's trunk.)

Baboon: Now we've got you!

Elephant: Let go! Let go! P-L-E-A-S-E Let go!

Aardvark: Pull harder.

Narrator: The Lion, Aardvark, and Baboon pulled the elephant's trunk so hard it turned out to be as long as all elephants' trunks are today.

(Long nosed elephant is laying by the tree.)

Narrator: Look! The Elephant's Child is starting to wake up.

Elephant: So that's why my trunk is so long.

DREAM #3

Cast: Donald Duck
Elephant
Alligator
Guard Alligator
King Alligator

Scene #1

Donald Duck: This dream takes place on the banks of the Limpopo River, all set about with fever trees. The elephant tries to get a ride on the boat of animals.

Elephant: Hey you? Can you give me a ride?

Alligator: Ya, hop on.

Elephant: Thank you kindly, sir.

Alligator: Where are you heading?

Elephant: King of the Alligators on the Limpopo River.

Alligator: Well, everybody knows where he is, but he really doesn't like visitors.

Elephant: Well, it's urgent you see, because I want to know what the King Alligator eats for supper. It's one of my school projects.

Donald Duck: The elephant went walking down the cement road to the king's palace.

Guard
Alligator: Stop, who goes there?

Elephant: Elephant

Guard
Alligator: What do you want?

Elephant: I want to see the king.

Guard

Alligator: Do you have an appointment?

Elephant: No, I didn't know I needed one.

Guard

Alligator: Well, O.K. I'll let you in.

Scene #2

King

Alligator: Who is this? Does he have an appointment?

Guard

Alligator: No, he doesn't. He wants to ask you a question.

King

Alligator: Well what is it? Tut, tut, hurry up, you're making me mad. Take that you clump of fat.

Elephant: Ow! You hurt me.

Guard

Alligator: King, aren't you over-doing him a little?

King

Alligator: Well, O.K. get to your question.

Elephant: King Alligator, what do you eat for supper?

King

Alligator: It's a secret, come closer and I will tell you.

Elephant: Well, O.K.

Donald Duck: And so clump of fat came closer and that king grabbed his short trunk and..

Elephant: Hey, that really hurts.

King

Alligator: Maybe if I pull harder it will get numb.

Donald Duck: And so they kept on pulling for an hour and then the trunk was a mile long. And you can see the elephant and his trunk in a museum on the banks of the Limpopo River.

*Adapted from Kipling's The Elephant Child.

Someone Is Eating the Sun*

Scene I

(Eggdorf is seated at the piano playing. . . . A loud knock)

Eggdorf: Oh, bother! Just as I was coming to a crashing crescendo . . . Who can it be" (Opens door) (Mouse enters.)

Mouse: Hi! Eggdorf!

Eggdorf: Hi yourself, Mouse! So good of you to call . . . whatever for?

Mouse: Oh, Eggdorf . . . It's been such a long time since I've seen you. You haven't been out in such a while . . . for at least two darks of the moon.

Eggdorf: I know, Mouse. I've been working on my composition and have gotten carried away as usual . . . What's been going on in the farmyard?

Mouse: Such news! Such news! I'll tell you if you'll play some of your new music for me.

Eggdorf: I'm all ears, Mouse. Shoot!

Mouse: Well, Eggdorf, one day Hen was pecking around picking up corn when it began to grow darker.

Music. . . .Curtain up. . . .Cave lights off.

Scene II

Hen: That's strange! There's not a cloud in the sky. Why is it getting darker? (When she looked up she saw something stranger still. A bitesized piece of the sun was missing.)

Hen: Goodness gracious! Someone has taken a bite
 (continued) out of the sun. I must go and tell Rooster.
 (Hen scurries to right wing. Curtain falls . . .
 Cave lights on.)

Scene III

Mouse: And off she went, feathers flying, with a
 flippity flap and a flutter.

Music

Eggdorf: Mouse, do you think she'll find that loud
 mouth Rooster? What a pain he is . . . but do
 go on . . . You are a fascinating storyteller.

Music....Curtain up....Cave lights off.

Scene IV

(Rooster was standing on a fence, crowing as
 loud as he could.)

Hen: Rooster, Rooster! Something terrible is going
 on!

Rooster: Don't bother me about it. Can't you see I'm
 practicing? If I stop to talk to everyone who
 comes by, I'll never be ready for tomorrow's
 sunrise.

Hen: Well, you can stop practicing right now. There
 isn't going to be a sunrise tomorrow. Look up
 there!

Rooster: Cock-a-doodle-doooo! What's happening to the
 sun?

Hen: Someone is eating it. We must go warn Duck.
 (They scurry to right wing. Curtain falls....
 Cave lights on.)

Scene V

Mouse: And off they went, legs scurrying, feathers flying, with a flippity flap and a flutter.

Music

Eggdorf: Oh, Mouse, I hope they warn Duck in time. It sounds like something terrible is about to happen. Do tell on.

Music....Curtain up....Cave lights off.

Scene VI

(Duck was swimming in the pond.)

Hen: Duck, Duck! Something dreadful is going on!

Duck: Don't bother me now. Can't you see I'm busy swimming? This is the only way I can keep cool on a hot day.

Hen: Well, you can stop worrying about keeping cool. This isn't going to be a hot day. Look up there!

Duck: Quack-quackkk! What's happening to the sun?

Hen: Someone is eating it. We must go warn Pig.
(They scurry to right wing. Curtain falls....
Cave lights on.)

Scene VII

Mouse: And off they went, wings beating, legs scurrying, feathers flying, with a flippity flap and a flutter.

Music.

Eggdorf: They'll never stir Pig. Oh, dear! Hurry, Mouse!

Music....Curtain up....Cave lights off.

Scene VIII

(Pig was lounging in the mud.)

Hen: Pig. Pig! Something horrible is going on!

Pig: Don't tell me any bad news. Can't you see I'm trying to calm my nerves? Nothing is better for the nerves than lounging in the mud when the sun is beating down.

Hen: Well, you can stop lounging in the mud. The sun's not beating down any more. Look up at the sky!

Pig: Eeee! What's happening to the sun?

Hen: Someone is eating it. We must go warn Goat. (They scurry to right wing. Curtain falls.... Cave lights on.)

Scene IX

Mouse: And off they went, feet pounding, wings beating, legs scurrying, feathers flying, with a flippity flap and a flutter.

Music

Eggdorf: Goat is such a bully. He won't listen. Oh, I'm so nervous!

Music....Curtain up....Cave lights off.

Scene X

(Goat was munching grass at the top of a hill.)

Hen: Goat, Goat! Someone is eating the sun!

Goat: What do I care, as long as no one eats my grass. This is the best grass I've ever tasted.

Pig: You mean you don't care if there's a sun?

Goat: No sun? That's the silliest thing I've ever heard.

Hen: Look for yourself!

Goat: Blaaaagh! The sun's half gone! That's the worst thing I've ever seen. Blaaaagh-blaaagh!

(As soon as Goat began to bleat, Pig began to squeal, Duck began to squawk, Rooster began to crow, and Hen began to cluck. There was a dreadful racket.)

All: What are we going to do? What are we going to do?

Turtle: Why don't you keep quiet and enjoy the eclipse?

(Everyone turned around. There was Turtle looking down at them.)

Turtle: Surely you don't want to miss the eclipse. It doesn't happen very often, you know. Only once in a great, great while does the moon come between us and the sun. And just think! It's happening now!

All: Wow! Oh! Holy cow! My sainted aunt! What?

Goat: Come again?

Pig: Turtle, what in the heck is going on?

Duck: I don't get it!

Rooster: It's dark!

Turtle: My friends, you should not stare at the eclipse. Look at me and I'll tell you about it. I'll do my special eclipse of the sun dance for you if you'll only not look! (begins dancing slowly) The moon has come exactly between the earth and the sun.

All: Wow! It's so dark. And so quiet.

Turtle: Eyes on me (dances faster). We are now standing in the shadow of the moon.

All: Oh . . . the sun has gone forever . . . we can't see to peck . . . or eat grass.

Turtle: Eyes on me! (dances faster) Be patient. It only lasts for a little while. Then the moon will pass on. See? No, don't look! It's getting brighter already. (Dances faster)

All: Hooray for the sun! Hooray for the great big wonderful sun!

Goat: Now I can get back to my grass. (leaves)

Pig: Now I can get back to my mud. (leaves)

Duck: Now I can get back to my pond. (leaves)

Rooster: Now I can get back to my crowing. (leaves)

Hen: My goodness! No one ate it after all . . . Oh, Turtle, what a surprise!

Turtle: (chuckles) Yes, what a surprise! What a surprise. (ambles off)

(Hen wanders off opposite, pecking.) (Curtain falls....cave lights on.)

Scene XI

Mouse: And that is the end of the story.

Eggdorf: (Bursts into tears.) Boo Hoo! Boo Hoo!

Mouse: Whatever is the matter, Eggdorf? I thought you would like my story. Why are you crying?

Eggdorf: Oh hear. Oh dear. Now I'll just have to tell you my sad story. A long, long time ago I lived up in the farmyard like Hen, Rooster, Pig, Duck, Goat and you, Mouse. One day the sun began to grow dark . . . darker . . . darker and I watched and stared. I didn't know what was happening so I watched and stared. Turtle came and warned me but I wouldn't listen (sobs) and now . . . (removes glasses) I have to live down here. (eyes blink) I can't see sunlight anymore. (sad music) Boo Hoo! Boo Hoo!

Mouse: Poor, poor Eggdorf. Poor, poor Eggdorf. I wish I hadn't told you the story and caused you to feel so sad.

Eggdorf: Oh, that's all right, Mouse. I'm feeling better already. In fact, I'm really glad that the other animals listened to Turtle. Isn't Turtle great? Turtle saved the day.

(Turtle song)

*Adapted from Someone Is Eating the Sun by Sylvia Knalf.
New York: Doubleday Book Co., 1974. (I prepared this for college students who produced the play for children.)

Original Haiku

Stop, little pigs, wait
where are you going so fast?
Pigs, please wait for me.

Swimming proud and strong
Is a whale splashing greatly
Diving and swimming.

I hear the Blue Jay
Whistling to a fancy tune.
Now she's gone away.

On misty jungles
A giant animal stands
With a roaring groan

Dogs go anywhere
Even in the trash can too
Old dogs . . . young dogs . . . dogs!

Swans are beautiful
As they move gracefully by
I like swans, do you?

I see a sunfish
The small sunfish is swimming
In the little pond.

I like this School Room
It's like the big sky above
And that's why I go.

Original Color Poetry

Red

Roger is red
He took red crayons and drew on himself
Red is a barn
Red is the 41 tickets I have
And Brad Evert has red hair
Red reminds me of watermelon all good and ripe
Red is like Brad Evert's freckles

Pat Herding
Sabin School
Gr. 2, 1975

Green is a Martian
that comes from Mars
Green is the Mighty Hulk
(that will only eat green candy bars)
Green is the Green Goblin
who fights with Spider Man day and night
Green grass that grows in the spring
And the leaves too.

David Mortenson
Sabin School
Gr. 2, 1975

Colors are Beauty
Just like the Beautiful Sky
as the yellow sun shines

Probstfield School
Grade 4, 1974

APPENDIX B

INVITATION TO THE CHILDREN



**PROJECT STEP
SUPPLEMENTAL
TEACHING AND
ENRICHMENT
PROGRAM**
INDEPENDENT SCHOOL DISTRICT NO. 152
MOORHEAD, MINNESOTA *

Probstfield School
December 14, 1977

Step up and Meet an Artist . . . Join an enrichment class at Probstfield School Thursday Thursday, January 5, at 3:10. Four classes are offered for grades 1-6 which will be held from 3:10-4:40, on seven Thursdays, January 5-February 16.

Performing community artists will introduce each class on January 5. Later classes will be supervised by qualified classroom teachers. These classes, with all materials provided, are:

MARIONETTES . . . Puppeteers will entertain. Later you will create a clever stringed puppet that can move almost as well as you. You will work with a friend and create scenery, sound track, and a special performance for your favorite guest. Of course, your stringed puppet will go home with you.

ORIGAMI . . . You will learn how to do precise and beautiful Japanese folk art, folding little creatures from special paper. From there you will go on to folding masks and paper puppets... Who knows where that will lead. Other kinds of art will give you an opportunity to display your origami to good advantage. Meet a special artist from Japan!

COLOR MOVEMENT . . . You will meet a professional dancer who will show you some simple body movements. Later you will have fun with color music. Imagine creating your own color shadow dance or doing a color streamer dance to color music. Mats, balls, and ropes will be available too for a variety of movements to music. Wear comfortable clothes like T-shirts, jeans, or leotards and be ready to kick off your shoes.

FILMMAKING . . . Professional artists will introduce you to Super 8 animation, video animation, slide photography, and 16 mm fun films. You will have plenty of time to explore techniques and produce a film show. If you want a really interesting new hobby, this class will provide one.

Class size is limited to 10 primary intermediate students in each enrichment area. Two qualified teachers will assist each class to insure maximum success and enjoyment. The sooner slips are returned the greater the chance of your enrollment and satisfaction. Please return the slip below to your teacher by Monday, December 19.

Number the classes in the order of your preference: (1) first choice, (2) second choice, (3) third choice, and (4) fourth choice.

- _____ Marionettes
- _____ Origami
- _____ Filmmaking
- _____ Color Movement

_____ Student's name

_____ Grade

_____ Teacher

_____ Parent's signature

APPENDIX C
INVITATION TO TEACHERS

S.T.E.P./Community Education - Cultural Program

TITLE OF COURSE: _____ INSTRUCTOR: _____

DATES & TIME OF MEETINGS: _____, _____, _____
_____, _____, _____
_____, _____, _____

TYPE OF SPACE REQUIRED: _____

TYPE OF EQUIPMENT DESIRED: _____

Minimum enrollment for registration: _____

Maximum enrollment for registration: _____

Fee: _____

THE SCHOOL WILL:

1. Have a sign-up sheet available for each proposed after-school course, which will be filled on a first come first served basis. A minimum number of students is required for some activities. Similarly, a maximum number of students may be designated. Additional sections will be added in the case of a large demand for a certain activity, whenever possible.
2. Be supplied with descriptions of the courses offered which they may distribute to teachers and students. Principals will be responsible for having sign-up sheets in their offices.
3. Have the requested space available and unlocked for the activity. The school is responsible for locking up the space upon completion of the activity.
4. In some cases equipment will be needed for a class. It is listed above. While consumable supplies are wholly the responsibility of the instructor, the school will assist with procuring equipment, as necessary.

THE INSTRUCTOR WILL:

1. Prepare an application form to participate in the S.T.E.P. Enrichment Program. This form includes a description of the activity to take place, space required, equipment, supplies and number of students to participate. This plan must be approved by the S.T.E.P.

Office and then is supplied to the principals in each school. The application forms are available from the S.T.E.P. Office.

2. Contact schools in advance for any equipment needed. The instructor is responsible for any equipment borrowed for a course and must return it at the completion of each day that the course is offered.
3. Register students during the first meeting of the class with a record made of any fees collected. These fees are generally used exclusively for the purchase of consumable supplies. The instructor then uses the fees to purchase the supplies and provides evidence of these purchases to the S.T.E.P. Office.
4. Be responsible for clean-up of the space used for any activity and return it to proper order upon completion of each day's activity.
5. File payment forms with the Community Education Office at MAVTI (contact: Rose Andersen).

THE S.T.E.P. OFFICE WILL:

1. Provide a proposed series of after-school activities to the school. Based on the response of students to sign-up for courses that will be offered. In most cases at least eight students will be required for the course to take place. In other cases, additional sections will be added to meet the demand for the course.
2. Provide a description of the course to the principal for distribution to teachers and students.
3. Pay the salaries for the instructors of after school courses, which are selected to teach the series.

S.T.E.P./Community Education Cultural Program

COURSE APPLICATION

Instructor:

Name: _____

Address: _____

Phone: _____

Social Security #: _____

QUALIFICATION: (Training, experience & general background)

COURSE DESCRIPTION: (Include title, dates, supplies, equipment, number of students to be included, and outline of activity for each meeting.)

December 15, 1977

Through cooperation of Moorhead State University Continuing Education and Project STEP it will be possible for interested Probstfield teachers to earn 3 graduate credits and participate in an enrichment teaching project. Four upper elementary teachers and four primary teachers are invited to teach in such areas as marionettes, film-making, movement, and paperfolding.

Briefly:

1. Register for Creative Strategies...Independent Study in Formative Research...489g...3 gr credits ...Dec. 1.
2. Attend an after school prep session of approximately one hour to learn what you are to do. You will also do two or three simple inventories.
3. Teach the unit one afternoon a week over a period of five weeks. Time will probably run from 3:10-4:40. (10-15 children)
4. The sixth week will be a sharing experience of some sort with parents invited.
5. Attend an after school post session of approximately one hour for group evaluation of units and materials.
6. During the teaching you will be asked to do some informal evaluation of children and unit.
7. It is likely that you will use Probstfield classrooms.
8. All materials will be supplied.
9. You will learn enrichment techniques that you can easily include in the regular classroom.
10. It is hoped that visiting artists will launch the unit.

11. A preface to each activity unit will be provided for study previous to the post session. There will be no final paper or test.
12. An honorarium from Project STEP of \$5 per teaching hour will be awarded each teacher.

If you are interested in additional information regarding this enterprise, please fill in the attached form and return to my box by Wed., Nov. 16, 3:00.

(Signed) Mary Johnson

Choose one in each category:

I am interested in _____ upper elementary research (4,5,6)

_____ primary research (1,2,3)

I am interested in _____ Marionettes (Simplified)

_____ Paperfolding (Origami, etc.)

_____ Movement (Interpreting Color Music)

_____ Filmmaking (Animation/Filmstrips)

Signature

Date _____

Time _____

APPENDIX D
TEACHERS' SURVEYS

ATTITUDE TOWARD THE AESTHETIC VALUE

The word Aesthetic has reference to the beautiful or to the appreciation of the beautiful.

Put a check mark (✓) if you agree with the statement.
Put a cross (X) if you disagree with the statement.

Form A

- _____ 1. I believe that aesthetic interests promote desirable relationships between nations.
- _____ 2. I believe that individuals engaged in purely aesthetic occupations are parasites on society.
- _____ 3. I do not care for highly aesthetic people because their interests seem to me to be more emotional than rational.
- _____ 4. I have a great interest in aesthetic matters.
- _____ 5. I believe that everyone should have a little training in aesthetic matters.
- _____ 6. I would be willing to give money to support aesthetic enterprises if it were not for the "highbrow" atmosphere surrounding them.
- _____ 7. I am interested in anything in which I can see an aesthetic quality.
- _____ 8. I have no desire to join or have anything to do with any organization devoted to aesthetic activities.
- _____ 9. It is in the aesthetic experiences of life that I find my greatest satisfaction.
- _____ 10. I see very little worthwhile in aesthetic interests.
- _____ 11. Attendance at an aesthetic entertainment (such as a concert or an art exhibition) gives me inspiration.
- _____ 12. I am in favor of aesthetic entertainments (such as concerts and art exhibitions) for they do no harm to anyone.

- _____ 13. Aesthetic matters do not interest me now, but I expect that sometime I shall find time to pursue them actively.
- _____ 14. Practical considerations should come first, beauty second.
- _____ 15. I believe that the pursuit of aesthetic interests increases satisfaction in living.
- _____ 16. I am attracted to individuals who pursue aesthetic interests.
- _____ 17. Aesthetic education is nonsense.
- _____ 18. I believe that the teaching of aesthetic appreciation is all right, but the type of person now teaching it fails to "get it across."
- _____ 19. I do not believe that I would receive any benefit from lectures concerning aesthetic subjects.
- _____ 20. I see no reason for the government to spend money on aesthetic subjects and activities.

ATTITUDE TOWARD THE AESTHETIC VALUE *

The word Aesthetic has reference to the beautiful or to the appreciation of the beautiful.

Put a check mark (✓) if you agree with the statement.

Put a cross (X) if you disagree with the statement.

Form B

1. Aesthetic appreciation does not play an especially large part in my life.
2. Sometimes I feel that aesthetic interests are necessary and sometimes I doubt it.
3. The pursuit of aesthetic interests is a sheer waste of time.
4. I believe that aesthetic interests are rarely genuine and sincere.
5. Appreciation of beautiful things aids in making my life happier.
6. I believe that aesthetically sensitive people are fine people.
7. I can enjoy the beauty of such things as paintings, music, and sculpture only occasionally for I feel that they are impractical.
8. I find the life of people pursuing aesthetic interests too slow and uninteresting.
9. Education in artistic things is a waste of public funds.
10. It is hard for me to understand how anybody can be stupid enough to concentrate all his energies on aesthetic activities.
11. Aesthetic interests are not essential but make for happy existence.
12. The "highbrow" attitude of individuals having a great deal of aesthetic interest is quite distasteful.

- _____ 13. I believe in the value of aesthetic interests but I do not like the stilted way in which the ideas on this subject are presented to me.
- _____ 14. I believe that aesthetic interests have value, but I seldom take time to pursue them.
- _____ 15. I believe that aesthetic pursuits are satisfying.
- _____ 16. I go to such things as symphony orchestras, art exhibitions, etc., occasionally, but I have no strong liking for them.
- _____ 17. I believe that the great leaders of the world come from the ranks of those individuals who are aesthetically inclined.
- _____ 18. I have no interest in aesthetic objects (such as fine paintings and pottery) because I do not understand their technical aspects.
- _____ 19. I like beautiful things because they give me genuine pleasure.
- _____ 20. I find more satisfaction in aesthetic pursuits than in anything else.

*Reprinted with permission from Cohen, J. B. A Scale for the Measurement of Attitude Toward the Aesthetic Value. Journal of Psychology, 12, 1941, 75-79. (Cited in Scales for the Measurement of Attitudes, pp. 292-293.)

APPENDIX E
BACKGROUND INFORMATION
FOR TEACHERS

Preface to Origami Unit

What a wonderful thing is a square of paper! With a few folds here and there it becomes a boat, an Indian wigwam, a nesting bird, Santa Claus, or nearly anything else you can name. Easy? Yes. Fun? You bet.

Origami is educational too. Through origami, a Japanese word that means paper folding, Japanese children learn to use their hands and develop their creative abilities.¹

The art of paper folding and creating three-dimensional objects from flat paper is many centuries old. Paper as we know it today was first developed in China two thousand years ago. The art of paper folding probably originated there too. But it was in Japan that this art reached its highest form.²

Now origami has come to the western world. In the United States and in other countries, more and more teachers are using origami with their students and patients.

As a hobby, origami offers creative adventures for grownups as well as youngsters. Engineers, musicians, housewives, businessmen, and others find endless fun and relaxation in this Japanese art. Lewis Carroll was an

¹Claude Sarasas. The ABC's of Origami. Tokyo: Charles E. Tuttle Co., 1971, p. 3.

²Harry C. Helfman. Origami. New York: Platt & Munk, 1965, p. 1.

ardent paper folder; so were Leonardo da Vinci and Harry Houdini.³

Origami is more than a hobby or craft. It is a folk art which helps teach patience, accuracy, concentration and peaceful accomplishment. In Japan, origami has traditionally been a family pastime with methods of folding being passed down from generation to generation.

Whatever its origin, origami reflects the love of the Japanese for their children. It is a creative art in the practice of which children can share their pleasure with adults.⁴

It is more than a hobby. Origami acquaints children with geometric figures such as the triangle and the square. It requires that children be precise and thorough. It is impossible to skip a step.

It is more than a hobby. Origami disciplines the mind in that reading origami charts or books requires a left to right eye pattern. It also requires development of a spatial concept similar to closure (redundancy) used by fluent readers. If one wishes to see the finished object emerge from the flat paper one must fill in the blanks, so to speak. The mind must reach out from the known into the unknown. The mind must operate from the present experience and take mental chances in order to

³Sarasas, p. 3.

⁴Elinor Massoglia. Fun-Time Paper Folding. Chicago: Children's Press, p. 5.

reach the desired goal. That is essentially what a fluent reader does.

Origami does not need extensive justification for use in an elementary classroom since its benefits for integrating with basic skills are obvious to the discerning teacher. Once the initial steps are learned young artists will see that there are many functions for the origami models. Florence Temko, internationally famous paper folder and designer has described functional products such as baskets, boxes, blocks, hats, cones, kites, mobiles, greeting cards, party favors, movable animals for a circus . . . the list goes on and on.⁵ An artist who can create from a piece of flat paper can never be bored or lonely.

Levels of difficulty range from very simple to creations so elaborate they require at least thirty separate folds. In fact, a traditional story for Japanese children, "How Charlie Bought His Boat," is illustrated and accompanied by a continuous folding of twelve objects until the story is ended.⁶

The beauty of origami lends itself well to arts education where an attempt is made to integrate the arts into the classroom. Such integration is especially suited

⁵Florence Temko. Paper Folding to Begin With. Indianapolis: Bobbs-Merrill, 1968, Entire Book.

⁶William D. Murray. Paper Folding for Beginners. New York: Dover Publications, Inc., 1960, pp. 86-94.

to the language arts. Chart reading can be reinforced and creative writing of haiku, cinquain, sijo, flow poems or other free-style expression can be encouraged. Taping poems, beating rhythms with instruments, creating melody for lyrics all follow as possibilities for enhancing origami creations.

While the classroom teacher can readily envision numerous integral possibilities, the centuries old fact remains for consideration. Origami offers an opportunity for sharing the discovery of beauty. How often does a teacher sit down with children gathered around while she creates for them? The "creature" she creates from a flat piece of paper holds an innate possibility for a warmth and understanding among teacher and students. If you, the classroom teacher, know origami, you hold a magic charm.

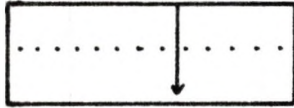
BASIC RULES OF ORIGAMI

1. Choose a flat, hard surface as your place of work.
2. Be sure to make your folds straight.
3. Make your creases sharp by pressing along them with your thumbnail.
4. Read printed directions carefully.
5. Follow the pictures step by step.
6. Use both hands. Hold paper with fingers and crease folds with thumbs.
7. Start with easy folds and then go to more difficult ones.
8. Use the objects you make.

9. Create objects of your own.

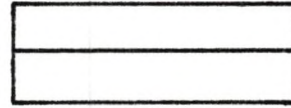
STANDARD ORIGAMI DIRECTIONS SYMBOLS

Dotted Line



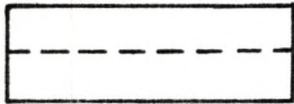
Fold toward you

Thin Line



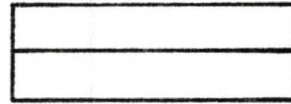
Where paper has been folded

Broken Line



Fold away from you

Heavy Line and Scissors

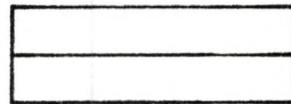


Cut paper

STANDARD SHAPES



Kite-fold base



Rectangular base

Recommended Reading

Holz, Loretta. You Can Teach Origami. Creative Crafts, 54, April, 1978, 48-51.

Honda, Isav. The World of Origami. Matsuyama: Japan Publications Trading Company, 1965.

Miyawaki, Tatsuo. Origami Land. Matsuyama: Japan Publications Trading Company, 1967.

Randlett, Samuel. The Art of Origami; Paper Folding, Traditional and Modern. New York: E. P. Dutton, Inc., 1961.

- Randlett, Samuel. The Best of Origami. New York: E. P. Dutton, Inc., 1963
- Sakade, Florence. Origami, Book One. Tokyo: Charles E. Tuttle Company, 1957.
- Sakade, Florence. Origami, Book Two. Tokyo: Charles E. Tuttle Company, 1958.
- Sakade, Florence. Origami, Book Three. Tokyo: Charles E. Tuttle Company, 1959.

Suggestions for Including Haiku in the Origami Unit

Haiku poetry goes well with origami projects. The simplicity of the verse seems to complement the pure lines of the folded paper. Although there is not a lot of poetic merit in haiku, it is a good place to begin. Haiku gives children a sense of security because counting and rhythm are generally understood from basic skills experiences.

The rules for haiku are simple:

1. A haiku has three lines with a total of 17 syllables.
2. The lines do not rhyme.
3. The poem is about nature.
4. Line #1 has 5 syllables.
5. Line #2 has 7 syllables.
6. Line #3 has 5 syllables.
7. The rules may vary.

An easy way to introduce haiku is by reading some that other children have written. For example:

original haiku

I like sunflowers.
I like them in the garden
When they open up.

Scott Rennecke
Grade 4

In the wintertime
 I like to watch the snowflakes
 Lightly fall on me.

John Nelson
 Grade 4

Rabbits jump around.
 People love little rabbits
 And they like people.

Paul King
 Grade 4

A natural second step is to provide partially written children's haiku and let the class complete it through group effort. For example:

_____, Mister Pig.

It is a very _____ day.

_____ it, Mister Pig?

The whale in the _____

_____ and splashing over me

Don't squirt at me, _____.

Oh! see that _____

See the _____ flower

_____ in the wind.

Use published haiku in the same way. Read from a book such as Birds, Frogs, and Moonlight by Sylvia Cassedy¹

Old pond, blackly still-
 frog, plunging into water,
 splinters silent air.

Basho

Come and let us play-
 you, a small, orphaned sparrow,
 and I, another.

Issa

Finally, let the children try to complete published haiku such as the following:

HAIKU COMPLETION

Add words to complete these published haiku.

1. Queen of the _____
 wears her purple crown and _____
 in the fall _____.
2. We lie in the _____,
 our legs _____ in the stream
 and watch _____.
3. I catch a _____
 in cupped hands. My _____ glow
 with imprisoned _____.

4. Cold _____ fell last night,
 Gold leaves today drip _____,
 And a lone _____ sings.
5. I stare at the _____,
 and _____, like our old gray _____,
 stares _____ at me.

NOW WRITE YOUR OWN HAIKU ON THE BACK OF THIS SHEET.

After one or two simple lessons most children will be able to write their own haiku and you will be able to observe how they respond to the challenge of complementing the origami with haiku.

¹Cassedy, Sylvia and Suetake, Kunihiro. Birds, Frogs, and Moonlight. Garden City, New York: Doubleday and Company, Inc., 1967.

Recommended Reading

- Behn, Harry. Cricket Songs. New York: Harcourt, Brace and World, Inc., 1964.
- Caudill, Rebecca. Come Along! New York: Holt, Rinehart, & Winston, 1969.
- Fukuda, Hanako. Wind in My Hand. San Francisco: Golden Gate, 1970.
- Issa, Yayu Kikaku. Don't Tell the Scarecrow. New York: Four Winds, 1970.
- Lewis, Richard. In a Spring Garden. New York: Dial Press, 1965.
- Merrill, Jean. A Few Flies and I. New York: Pantheon, 1964.
- Mizumua, Kozue. I See the Wind. New York: Crowell, 1966.

Preface to Marionette UnitBackground

Puppets are animated figures that are controlled by humans. Such objects have been around for a very long time, perhaps as far back as 300 B.C.

Scholars have pondered the history of puppets for years. Joseph (1920) reports:

The origin of the puppet is still somewhat of a mystery, dating back, as it undoubtedly does, to the earliest stages of the very oldest civilizations. Scholars differ as to the birthplace and ancestry. Professor Richard Pischel, who has made an exhaustive study of this phase of the subject, believes that the puppet came into being along with fairy tales on the banks of the Ganges, in the old wonderland of India.¹

There are authorities, however, who consider Egypt the original birthplace of the marionette, among these Yorick. Yorick claims that the marionette originated somehow with the aborigines of the Nile and that before the days of Manete who founded Memphis, before the Pharaohs, great idols moved their hands and opened their mouths, inspiring worshipful terror in the hearts of the beholders. Dr. Berthold Laufer corroborates this opinion. He maintains that marionettes first appeared in Egypt and Greece, and spread from there to all countries of Asia. The tombs of ancient Thebes and Memphis have yielded up many small painted puppets of ivory and wood, whose limbs can be moved by pulling a string. These are figures of beasts as well as of men and they may have been toys. Indeed, it is often claimed that puppets are descended, not from images of the gods, but from the first doll that was ever put into the hands of a child.²

The Romans borrowed puppetry from the Greeks as they did other art forms. As time passed both Greeks and Romans created puppet theatres. They gave shows in private homes, as well as in public places in the cities. They also arranged traveling shows and gave performances on the road.

Through the traveling shows every other country in Europe eventually developed puppets of some type. Italy is well known for its puppetry. Italian showmen carried their portable puppet theaters to England, Germany, Spain, and France. These countries then adapted the shows to their own tastes.

The first European puppet plays were sacred scenes from the Old and New Testament and stories of saints and martyrs. The next plays were fables and about comic characters. Everyday situations were introduced. Two very famous European puppets, Punch and Judy, reflected common man.

Puppetry today has many uses. Special puppet theaters provide entertainment. Television specials host such favorite puppet characters as Punch and Judy; Kookla and Ollie; Muppets of Sesame Street; and Lampchop. Television also uses various puppets in advertising campaigns. Teachers bring puppets to school to spark learning, particularly in language arts classes. They also use puppetry in a variety of arts and crafts activities.

Puppets come in four general forms--stick, shadow, hand, or string. The stick puppet is an outline character fastened onto a support stick. A stick puppet made by a primary grade puppeteer is generally simplistic; however, one made by a professional puppeteer might have moveable appendages and be very elaborate.

Shadow puppets are not widely used in this country but they can easily be adapted from stick puppets and will serve a broad range of uses. Integrating shadow puppets with a science unit on light, for example, could be a helpful way for students to explore shadows.

The hand puppet can also range from simplistic to elaborate. Estelle Warrell's Be a Puppeteer³ defines the possibilities for use at various grade levels. Often so much has been done badly with hand puppets in primary grades that by the end of third grade the hand puppet concept has deteriorated to that of "head-bopper." Unless an intermediate teacher is willing to spend adequate time explaining the potential for sophisticated use of the hand puppet, her class would be better off doing additional math worksheets.

The string puppet (marionette) lends itself well to intermediate grades. Jagendorf⁴ recommends that no child younger than 12 years should use a marionette. If it must be done, he suggests that only the head control be used. In my experiences with marionettes, however, second grade students have been capable of controlling several strings and performing with them successfully.

Puppets, in whatever shape or form, lend themselves to developing skills of oracy. Often the shy student, uncomfortable in front of a group, will open up when using a puppet. A child with a speech problem may relax when

the audience is listening to the puppet instead of to him, the handicapped.

Marionette Construction

The puppet project from construction through production can be a massive creative effort that unites and uplifts the class for a few days or for an extended period of time. Assuming the intermediate teacher chooses to spend several weeks on puppetry, the marionette with paper mache head is a worthwhile effort. The following description of a tested and proven method may be helpful to your understanding the complexities to which classroom puppetry can go.

Papier Mache Head

1. Mold a human from 2 sticks of plastecine modeling clay similar to Fig. 1.

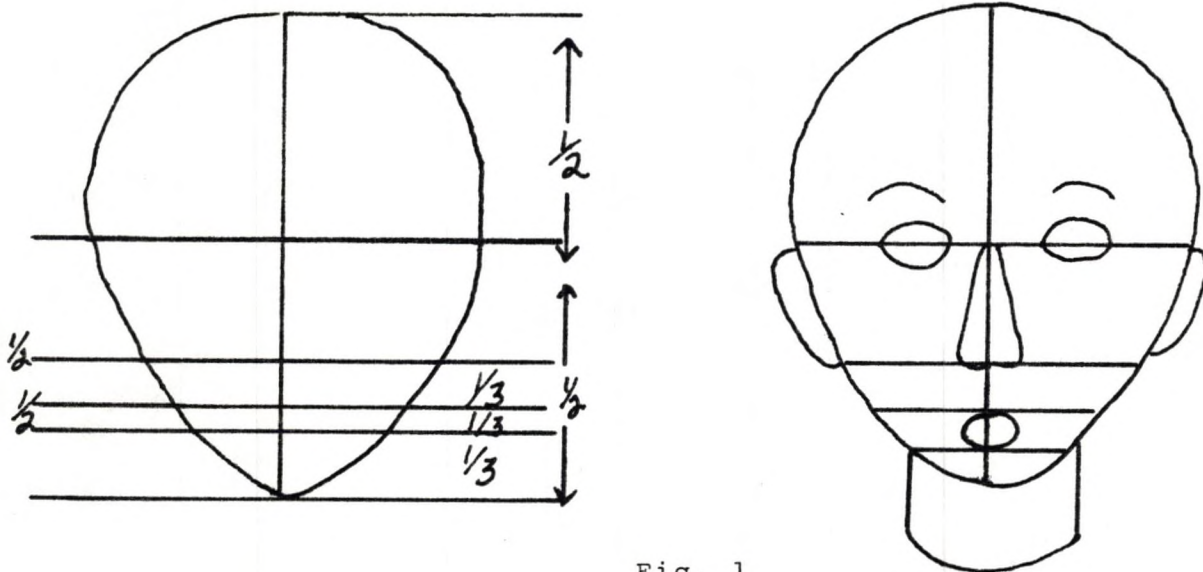


Fig. 1

To locate the features make a light vertical line with an orangewood stick down the middle of the clay face from top to bottom. Draw a horizontal line midway from the top of the head to the chin for placement of eyes. Halfway between the eye line and the bottom of the chin, make a mark for the tip of the nose. Divide the remaining space into three equal parts. The mouth fits into the middle space. The top of the ears are in line with the tip of the nose.

After modeling a head or two, this marking will be unnecessary. The tendency is to place the eyes too high and the mouth too low.⁵

2. Cover the clay head with several layers of papier mache.

- a. Drape the clay head with a single thickness of kleenex and gently mold the kleenex around the head and neck.
- b. Tear strips of paper toweling about one-half inch by 2 inches.
- c. Use a paste made with about a quart of water and about 3 tablespoons of cornstarch that has been cooked to a lemon-pudding thickness. (It will thicken more as it cools.)
- d. Cover the draped clay head with paste-covered towel strips.

The crisscross strips will look like a bandage or a mummy. Put layer upon layer of the paper strips, . . . on the mold. Always be sure you do not have too much paste on your strips. Too much paste will ooze out and spoil the shape of the face and will also take too long to dry. Each time you put a strip on the mold, smooth it down gently, to keep the original shape, just like the clay. Keep pushing and poking the eyes into the papier-mache as it is in the clay; keep running your fingers gently over the nose shape and into the mouth shape, so that you will never lose the face you made of clay.

Six or seven layers of papier-mache make a good solid puppet head. Then smooth the top layer with gentle fingers and a little paste. Dip your fingers into the paste and gently blend and smooth out that top layer as though you were cold-creaming your face.⁶

3. Let the head dry thoroughly for at least 2 days.
4. With a sturdy teaspoon, dig out the clay through the opening at the base of the neck.
5. Repair any tears in the neck or head with masking tape.
6. Paint the head with 2 coats of white latex mixed with small quantities of pink and brown tempera. Individual preference should determine the final base color.
7. Do the portraiture with felt scraps and rubber cement. Use plastic rolling eyes, fried marbles, pipe cleaners, etc., for interesting character builders.
8. Use old wigs, faky fur, yarn, etc., for hair, beards, mustaches, eyebrows, etc.

For Dowel Stick Body

9. Insert a strip of pine, 1 inch by 1 inch by about 4 inches, into the hollow head.
10. Anchor the wood strip inside the head with sturdy screw eyes as in Fig. 2.



Fig. 2

For Jump-Suit Body

11. Center a one-eighth inch hole in the top of the head. Insert 6 inches of pipe cleaner through the hole.

12. Anchor the pipe cleaner inside the head and around 2 inches of one-quarter inch dowel stick as in Fig. 3.

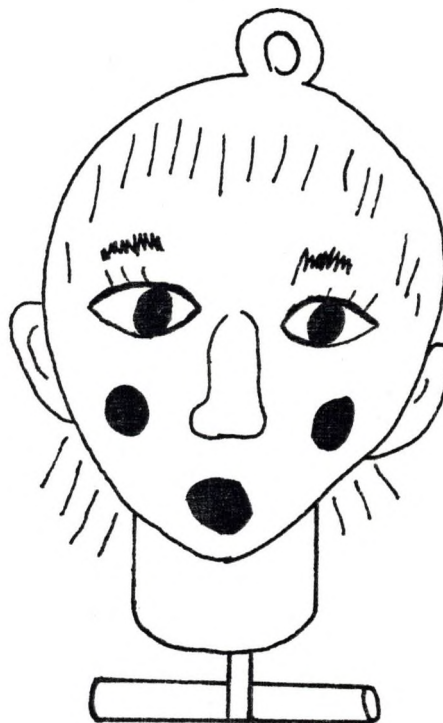


Fig. 3

Dowel-Stick Body

The dowel-stick body requires one-quarter inch dowel sticks and blocks of scrap pine. The following description of a tested and proven method may be helpful.

1. Cut two blocks of 1 inch scrap pine into 2 inch squares.

2. Drill 1 quarter inch holes in the pine as in Fig.

4. Tie the two squares together with classroom string.

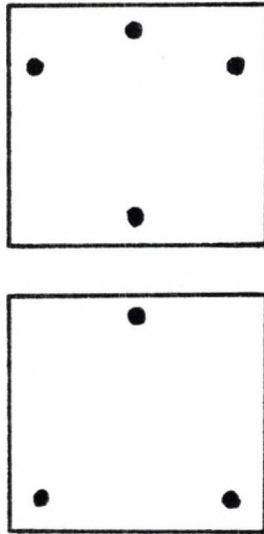


Fig. 4

3. Drill 1 quarter inch holes in 8 pieces of 2 inch dowel as in Fig. 5.

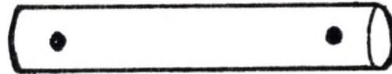


Fig. 5

4. Tie the dowels to the body as in Fig. 6.

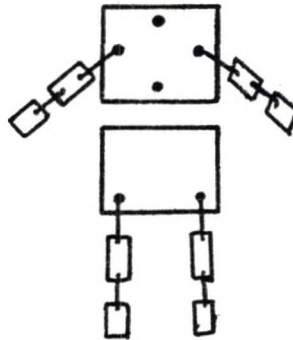


Fig. 6

5. Tie the head to the dowel-stick body. Cut hands and feet from wood scrap, cardboard, or felt. Tie all appendages to body as in Fig. 7.

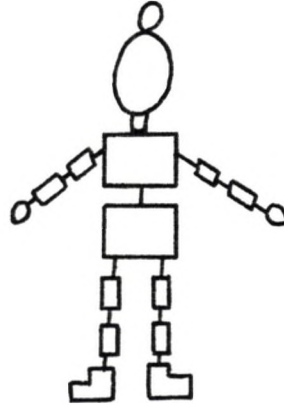


Fig. 7

6. Costume the marionette in a jump-suit as in Fig. 8a. (Leave openings in arms and legs.)

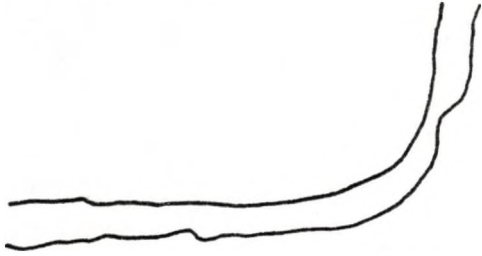


Fig. 8a

Jump-Suit Body

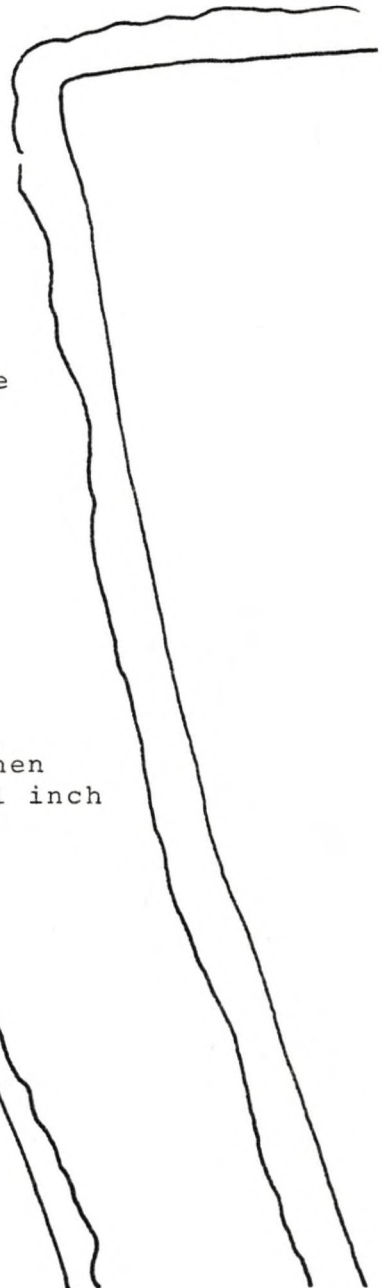
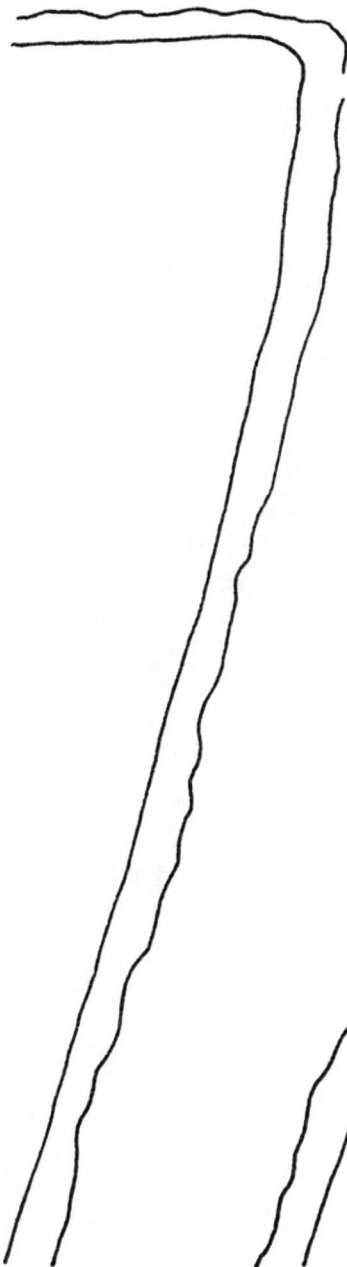
1. Sew jump-suit from lightweight fabric. Use the pattern as in Fig. 8b.

292



Cut 2

Lengthen
Arms 1 inch



1 quarter inch
seam allowance

This pattern should be
enlarged to fill a
standard sheet

Lengthen
Legs 1 inch

Fig. 8

2. Insert 3 or 4 ounce weights into each leg, such as washers, marbles, steel rods, or whatever children have.

3. Stuff two cotton balls into each leg and two cotton balls into each arm.

4. Pin the jump-suit above the dowel as in Fig. 9.

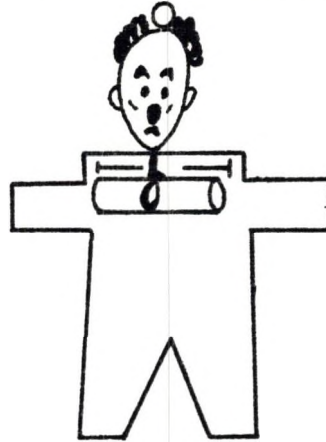


Fig. 9

Alternative Head

If the classroom teacher does not wish to spend the time required to make the papier mache head, an alternative style can be made from a 2 inch styrofoam ball. The following description of a tested and proven method may be helpful to your understanding of how simple marionette construction can be. (See, also, Marionette Kits in this preface.)

1. Cover a 2 inch styrofoam ball with an old sock. Cut the sock so that about 4 inches remain below the base of the ball.

2. Push cotton balls into place for eyes, chin, nose, etc. Push a large 4 inch nail through the center (top) of the covered ball.

3. Push a pipe cleaner down through the hole.

4. Wrap the pipe cleaner around 2 inches of 1 quarter inch dowel at the base of the covered ball. Form a loop at the top of the covered ball as in Fig. 10. Tie up the excess sock.

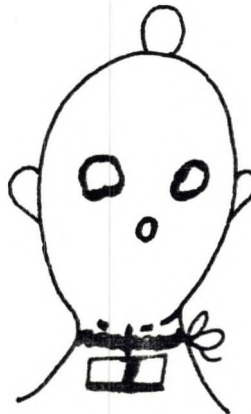


Fig. 10

5. Prepare character features and glue onto the sock with rubber cement, as described in direction number 7 of papier mache head.

6. Insert head into jump-suit, as described in direction numbers 1 through 4 of jump-suit body.

Another alternative for puppet construction might be the dowel-stick body combined with the styrofoam head. A teacher's decision concerning construction technique should be determined by time to be spent, availability of materials, physical facilities, and characteristics of the

class. Regardless of the path followed, the teacher can be assured of mess, excitement, noise, and confusion. She can also be assured of joy, pride in a job well done, and many intangible factors of growth that only she can measure.

Controls

While professional puppeteers use elaborate control devices, elementary puppeteers require the most simplistic devices possible. The controls used by elementary students should consist of three strips of pine about one-quarter inch thick and 1 inch wide. Two of the sticks should be 7 inches long and 1 should be 9 inches long.

Holes should be drilled about one-half inch from the ends of both 7 inch strips. Holes should be one-half inch and 4 inches from the ends of the 9 inch strip.

One 7 inch strip should be fastened with rubber cement on top of the 9 inch strip directly in front of the hole 4 inches from the end, as in Fig. 11a.

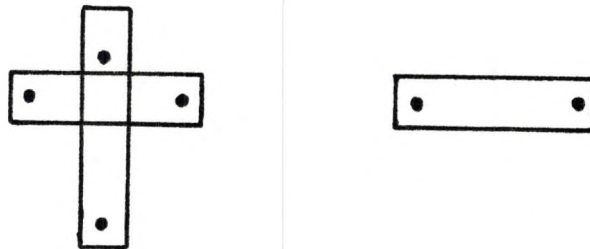


Fig. 11a

The other 7 inch strip should rest loosely in front of the fastened strip, as in Fig. 11b.

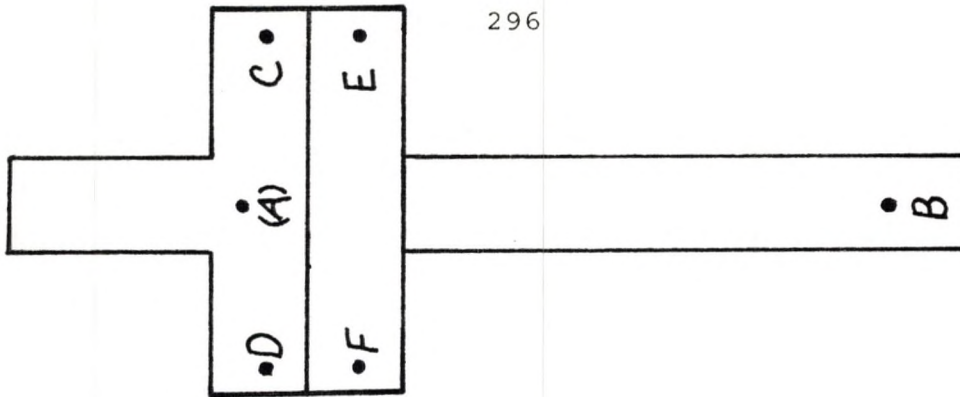


Fig. 11b

Stringing

As in the case of the controls, stringing should also be kept elemental for young children. Black fish line from 15 to 25 pound test, the kind found in sporting goods departments, is best for stringing the marionettes. It is not apt to tangle and it doesn't "disappear" or blend into the woodwork. If the black fish line is not available, nylon fish line from 15 to 25 pound test may be used. It is less expensive than the black line and is more easily obtained; however, it is more apt to tangle and "disappear."

The following description of a tested and proven method may be helpful to you in stringing the marionettes.

1. Cut 6 strings in the following lengths: (1) 26 inches; (2) 30 inches; (1) 32 inches; and (2) 36 inches.
2. Tie the 26 inch string through the head loop; tie the 30 inch strings around the hands; tie the 32 inch onto the seat; and tie the 36 inch strings around the feet.

Controls

1. Use one-fourth inch pins.
2. The longest piece is about 9 inches long.
3. The two shorter pieces are 7 inches long.
4. Glue EF to AB, as in Fig. 11a.
5. CD is movable, as in Fig. 11b.
6. Fasten the strings as indicated.

Strings

1. String A is 26 inches long.
2. String B is 32 inches long.
3. Strings C and D are 30 inches long.
4. Strings E and F are 36 inches long.

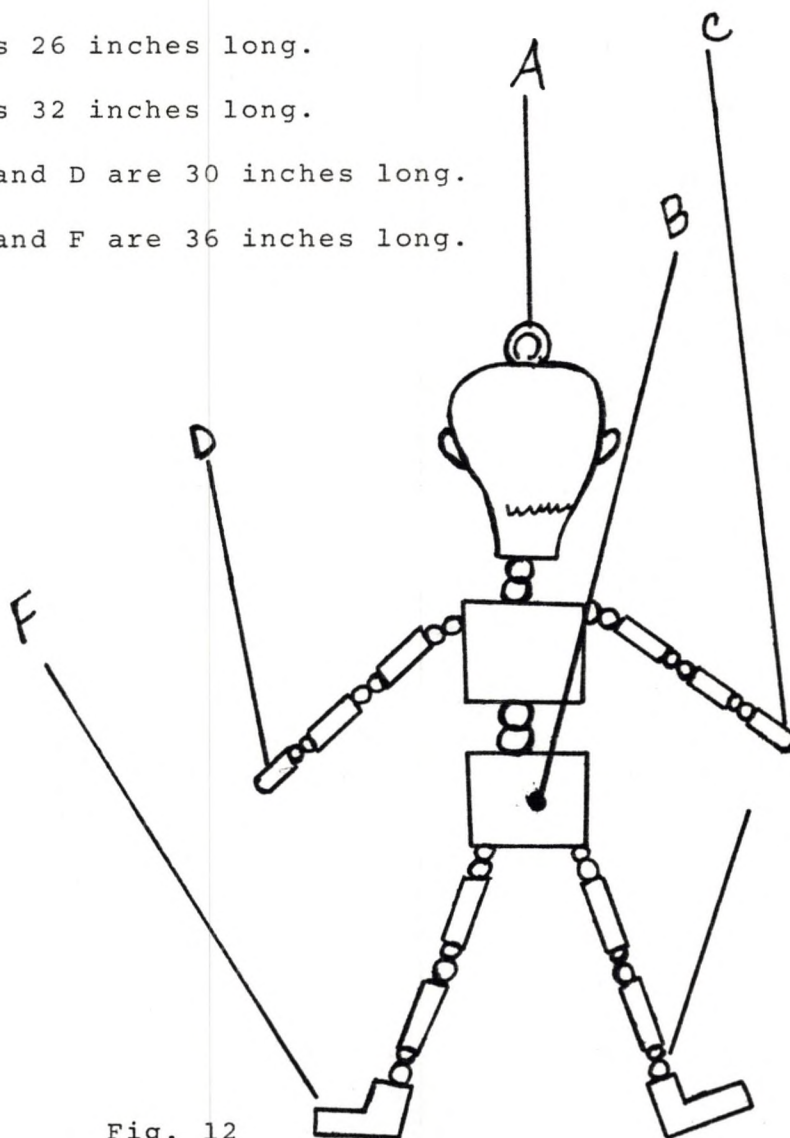


Fig. 12

3. (See Fig. 12.) Knot lightly, one at a time:
 - a. Run the 26 inch string through point A.
 - b. Run the 32 inch string through point B.
 - c. Run the 30 inch strings through points C and D.
 - d. Run the 36 inch strings through points E and F.

Knot securely after you have tested to be sure that the marionette is balanced and suited to the height of the child. A good rule of thumb for checking the length of the finished marionette is to ask the child to hold the controls at waistline. If the marionette floats in the air it is too short. If the marionette drags on the floor it is too long. Properly adjusted, the marionette supports its own weight on the floor. Adjustments are a simple matter if you open the loose knots with a large darning needle.

Another precaution at this point is to remind the child to position the controls as in Fig. 12. Keeping the hand controls in front of the foot controls at all times prevents needless tangling.

Manipulating the Marionette

There is much that can be said about manipulating marionettes but an article of this length limits the extent of the explanation. The following description of a tested and proven method may be helpful to you in manipulating the marionettes.

1. Let children practice gross motor movements, such

as flying, leaping, or falling, in front of a large wall mirror.

2. Let children practice finer movements such as sitting, walking, bowing, or waving, in front of a large wall mirror.

3. Practice simple dialogues with a partner in front of a large wall mirror. Incorporate a variety of movements into the dialogue.

4. Practice simple dialogues with a partner away from the mirror. Again explore a variety of movements.

5. Practice simple dialogues behind the stage as though it were a real performance. A friendly audience can be very helpful at this time.

If the children have practiced manipulating the marionettes informally several times it will be much easier to incorporate the movements into a final performance.

Scenery

While some of the children are finishing the marionette construction and some are practicing informal movement and dialogues, others may prepare scenery. The following description of a tested and proven method may be helpful to you in preparing scenery for the playlets.

1. Obtain several old white or colored sheets. Rip the sheets into pieces approximately 36 inches by 48 inches.

2. Let children sketch and color scenes using oil base crayons such as Sketcho crayons.

3. Let children place newspaper on the crayon side of the scenery and "set" the crayon with a warm iron.

The advantages of using sheets are obvious. In addition to being inexpensive, they are easily folded and stored. In use they are easily draped and adjusted over the back of the stage. If they should happen to slide off the back and onto the floor it is a simple matter to reach down and repair the scenery. Sheets do not wrinkle and rustle or add to the confusion of a performance.

Scripts

In early stages of elementary puppetry I believe it is wiser to adapt published materials into the scripts. Through past experience I have learned that creativity in script writing goes hand-in-hand with confidence established in the puppeteers. (See Appendix A for original children's plays.)

A safe place to begin is with simple playlets such as those found in Short Plays Based on Aesop's Fables.⁷ Fable plays usually include from 2 to 4 characters. They are short but still include sufficient action to maintain the interest of an audience. They usually consist of one scene which permits the preparation of one piece of scenery. It is important to ensure success for a "first" marionette performance. Only with a positive feeling will

children be apt to go on to write and stage original productions.

A natural way to encourage original scripts following a contrived production is by showing favorite story film-strips to children. Often, with teacher leadership, the story can be transposed readily to simple dialogue. The puppets, still in the classroom, can be traded, restyled, and fitted into new, more original scripts.

Another way to encourage original scripts is to capitalize on favorite stories in reading books or even those told in movies or on TV. However, beware of lengthy plays with more than five puppets on stage at any one time. Puppetry can be taxing and even overwhelming for the beginning puppeteer if the teacher encourages an overly-ambitious project.

Stage

As with all other aspects of puppetry, stages can range from simplistic to the very elaborate. It is important to strive for a stage that is portable, lightweight, and rigid. The stage I have used since 1972 is basically a plywood back with two attached wings, as in Fig. 13.

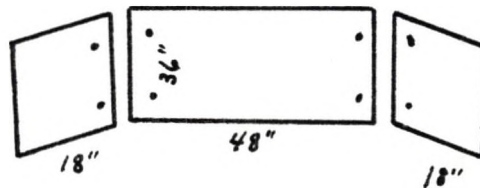


Fig. 13

In order to add curtains I attached closet poles for a collapsible skeleton stage, as in Fig. 14. I have used the stage in numerous situations such as the psychiatric ward of St. Luke's Hospital where fourth grade students performed. I have used it at a summer campground in Detroit Lakes, Minnesota when children entertained campers from all over the country. I have used it for college classes and workshops. It is still as sturdy today as the day it was constructed. When the curtains of non-wrinkle polyester are added, no part of the skeleton is visible except the 36 inch by 48 inch back. With softly draped blue curtains and richly crayoned scenes, the brightly costumed marionettes are displayed to excellent advantage.

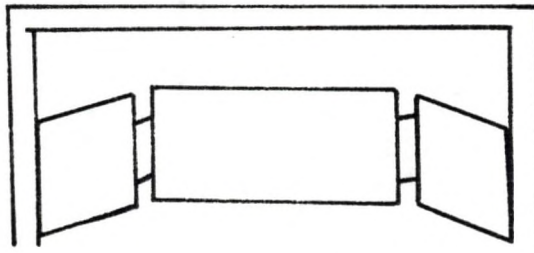


Fig. 14

Storing and Carrying

An important consideration throughout the puppet project should be storing of the puppet safely. From the first lesson children should be instructed to store belongings in a labeled shoebox. The appropriate home keeps doodads, tools, and puppet parts safe. Later, when the puppet is complete, it will rest safely in the box.

At times it seems helpful to hang the puppet. A simple device made from 2 clothespins and a wire hanger work well (Fig. 15).



Fig. 15

The above description of the marionette construction has been necessarily brief. In it I have attempted to share with you some of the findings I have made in classroom research over the years. For additional information on the subject, some books have been suggested below. In addition, styrofoam kit instructions and other resource materials are included.

¹Joseph, Helen Haiman. A Book of Marionettes. New York: B. W. Huebsch, 1920, p. 15.

²Ibid., p. 16.

³Worrell, Estelle Ansley. Be a Puppeteer! St. Louis: McGraw-Hill Book Company, 1969.

⁴Jagendorf, William B. Puppets for Beginners. New York: Holt, Rinehart, & Winston, 1956.

⁵Richter, Dorothy. Fell's Guide to Hand Puppets. New York: Frederick Fell, Inc., 1970, pp. 26, 30-31.

⁶Pels, Gertrude. Easy Puppets. New York: Thomas Y. Crowell Co., 1951, p. 62.

⁷Cullum, George. Short Plays Based on Aesop's Fables. New York: Scholastic Book Co., 1974.

Recommended Reading

- Binyon, Helen. Puppetry Today. New York: Watson-Guption Publications, 1966.
- Currell, David. Puppetry for School Children. New York: Charles T. Branford Co., 1970.
- Philpott, A. R. Modern Puppetry. Los Angeles: Plays, Inc., 1967.
- Robinson, Stuart and Patricia. Exploring Puppetry. New York: Taplinger Publishing Company, 1966.
- Tichenor, Tom. Tom Tichenor's Puppets. Nashville: Abingdon Press, 1971.
- Ward, Winifred. Playmaking with Children. New York: Appleton-Century-Crofts, Inc., 1957.

Scrap Materials Helpful in Puppetry:

weights
 cotton balls
 scraps of material
 thread and spools
 cord or heavy string
 pipe cleaners
 yarn
 pieces of felt
 paper drinking cups
 various trims for costumes, such as braid, ribbon,
 fringe or feathers

old socks
 printed wrapping paper
 wallpaper samples
 tubes from toilet paper and paper towel rolls
 tin cans, assorted sizes
 buttons, bows
 artificial flowers
 beads, costume jewelry, sequins
 wigs
 fur, faky fur
 plastic eyes
 old sheets

Marionette KitsPreliminary Research with
Marionette Kits

The concept of marionette kits has been tested in 4 different settings. As an aftermath of a marionette class I taught in 1976 at the University of North Dakota, the students and I undertook the task of writing instructions for a kit. Later I packaged the necessary materials and asked an impartial student to construct the puppet. She was able to do so with reasonable success. She noted directions that were unclear and I later modified them. She expressed pleasure and interest in the task but was not sure there was a purpose for the kit.

The next year as part of my teaching responsibilities I taught a midday arts enrichment class to a group of fifth and sixth grade students who had chosen marionettes over other midday arts enrichment offerings. Because the program permitted only 5 hours of actual working time I decided to use the kit approach to marionettes.

I designed kits that would lend themselves to the "monster" theme. The students chose their kits and followed the printed instructions which I supplemented with verbal instructions.

The results indicated that it was possible for fifth and sixth grade students to complete simplistic, workable marionettes in a few hours. The results further indicated

that creativity was not stifled by the kit approach. Numerous features were added to the bodies, such as fingernails, toes, and warts. Numerous features were added to the simplistic jump suits, such as aprons, buttons, and shoes.

The results also indicated that the "monster" kits lent themselves to creative writing efforts. Several of the students wrote short comedies or horror plays in their spare time and performed for the group.

Although I was positive about the worth of the kits, I still felt some concerns. The children did not appear to value their efforts with the kits. Children who have spent many hours creating more sophisticated marionettes seem to value the finished products more. Past students have told me that they still treasure their papier mache dowel-stick marionettes even after several years.

There were sections in the instructions that still needed to be modified in order that students could rely more fully on their reading skills and less on my supplementary verbal instructions.

Finally, I was concerned about the total concept of the marionette kit. Would squeezing the project into a few hours and thereby neglecting important satellite activities such as creative writing, scenery development, and total production give the students a false image of the total process? I felt that there were many unanswered

questions.

The third test for the marionette kits came when I was asked to present a marionette workshop at Mayville State College. I was given 1 week's time to prepare a full day and evening workshop. Over one hundred college students and adults would be in attendance but I did not know the exact details. My only chance to provide involvement for the participants was through the kit approach.

I packaged numerous "monster" kits sufficient for 1 class and the evening session. To further test and supplement the kit approach I designed a second kit style. The new design implemented carved wooden heads and fur jump suits. They were to become the four animals in the Bremen Town Musicians.¹

The results of the third test indicated that the "monster" kits were easy for the college students and adults to complete as simplistic, workable marionettes. The results also indicated that the kits did not stifle creativity. As before, additional embellishments on bodies and costumes were obvious. Finally, the college students and adults showed a positive response to the creative writing opportunities laid by the "monster" kits.

I observed that the marionettes made from the carved wooden head kits were valued as appearing more professional. Participants spent more time admiring them and one even asked whether I planned to apply for a patent. The

"animal" marionettes also seemed easier to manipulate than did the "monster" marionettes.

I experienced some concerns about the "animal" marionettes during their initial test. Essentially the kits were more costly to create on a craft level of production. The students were not so apt to embellish the marionettes with their own creativity. They were not so open in their performance. Although the suggested script was relatively open-ended it seemed that the puppeteers were more caught up with the marionettes than with the interpretation of the story.

As I reviewed my observations of the third test I again asked myself whether an inherent danger accompanied the use of marionette kits. Did intensive preoccupation on the product preclude the process?

The fourth test for the marionette kits came when I was asked to present a marionette workshop at St. Cloud State University during the Minnesota Reading Council Convention. My presentation was one of many offerings and it drew 5 teachers. The small attendance presented an opportunity for individual response and seemed to me to be very worthwhile.

As before, I offered the "monster" kits to the group. I did not test the printed instructions, believing that informality was more suited to the occasion. I worked along with the teachers and instructed by example. We did

not have time for a performance.

The response was positive towards the product. The teachers expressed encouragement towards my continued exploration of the kit approach. They felt that there was a definite need for such materials in education. They agreed with me that my research indicated the kits easy to use, inexpensive, and offered an open-ended approach to the entire marionette process. They also agreed with me that my research indicated that short term marionette sessions which created the need for kits also encouraged too much focus on the product and not enough emphasis on the process.

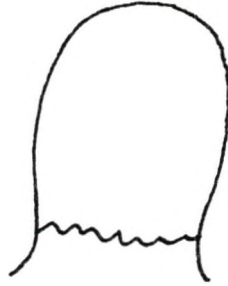
From the four tests with marionette kits I have learned that they serve an immediate need. I have also come to recognize that more time must be spent discovering ways to use the kits without detracting from the total marionette process. The formative research in which you, the participating teachers, will be active may help lead me to those discoveries.

¹Curry, C. M. "The Breman Town Musicians," Children Literature. New York: Rand McNally, 1921.

Instructions for Styrofoam-Head Marionette Kits

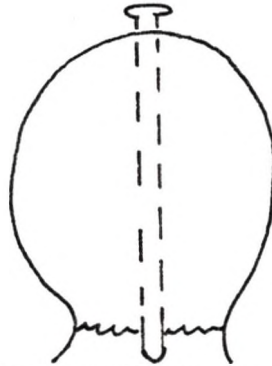
Step I

Pull a sock or knee-hi over the ball. Trim off most of the sock.



Step II

Run a sharp pencil or nail through the top of the ball and out through the bottom. Be sure the hole goes straight down.



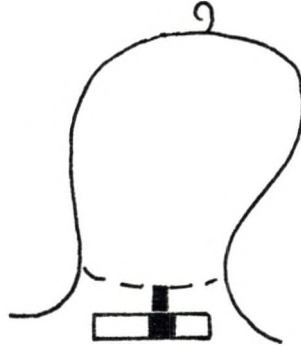
Step III

Put lumps of foam rubber or cotton under the sock to make nose, chin, snout, cheeks, lips, eyes or whatever you want to look natural.

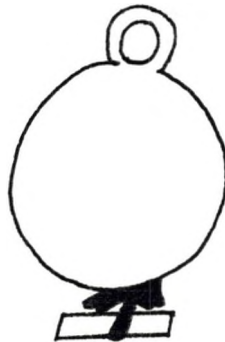


Step IV

Insert a pipe cleaner into the hole in the ball. Make a loop at the top of the head. At the bottom of the head twist the rest of the pipe cleaner around the wooden rod.

Step V

Tie the sock closely around the bottom of the ball. Use a rubber band, string, pins, glue . . . whatever works best for you.

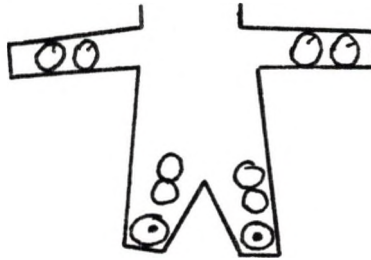
Step VI

Decorate the head with fur, felt, and whatever else looks useable in the kit. Remember that you are trying to develop a certain character. Eyes work best if you glue them onto a felt piece before fastening them to the head.

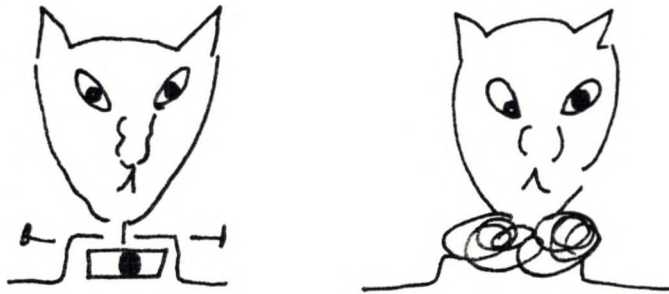


Step VII

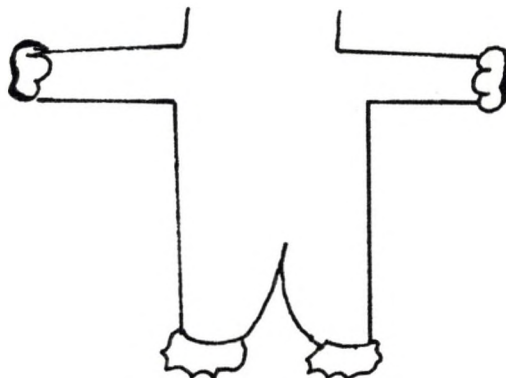
Drop a weight into each leg of the jump-suit. Put two cotton balls into each leg and each arm.

Step VIII

Insert the head into the neck of the garment. Fasten on each side with safety pin. Cover the neck with trim to hide the pins.

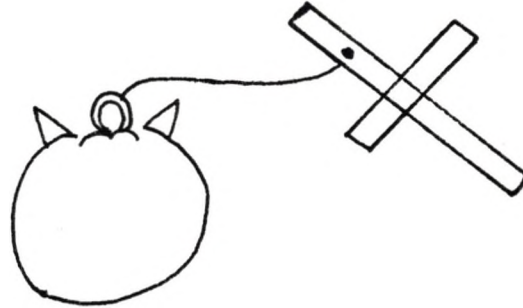
Step IX

Shape hands and feet from fur or felt and glue to arms and legs.

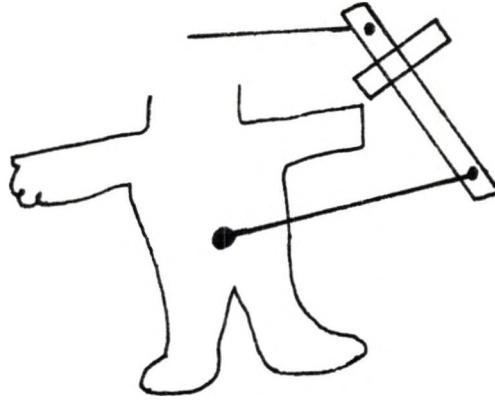


Step X

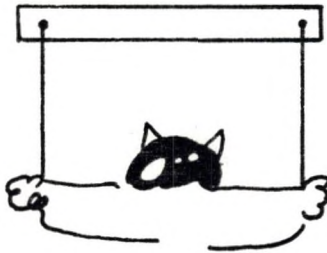
Tie the head string through the head loop. String it through the head control. Knot it securely.

Step XI

Knot the seat string. Thread it through the back of the suit. String it through the seat control. Knot it securely.

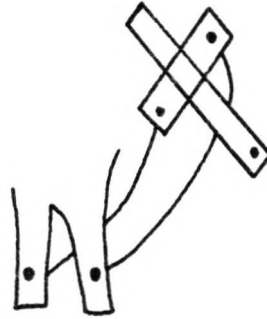
Step XII

Tie the arm strings around the hands or thread them through the hands. String them through the arm controls. Knot securely.

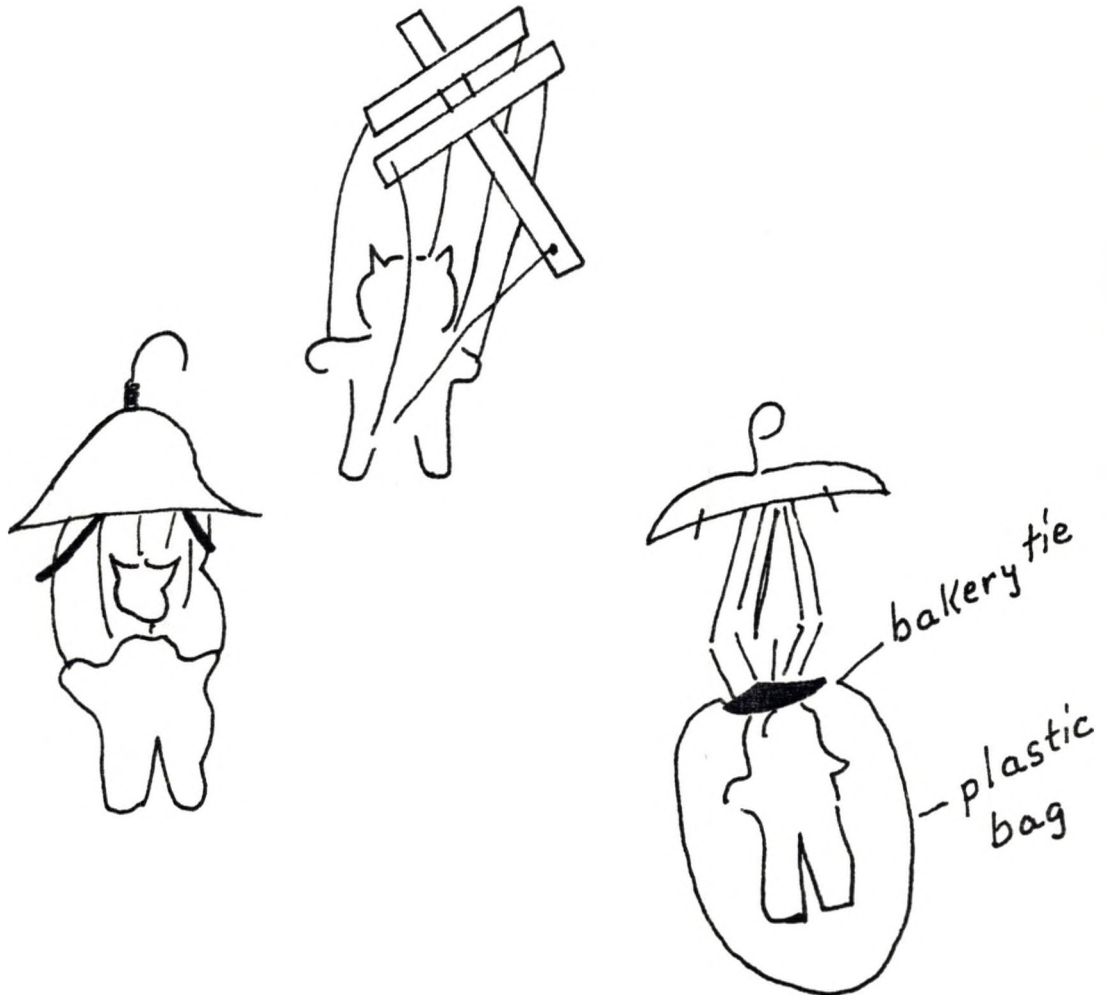


Step XIII

Tie the leg strings around the knees or thread them through from behind the knees. String them through the leg controls. Knot securely.

Step XIV

Place the arm control in front of the leg control when the puppet is not in use. Hang it from a clothes hanger when you want to store it or take it for a trip.



Preface to Filmmaking Unit

The filmmaking unit consists of animated films, video films, fun slides, and fun films. Animated films and video films are more technically complex while fun slides and fun films are simple to accomplish.

Filmmaking in the elementary classroom is easily integrated with the basic skills. Numerous studies involving the forms suggested, particularly film animation, have been carried out around the country and have proven to be popular and successful ways of motivating children to extend their academic learnings into new forms of expression. For example, in 1972 the School District of Ladue, Missouri accepted and implemented a curriculum based on filmmaking written by Elizabeth Schwartz.

In her introduction to the guide, "Film-Making and the Curriculum," Schwartz notes:

With the advance of media technology, audio-visual materials are becoming the tools of the teacher. Today's pupils are media sophisticated, accustomed to modern communications of all types, and are eager to participate in their own audio-visual productions.

Many teachers are reluctant to make use of existing equipment for classroom productions because they believe they lack the know-how, technical abilities, or talent to effectively guide such an undertaking. Others doubt that children are capable of generating worthwhile films. Still others feel that the learning of skills and subject matter would be jeopardized, because a film or media program would be too time-consuming.

My own experience indicates the contrary. Film-making and other audio-visual work is simple, highly motivating for students, and extremely worthwhile. Classroom film productions unite basic studies with a fresh, new medium, stimulating students and encouraging meaningful learning from project inception to finished product.¹

The advantages of integrating filmmaking within the curriculum are numerous. A primary purpose for using filmmaking techniques is that of motivation. Students must learn certain bodies of material such as social studies, science, literature, and so on. If they are able to actively participate in the learning process through the "hands-on" activities filmmaking offers they are more apt to want to learn and to retain the learning for a longer period of time.

Another advantage of offering filmmaking in the classroom is that of involvement. Even the slowest student responds readily to the challenge of developing a classroom film because it's fun and it's something that offers him a niche, a chance to contribute as readily as does the brightest child.

A third advantage of classroom filmmaking relates to the special learning attitudes children must develop. They must master the subject matter in order to make their productions effective. They learn that filmmaking requires patient attention to detail, and rewards the student who can think independently and function well in a team effort. There is much sharing of ideas and skills, good rapport in

groups, and voluntary learning.

Filmmaking is an excellent medium for self-expression. Children can observe their own growth and gain confidence in the worth of their own ideas. They can identify their own unique creative abilities and use them for the good of the group.²

Finally, my own experiences have shown that filmmaking is adaptable to various styles of classroom management ranging from the very traditional to the open setting. The film center can be carefully controlled by the teacher or it can be established as a learning center with maximum freedom allowed the children. Usually children will "take-over" the project and exercise the confidence they have acquired as products of a vast communication explosion; thus, freeing the teacher of unnecessary concerns such as the safety of equipment.

Animated Films

The best definition for the animated film seems to be: "A movie made frame by frame."³ Animated films are made with artwork or inanimate objects like toy cars or plastic dolls. These are photographed a frame at a time to give the illusion of motion or "life." For example, children could make drawings of all the stages of a flowering plant from seedling to maturity, and when photographed in sequence, the artwork would seem to portray natural growth. A class could make a traffic jam with numerous

toy cars. A moveable doll painted to look like a traffic officer could control the situation and "unjam" the cars. There are other animated films done with thousands of separate drawings or cels, similar to work done in Walt Disney Studios. Such animation is too difficult for general use in the elementary classroom and should be saved for special projects.⁴

Photomontage or kinestasis film is made entirely by shooting newspaper or magazine photos one frame at a time. The film moves at such a pace that the audience gets involved by sheer virtue of the tempo and the relationships among the images. Another popular special effect accomplished with animation is pixilation, which requires getting a live subject to pose for single frame shots, then editing the shots to achieve a kind of movement which doesn't follow ordinary laws. While kinestasis filming is a real possibility for the elementary classroom, pixilation should be left to the more skilled movie-maker.⁵

There are some practical concerns which should be considered before beginning any classroom project. The first concern should be time. Animation is a time-consuming activity requiring at least a full class period for a short fifteen-second animation. It is advisable to start with a very short film plot so that student enthusiasm doesn't wane as they wait to see the final product. This may mean using only 20 seconds of a 3 1/3 minute

Super 8 cartridge (the remainder going for some live-action filmmaking).⁶

A second concern should be that of space. Animation work can usually be done in a very small area in the classroom. The area should be out of the mainstream of traffic, since any bumping or jarring of the equipment could ruin hours of carefully planned work.⁷ I have found that if the work area is roped off or in some way designated as off-limits except during film time, children will respect those warnings.

Finally, a fundamental knowledge of what tools your students will use is important in your role as guide. Numerous makes and models of equipment are available so it is not possible to consider them all; however, you, the guide, should be comfortable with the equipment to be used in the classroom.

In the filmmaking unit students will use a silent Super 8 Bell and Howell camera with a single frame attachment. In order to do animation, the camera must be equipped for single frame action. By using a cable release, the student is able to control the shutter so that only one frame is exposed at a time. Closely related to the cable release mechanism in animation is the film footage counter, a built-in feature of the Bell and Howell. The footage counter measures the amount of film that has been exposed and how much footage remains to be shot. The

Bell and Howell also has a provision which indicates exactly when the film is finished. Such an accessory is helpful since it will prevent overshooting which often results in wasting important shots.

Many cameras include the through-the-lens reflex system, the best and easiest viewing system for the student. Images entering through the lens focus on ground glass which, in turn, is seen through the viewfinder. With such a reflex system you see exactly what the film sees when the shutter is depressed. The Bell and Howell camera, however, has a parallax viewing system--a separate viewfinder. This may result in seeing one thing and actually filming another. This condition, known as parallax, can be troublesome; however corrective measures will be taken prior to filming to rule out parallax in the unit work.

Another feature of the Bell and Howell is a built-in light meter which reads the light entering through the lens. A built-in light meter is especially helpful in live-action filmmaking, so that subtle changes in lighting can be adjusted automatically, without disrupting the flow of the film. Since the lighting for animation is usually highly controlled, the built-in exposure meter is not essential to animation work except in initial setting up.⁸

The amount and kind of lighting needed will depend on

the kind of animation being produced, as well as the film stock being used. For animation with two-dimensional subject matter, such as cel, cut-out, and kinestasis animation, one light might be sufficient. With animation using three-dimensional subject matter, such as object, puppet-doll, and pixillation animation, two lights must be used. For two-dimensional work, the lights may be positioned at a 45° angle on either side of the animation area. For three-dimensional work, concerns about double shadows and other mood effects must be considered.

If you are filming in black and white, the lighting need only be sufficient for the ASA speed of your film. Filming in color, however, requires lights which have a 3200° Kelvin temperature. Using other lighting in place of the required temperature will result in a reddish tinted film. Kelvin lighting is quite inexpensive so the extra effort of going to a photo store is worth while.

Usually two 3200° Kelvin bulbs will be sufficient for color animation. Reflector floods may be used but are generally burned out after a production. If you are not certain whether you have sufficient lighting for animation the built-in exposure meter will be of help.⁹ In the film-making unit the lighting will be pre-controlled using two Kelvin bulbs along with the built-in exposure meter.

Knowledge of film stock is essential to producing a quality film. Fast film (high ASA numbers) produces films

with a grainy background and Slow film (low ASA numbers) produces films with an even textured background. Type G film (ASA 160) can be used with existing classroom lighting but the quality will not be as good as that produced by Type A film (ASA 40), which requires special lighting. Type G film also results in a film with a blueish tint. Generally the location of the film area will have great bearing on the film stock you choose for the project. In the filmmaking unit Type A film will be used.

It is important that students actually view animated films prior to beginning an animation project. The enclosed bibliography suggests some films that may be helpful. Community artists may also be helpful and willing to explain the animation process through their amateur films.

Before your students begin working with a camera, they can experience the persistence of vision principle by assisting in the designing and constructing of an animation toy, a zoetrope. Zoetropes are a popular variation of the phenakistoscope (designed by Plateau around 1800), on which sixteen pictures, each with a slight progression in movement were mounted. As the device was spun, the viewer saw, through a thin slit, the pictures pass by. Because full vision was restricted, the viewer experienced the illusion of motion. The zoetrope, a popular variation on the Plateau device, was invented by William Horner and is simple and inexpensive so that even small children can

explore cyclic movement.¹⁰

Using simple figures is an easy way to start out the zoetrope project. Abstract figures showing changes in color and line make interesting movements. Simple ideas can be depicted such as a rocket taking off, a cowboy riding his horse, or an airplane doing a loop-the-loop. If the construction is to be a class project, the class might want to tell a story with several scenes, each device illustrating one scene or action from the story. Some examples follow: Zoetrope #1: a juggler juggling three balls; Zoetrope #2: he continues to juggle, but drops one ball; Zoetrope #3: the ball rolls along the floor, past a little dog; Zoetrope #4: the dog chases after the ball. Additional scenes may be added until the juggler finally regains the ball.¹¹ In the filmmaking unit a sample zoetrope will be displayed after which the children may work in groups to depict a simple story of about 5 scenes.

After the children understand the concept of persistence of vision they should begin organizing their animation project. Following a prepared script with two-dimensional materials in an established film area is a good way to start them planning a more elaborate project. Following is a prepared script with step-by-step, pre-measured animation instructions which result in about fifteen seconds of film.

Practice script for film animation. In preparation for the filming a background bulletin board in the filming area should be covered with orange felt. After the camera site has been established, tape markers should be placed on the floor in front of each tripod leg to prevent dislodging and a blurred image. The felt figures will adhere to the felt background for several minutes. The black plastic letter prongs will go through the felt and stick into the cork board.

The following steps should take up about one 45-minute class period:

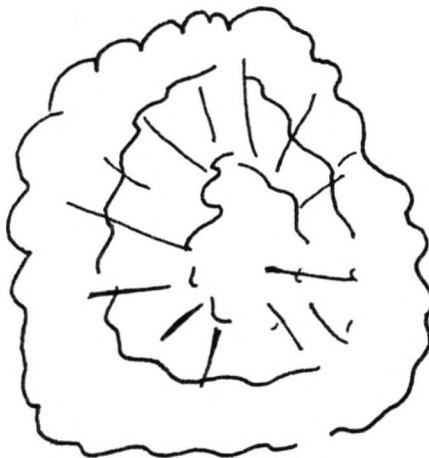
1. Do not adjust controls
2. Check each image to be sure it is in the viewer

P	R	O	D	U	C	E	D
(2)	(2)	(2)	(2)	(2)	(2)	(2)	(10)











B	Y
(2)	(5)

T	E	A	M	A
(2)	(2)	(2)	(2)	(10)

3. Remove letters without filming
4. Roll in snowflake $\frac{1}{4}$ inch at a time (2) per move; then hold for (10)






5. Add in order:




- (2)  hair
- (2)  eye
- (2)  eye
- (2)  nose
- (2)  mouth
- (2)  chin
- (2)  pipe
- (2)  ear
- (2)  ear
- (10)  hat

Now it looks like:

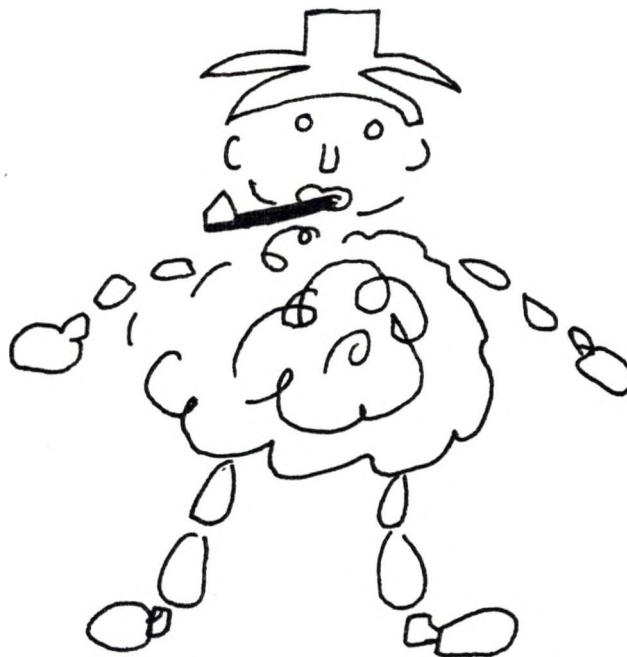


6. Now add in order:

- (2)  arm
- (2)  arm
- (2)  arm

- (2)  arm
- (2)  leg
- (2)  leg
- (2)  leg
- (10)  leg
- (2)  hand
- (2)  hand
- (2)  foot
- (10)  foot
- (2)  mitten
- (2)  mitten
- (2)  shoe
- (2)  shoe

Now it looks like:



7. Move arms and legs like a puppet would move--
(2) frames each move

(This is the END for TEAM A)

Team B removes puppet in reverse of the way it was put together.

8. When the screen is empty spell out

U N P R O D U C E D
(2) (2) (2) (2) (2) (2) (2) (2) (2) (10)

B Y
(2) (5)

T E A M B
(2) (2) (2) (10) (10)

9. (If time permits spell out:

T H E
(2) (2) (10)

E N D)
(2) (2) (10)

Once the students have worked together to produce a simple animation the ideas will begin to flow. Although freedom to create is critical to the success of animation, some guidelines such as the following are necessary:

1. The children should suggest ideas for their film and decide whether to use two-dimensional or three-dimensional techniques.

2. The children should refine their original ideas.
3. Initial sketches should be worked out on paper.
4. A storyboard illustrating significant scenes should be worked out.
5. The children should determine the approximate length of the production, keeping in mind that for only one minute of viewing time, they will have to shoot 1,080 pictures at 18 frames per second.
6. Supplies should be gathered in school and at home.
7. A log book should be made to record the animation process of cels or movements.
8. Whatever art work is needed should be started.
9. Set up the film area, size being determined by the kind of animation chosen.
10. Students do the actual filming. It is possible that only 4 students are necessary: one to prepare the camera; one to prepare the objects to be shot; one to reposition the objects; and one to check the log book.
11. The film is sent out for development.
12. If time permits the students should edit the film.
13. A sound tape or track should be prepared to synchronize with the film.
14. The class views the film.¹²

Video Films

Ideally in a filmmaking unit, children should be able to combine animated film such as leads and special effects with live film. In a practical sense, however, videotape is a better way to teach filmmaking.

To learn filmmaking strictly through using films can

be expensive. Video tape is cheaper in that it is reusable. You can shoot footage and after discovering its weaknesses, reshoot it. Moreover there is no developing time. As soon as you have shot some footage you can view what you've done.

There are other advantages in teaching filmmaking with video camera. You can experiment with sequences. There is opportunity to try out different camera angles and other effects within the various sequences and after viewing decide which are most desirable for the final film.

Synchronous sound is no problem with the video camera since you can tape as you film or dub in new sound over the original track.

If children are shy or overactive in front of a camera they can observe themselves and modify their acting technique. A shy child might discover he is greater than he thought or the flamboyant child might see himself through the eyes of others without being reprimanded by anyone.

Moving the TV camera will enable children to experiment with tracking shots. They may, thus, avoid the pitfalls of over-zooming when they actually do live filming.

It is easy to learn some of the techniques of lighting through videotape. In actual filmmaking so many lighting factors must be understood prior to actual filming that

the film can become a heartache rather than a creative experience.

Finally, other problems of filmmaking such as composition and avoiding jump-shots can be understood through practice and study with the video camera.

Obviously there are some drawbacks inherent in video work. You can't splice the tape. All the editing you do has to take place in the camera. With a portable TV camera you can't get a large image and therefore you can't expect to see much detail when you play back the tape. Finally, you can't really master the lighting techniques with a video camera, rather you accomplish films with what seems to be adequate lighting.¹³

In the filmmaking unit the students will have some opportunities to explore video taping with a Sony camera on a portable tripod. The 22 inch monitor is adequate for detailed work.

Hopefully the students will choose a theme and develop a script. Some of the children may participate in the live acting; however, many may prefer to participate in other technical aspects of the production.

In addition to using the video camera for filming live acting in the classroom, filming can be animated. Children can illustrate scenes from stories and focus on the picture long enough for a short narration of about 1 minute to be dubbed in. If intermediate children have had prior

experiences with the video equipment they are apt to conduct a simple animation project with a minimum of teacher supervision.

Fun Slides

Fun slides are an excellent addition to a filmmaking unit in that the slides are simple to prepare, thus offering guaranteed success to a child who might have difficulty with other aspects of filmmaking.

Fun slides are inexpensive as well. Re-cycled x-ray acetate can be cut into small rectangles which fit into prepared cardboard frames. The frames, which cost about three cents a piece can be obtained at most photo stores. Permanent markers of intense colors are used to produce designs on the acetate rectangles. Finally, the acetate is inserted into the frame and the frame is sealed with a warm iron.

Students may choose a theme and respond to it in any style they wish with abstract or linear drawings. When accompanied by a musical score the effect can be colorful and pleasantly surprising as the enlarged image flashes onto the screen.

Children may also choose a story and respond by sketching various scenes with fine-line markers. Narration may be taped to accompany the slides when they are projected.

If the project were to be used in a large group each

child could respond to a theme, emotion, or feeling motivated by the teacher through music, poetry, story, film, or even sensory stimulation of smell or touch.

Various types of animation, such as metamorphosis or kinestasis, may also be explored with fun slides. Leading into film animation with fun slides may be still another way for young children to grasp the concept of persistence of vision.

Because of the simplistic nature of fun slides they will be handled as a learning center throughout the unit. Although some initial instruction from the teachers may be helpful it seems that children will be able to respond to the medium independently.

Fun Films

Fun films are handmade from long strips of clear or black 16 mm. film. Through experiences with the handmade film the students have an opportunity to apply their initial understanding of animation to good use before handling a camera.

Generally within one class period students can produce a two-to-three-minute animation. A long roll of clear, uncut film, which several students can work on simultaneously, should be spread out on a table covered with newspaper. The left end should be caught in a take-up reel while the other end should be free to unwind as needed. A rule of thumb for measuring the frames is that

120 frames or 40 frames per foot of film will provide five seconds worth of viewing time. The film should be run through a film jig in order to keep close track of the frames.

If the children wish to work individually, each child should have about 3 feet of film and his own jig at his desk. The film will have to be spliced into sequence later.

Some suggested steps for clear fun film are:

1. The class should see a professional handmade film by Norman McClaren (See Bibliography) or an amateur handmade film available through an instructional media center or local lending library.
2. The class should understand metamorphosis, the changing of one form into another. Metamorphosis is a technique developed around 1907 and perfected later by McClaren. The technique makes use of linear images disintegrating and reforming at will.
3. The class should choose a particular theme, emotion, event, or person for some unity within the film. If each child works alone he should be aware of how much time or for how many frames each section will be protected.
4. The class should work out a very simple story which everyone could draw. Each person should illustrate some part of the story.
5. The class should use fine lined permanent markers of intense color for lines, figures, and solid masses of color.
6. It is important that all students work in the same direction and within the frame boundaries so that the final effect is one of upright unity. Close teacher supervision is important at this point, and a lesson on lenses may be appropriate.
7. Students should strive for simplicity in figures

and motion that is expressed in purely linear and calligraphic terms. "Characters" must be put across by movement.¹⁴

When the film is completed and spliced, if necessary, it should be rewound on the take-up reel so that it is projected upright in correct sequence. Musical scores can be dubbed in later if the class wishes. Hoedowns and other lively music are often suited to the jerky, colorful movement the films usually depict.

Black 16 mm. film can be used in much the same way as the clear film. The same preparations are made initially; however, the main purpose of the project is to remove the film's emulsion. Removal of the emulsion can be made in the following ways: (1) by dropping bleach from an eye-dropper and wiping it away with an absorbent cloth; (2) by scratching with a sharp metal point; or (3) by removing with various shaped punches. If the emulsion is removed by bleach the resulting transparent blob can be colored in with a marker.

Obviously, the black film is more of an adventure than a real production. The result is generally free in form, thus extensive planning is not particularly worthwhile.

¹Schwartz, Elizabeth. Film-Making and the Curriculum. School District of the City of Ladue, St. Louis, Missouri 63124, 1972, ERIC No. 067 898.

²Ibid., pp. 1-2.

³Kuhns, William and Giardino, Thomas F. Behind the Camera. Dayton: Pflaum/Standard, 1970, p. 105.

⁴Schwartz, p. 3.

⁵Kuhns, pp. 109-110.

⁶Trojanski, John and Rockwood, Louis. Making It Move, Instructor's Manual. Dayton: Pflaum/Standard, 1973, p. 1.

⁷Ibid.

⁸Ibid., pp. 8-9.

⁹Ibid., p. 13.

¹⁰Ibid., p. 19.

¹¹Ibid., pp. 20-21.

¹²Ibid., pp. 17-18.

¹³Kuhns, pp. 165-167.

¹⁴Trojanski, p. 23.

Recommended Reading

Book Resources

Audio Brandon Films, 16 mm. Collection of International Cinema, New York: Macmillan Audio Brandon Co., 1974-1975.

For the excited reader of The Animated Film by Ralph Stephenson. Many of the animated films described can be rented through this catalog. Ideal for the instructor wishing to set up an advanced class.

Colman, Hila. Making Movies. New York: World Publishing Co., 1969.

For career education. Describes all sorts of jobs related to movie making. An important note: A listing of fifty-one colleges which grant degrees in film.

Halas, John. The Technique of Film Animation. New York: Hastings House, 1967.

Basic techniques on animation. A how to do it book.

Jacobs, Lou. You and Your Camera. New York: Lothrop, Lee, & Shepard Co., 1971.

Good supplementary reference on aspects of photography . . . not necessarily for movies.

Larson, Rodger. Young Filmmakers. New York: E. P. Dutton & Co., 1969.

Tells everything a young person needs to know to make 8 mm. or 16 mm. film. It is not a how to do it. It is for the creative ongoer.

Stephenson, Ralph. The Animated Film. New York: A. S. Barnes & Co., 1973.

History of animation from major contributing countries. Exciting last chapter convinces one of the future art form. A must for anyone really interested.

Trojanski, John. Making It Move. Dayton: Pflaum/Standard, 1973.

Most complete work on classroom animation. Teaching films available for each unit. Excellent bibliographies for books and films.

Kuhns, William. Behind the Camera. Dayton: Pflaum/Standard, 1970.

Common sense guide for teacher or anyone wanting to try animation.

Film Resources

Blinkity Blank, by Norman McLaren. 6 min. color; sale, \$85; rental, \$10. Pyramid Films, Box 1048, Santa Monica, California 90406

A must in handscratched films.

Hen Hop, by Norman McLaren. 5 min. color; sale, \$65; rental, \$10. Pyramid Films, Box 1048, Santa Monica, California 90406.

Handdrawn animation.

Preface to Color Movement Unit

Children need an opportunity to develop their creativity by exploring, questioning, experimenting, testing, and modifying ideas and solutions. Opportunity to accomplish the development is offered through creative dance. Young children are particularly eager to show their feelings through dance. If the opportunities to use powers of expression are continued in all of the elementary grades, children will develop their powers of creative thinking.¹

It is the teacher who must set the stage for creative dance. He must select themes, problems, and activities for the creative lesson. He must organize the children into pairs in primary grades and small groups in intermediate groups. Finally, he must introduce the material, encourage participation, and serve as an audience.² A high percentage of gym teachers, burly football players, do not feel comfortable with creative dance, thus it is rarely taught in the elementary grades. It is important that other teachers, through research and workshops, present opportunities for children to explore creative dance.

One way creative dance can be introduced is through the use of music composed to interpret the moods of color or through the use of other music through which children attempt to interpret the color moods.

Color theory is not new. Indeed, color therapy is an ancient art which includes gem therapy, auras, and amulets. The psychological impact of color has been considered by various writers in recent years. For example, The Pittsburgh Plate Glass Company in its booklet, Color Dynamics for the Home, describes ways to utilize the energy of color. They conclude that there is muscular activity when white light changes to blue light. Green light increases it a little more. Yellow light raises it to a higher level and red light increases the level the most.³

Numerous studies relating to color therapy in all walks of life have been conducted in modern times. No records are available for the background of the particular record which is the source of the unit material but there is a good chance that the compositions are closely tied to earlier research in color therapy.

Since new knowledge is constantly sought concerning color's power over us, I believe that it is fitting to apply some of the available information to educational research and, thus, add to the fund of knowledge.

I have done less preliminary research for color movement than for any of the other three enrichment activities. I learned about Tone Poem Music from my daughter who was taking a creative movement class from Barb Jones at Moorhead State University. I talked with Barb about

the possibility of borrowing the music for use with my third grade class at Sabin, Minnesota, in 1976. She generously offered me a tape which she made from the record. In addition she shared the tone poems that were printed on the back of the album. Barb had used the music and the poems successfully with her college physical education classes and encouraged me to try to adapt the material to my young children.

The third grade children, both boys and girls, responded to having Tone Poems of Color read to them as a motivation for their own color poems. They also responded to the basic color music, such as red, green, blue, and yellow, as they water colored. It appeared to be a satisfying activity for them. They were interested in the various tempos and moods that emerged with each new color music. The children willingly moved to the music in the gym after they had heard it in the classroom. Several of the children, boys and girls, expressed pleasure at the opportunity to move freely to the music.

Following the initial study with only third grade children, I presented the same activities to a group of intermediate students at the Sabin school. During an enrichment workshop totalling about six hours, the students repeated the activities but also explored traditional rhythm records in order to relate them to a color theme.

The records were the same as the ones to be used in the unit and offered a more acceptable music to children used to rock and country music.

The intermediate children also responded to the color tone poems and the water-color project. They were less eager to move freely to the music in the gymnasium. The traditional rhythm records were more effective in drawing free movement from the group.

With that limited research background, then, I am suggesting that you carry on the research by retesting the activities, testing new activities, and inventing your own methods of combining color and music.

The tone poems follow this article. It is no longer possible to obtain the original record, thus the poems have been copied many times over and spread throughout the land without proper footnoting. It is beyond my power to provide proper references here. Nevertheless, I believe it is fitting to continue spreading material that is so well suited to arts education in the regular classroom.

¹Schurr, Evelyn L. Movement Experiences for Children: A Humanistic Approach to Elementary School Physical Education. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1975, p. 289.

²Ibid., pp. 290-292.

³Clark, Linda. The Ancient Art of Color Therapy. Old Greenwich, Connecticut: The Devin-Adair Company, 1975, pp. 33-43.

Recommended Reading

- Birren, Faber. Principles of Color. New York: Reinhold Book Corporation, 1969.
- Bruce, Violet. Dance and Dance Drama in Education. New York: Pergamon Press, 1965.
- Clark, Linda. The Ancient Art of Color Therapy. Old Greenwich, Connecticut: The Devin-Adair Company, 1975.
- H'Doubler, Margaret. Dance, A Creative Art Experience. Madison: The University of Wisconsin Press, 1962.
- Jones, Tom. The Art of Light and Color. New York: Van Nostrand Reinhold Company, 1972.
- Kruger, Hayes. Movement Education in Physical Education. Dubuque, Iowa: Wm. C. Brown Company Publishers, 1977.
- Padgham, C. A. The Perception of Light and Colour. New York: Academic Press, 1975.
- Sheppard, Joseph J., Jr. Human Color Perception. New York: American Elsevier Publishing Company, 1968.
- Schurr, Evelyn L. Movement Experiences for Children: Curriculum and Methods for Elementary School Physical Education. New York: Appleton-Century Crofts, 1967.
- Schurr, Evelyn L. Movement Experiences for Children: A Humanistic Approach to Elementary School Physical Education. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1975.

APPENDIX F
LESSON PLANS

Unit of Instruction for Marionettes

Type of unit goal: Producing aesthetic qualities in one of the arts.

Specific goal for the unit: This unit is designed to help the students respond to an initiation by performing artists in puppet theatre. It will provide students with numerous opportunities to experience the creative act by integrating theatre skills as well as oracy skills.

Selected student population: Grades 4-5-6 (8-10 students)
Grades 1-2-3 (8-10 students)

A general description of the unit: This unit is designed to encourage creation of characters, original scenery, soundtracks, and inventive ways of manipulating simple marionettes.

LESSON #1

Purpose of Lesson: The student should learn techniques for manipulating and communicating with various types of marionettes.

Content of Lesson: Aesthetic phenomena: The student meets a performing artist and views demonstrations, thereby becoming aware of puppetry as an art form.

Concepts and/or facts: The student learns that puppetry is a many step process involving constructing, script writing, staging and much practice. The student also learns that courage and a relaxed attitude are necessary for success in puppetry.

Instructional Materials: Super 8 sound projector, Sound film, "Fables with Marionettes," puppet stage, sample marionettes, shoeboxes, kits for simple marionettes.

Activities:

- _____ The student observes the visiting artist perform.
- _____ The student examines various stages of puppetry and various types of marionettes.
- _____ The children view "Fables with Marionettes."
- _____ The children observe cooperating teachers demonstrate simple dialogue with kit marionettes.
- _____ The student chooses kit for future use.
- _____ The student puts her name on a shoebox.
- _____ The student works in a small group (primary or intermediate) and begins work on puppet head.
- _____ The student puts kit into shoebox before leaving.

LESSON #2

Purpose of Lesson: The student should follow printed instructions and verbal commands in constructing the basic form of the marionette.

Content of Lesson: Aesthetic phenomena: The student views a film in which children construct marionettes, thereby becoming aware of puppetry as an art form shared by many.

Concepts and/or facts: The student learns that puppetry requires planning as well as imagination in order to develop the facial characteristics. The student also learns that trial and error are necessary for success in puppetry.

Instructional
Materials:

Super 8 projector, Super 8 film, "The Life of a Marionette," kits for simple puppets.

- Activities: _____ The student views "The Life of a Marionette."
- _____ The student enters small group (primary or intermediate) and continues work on kit.
- _____ The student puts kit in shoebox before leaving.

Opening statements: Today, in our large group, we will view a film showing Probstfield 4th graders making marionettes. Their marionettes took months to make and were much more complicated than the ones we will make. By watching, you will see how they made them take on personality.

Closing statements: You have done very well today and I'm sure you have had a good time. Next week we will be closer to completing the puppets and you can think more about the play you will do.

Marionettes

LESSON #3

- Purpose of Lesson: The student should follow printed instructions and verbal commands in constructing the basic form of the marionette.
- Content of Lesson: Aesthetic phenomena: The student views a film in which college students adapt a traditional story for a marionette performance. The student becomes aware of puppetry as an art form that can be integrated with other art forms.
- Concepts and/or facts: The student learns that puppetry sequential activities are necessary for successful

puppetry. The student also learns that practice is necessary for successful manipulation of marionettes.

Instructional
Materials:

Super 8 projector, Super 8 film, "Someone Is Eating the Sun," Control sticks, and string added to the original kits.

Activities:

_____ The student views "Someone Is Eating the Sun."

_____ The student enters small group (primary or intermediate) and continues work on kit under guidance of teacher.

_____ The student ties strings and controls (primary students use only head and arm controls).

_____ The student practices manipulating marionettes when finished with construction.

_____ More advanced students help other children with construction.

Opening statements: Today, in our large group, we will view a film showing marionettes created by college students. They used an old story called, "Someone Is Eating the Sun."

Closing statements: Next week we will begin practicing with the scripts and creating scenery. You will have many opportunities to add your own ideas to the scripts.

LESSON #4

Purpose of Lesson: The student should follow printed instructions and verbal commands in constructing the basic form of the marionette. The students are about to begin manipulation of the marionette.

Content of Lesson: Aesthetic phenomena: The student introduces his creation to the large group as a characterization he has uniquely formed with odds and ends. The student has his first taste of projection of personality through the marionette.

Concepts and/or facts: The student learns that manipulating marionettes requires patience and practice. The student also learns that a script is not enough to guarantee a successful performance . . . Clear voices, sound effects, original variations . . . all add to a prepared script.

Instructional
Materials:

Previous materials, old sheets, sketchos, felt scraps.

Activities:

_____ The student finishes construction of marionette.

_____ The student works in small group and practices manipulation of marionette.

_____ The student reads script and adapts creatively when possible.

_____ The student begins planning simple scenery for kit.

_____ More advanced students rip old sheets to fit and use sketchos to prepare scenery.

_____ Felt scraps may be glued to sheets to draw attention to special features.

_____ More advanced students are aware that next week will be a time to begin putting it all together with puppet, scenery, stage, and sound track.

_____ Student hangs completed puppet with hanger and clothes pins.

LESSON #5 (By Teacher A)

- Purpose of Lesson: Student will learn the basic manipulation of the marionette. Student will learn the script and "acting" out the part using inflections in the voice.
- Content of Lesson: Student practices using his marionette plus verbally acting out his part in the script.
- Concepts--Facts: Student learns patience and practice in manipulating marionettes.
- Materials: Marionettes, sheets, sketchos, felt scraps, scripts, tape recorder, stage.
- Activities:
- _____ Student checks his marionette making sure the strings are the right length.
 - _____ Students prepare scenery for plays (using old sheets).
 - _____ Student listens to tape of recorder, scripts, begins practicing with marionette.
 - _____ Student gives performance to other members of the group.

LESSON #5 (By Teacher B)

- Purpose of Lesson: The student should review and summarize past experiences from start to the finished product in the making of the marionettes and presentation of the program.
- Content of Lesson: Aesthetic Phenomena: The student practices with his marionette which he finished and used the script that he prepared for the group presentation. The student realizes his accomplishments of the project by performing.
- Concepts and/or facts: The student learns to work with others in manipulating the marionettes and making the performance work in a team effort.

Instructional
Materials:

Finished marionettes and scenery,
script on tape with a tape recorder,
courage and enthusiasm to make the
marionettes perform.

Activities:

_____ Students practice manipulation
of puppets with script.

_____ Students check to see that the
scenery and marionettes are in
place.

_____ Students check to see that tape
recorder is in working order.

_____ Students review past activities
in preparation for visitors.

Unit of Instruction for Origami

Type of unit goal: Producing aesthetic qualities through a juxtaposition of two of the arts, visuals and creative writing.

Specific goal for the unit: This unit is designed to help the students respond to aesthetic qualities in Japanese folk art. It will employ concepts of precision and sequencing as a way to accomplish a beautiful product. Integrating origami with free or structured poetry (haiku, cinquain, sijo) will be a final outcome of creative expression.

Selected student population: Grades 4-5-6 (8-10 students)
Grades 1-2-3 (8-10 students)

A general description of the unit: This unit is designed to enable students to respond to aesthetic qualities in folk art of a foreign nature.

LESSON #1

Purpose of Lesson: The student should learn the simple folds in origami and produce simple figures.

Content of Lesson: Aesthetic phenomena: The student meets a performing artist and views demonstrations, thereby becoming aware of origami as an art form.

Concepts and/or facts: The student learns that origami can be folded by reading charts in a left to right progression. The student also learns that precision and care are necessary for success in origami.

Instructional Materials:

Origami tree, thread for hanging, paper punch, film, "Origamiland," Super 8 sound projector, charts to accompany film, origami paper, progress charts, shoeboxes, markers, scissors, glue, kite chart, cotton balls, yarn, rooster chart,

scraps of paper, background paper, crayons, water colors.

Activities:

- _____ The student observes the visiting artist fold paper.
- _____ The cooperating teachers help the visiting artist by hanging the origami on the origami tree.
- _____ The student views the film, "Origamiland."
- _____ The teachers display the charts that accompany the film.
- _____ The student enters Primary or Intermediate group.
- _____ The student requests teacher to fold a creature from the chart.
- _____ The teacher asks child to hang creature on origami tree.
- _____ The student puts her name on a shoebox.
- _____ The primary teacher demonstrates kite using kite chart. (Hang on tree.)
- _____ The intermediate teacher demonstrates rooster using rooster chart. (Hang on tree.)
- _____ The students in each group practice using newsprint.
- _____ Teacher marks progress chart when students succeed with practice paper.
- _____ The students progress to origami paper and put successful creature in box.
- _____ The student prepares background for first successful creature.

LESSON #2

Purpose of Lesson: The student should follow instructional charts and verbal commands in producing elementary origami figures.

Content of Lesson: Aesthetic phenomena: The student contributes figures to decorate the classroom origami tree, thereby sharing the beauty of the work. They also use their origami by preparing colorful backgrounds.

Concepts and/or facts: The student learns that trial and error are necessary for success in origami. She also learns that instructional charts and verbal commands are steps to take before becoming independent with origami books.

Instructional
Materials:

Practice paper, charts, origami paper, background paper, art materials for preparing backgrounds, origami tree.

Activities:

The student continues with Lesson 1 and finishes the first project with background: Primary--kite; Intermediate--rooster.

_____ The student makes sure that a sample of the first lesson is displayed on the library tree.

_____ The student makes sure that a sample of the first lesson is displayed on both primary and intermediate trees.

_____ The students begin the second figure: Primary--sailboat; Intermediate--swan.

_____ The students may prepare a second background for a second figure, depending on ability and time.

_____ The students may prepare a scrapbook folder to hold their completed projects.

Opening statements: Today, in our small group, we will continue the origami project we began last Thursday. We will try to follow the origami rules, the most important of which is, Use your origami. We will try to make a beautiful place for the origami to rest.

Closing statements: You are doing so well. Jack Liu would be very happy to see what you have done. Do you think we should make an origami tree for him? Do you think he would like to come back later and see what you have accomplished?

LESSON #3

Purpose of Lesson: The student should follow instructional charts and verbal commands in producing elementary origami figures.

Content of Lesson: Aesthetic phenomena: The student contributes figures to decorate the classroom origami tree, thereby sharing the beauty of the work. She also used the origami by preparing colorful backgrounds.

Concepts and/or facts: The student learns that through trial and error she is becoming more proficient in folding elementary origami figures. She is also learning that it becomes easier to read charts in a left to right directions and develop their spatial concepts.

Instructional
Materials:

Practice paper, charts, origami paper, background paper, art materials for preparing backgrounds, origami tree.

Activities:

The student should continue with Lesson 2 and finish the second project background: Primary--sailboat; Intermediate--swan.

_____ The student makes sure that a sample of the second project is hanging on the library tree.

_____ The student makes sure that a sample of the second lesson is displayed on both primary and intermediate trees.

_____ The student begins the third figure: Primary--whale; Intermediate--pig.

_____ The teacher draws attention to the haiku on the first three charts and explains haiku as children work.

_____ The teacher offers beginning lines for the third figure and children offer ending lines to follow pattern of 5-7-5.

_____ The student enjoys speaking haiku without the responsibility of writing it.

_____ The student considers the possibility of creating a haiku for one of his projects.

_____ The student prepares a background for his third project.

LESSON #4

Purpose of Lesson: The student should follow instructional charts and verbal commands in producing elementary origami figures.

Content of Lesson: Aesthetic phenomena: The student contributes figures to decorate the classroom origami tree, thereby sharing the beauty of the work. She also uses the origami by preparing colorful backgrounds. She begins hearing and speaking Haiku to complement the origami figures.

Concepts and/or facts: The student learns that through observing rules of origami and through trial and error she can be successful with origami. Reading charts is like reading origami books and she is becoming more aware

of this. Haiku is a natural complement to origami and the basic pattern is revealed.

Instructional
Materials:

Practice paper, charts, origami paper, background paper, art materials for preparing backgrounds, origami tree, Haiku books.

Activities:

The students should continue with Lesson 3 and finish the third project background: Primary--whale; Intermediate--pig.

_____ The student makes sure that a sample of the third project is hanging on the library tree.

_____ The student makes sure that a sample of the third lesson is displayed on both primary and intermediate trees.

_____ The student begins the fourth figure: Primary--basket; Intermediate--elephant.

_____ The teacher draws attention to the haiku book or samples on chart and continues motivation of haiku as children work.

_____ The teacher elicits class haiku for one completed figure and writes on board.

_____ The teacher elicits individual haiku for same completed figure and writes as child dictates.

_____ The student prepares a background for his fourth project.

_____ The student recognizes that a fourth elementary figure is all the origami he will do. He will be expected to complete his backgrounds and at least one original haiku. He will be doing other kinds of paperfolding in following stages.

LESSON #5 (By Teacher C)

Purpose of Lesson: The student should follow instructional charts and verbal commands in producing elementary origami figures.

Content of Lesson: Aesthetic phenomena: A sample of the origami figure for this lesson is added to the tree. The new origami figure is used in a creative background. An introduction to Haiku is continued as a complement to origami.

Concepts and/or facts: The students are capable of producing origami figures by following the charts. Little verbal direction is needed.

Instructional
Materials:

Charts, practice paper, origami paper, background paper, art materials for preparing backgrounds, origami tree, Haiku.

Activities:

The students should continue with Lesson 4, the basket, prepare the background for this lesson and finish any previous projects.

_____ A sample basket is added to the Primary tree.

_____ The students review the folding and cutting of the basket.

_____ The students fold and cut the basket with origami paper.

_____ The students prepare the background for the basket.

_____ Haiku is listened to by students.

_____ Students do unfinished projects through the learned skill of following charts.

LESSON #5 (By Teacher D)

Purpose of Lesson: The student should follow instructional charts and verbal commands in producing elementary masks.

Content of Lesson: Aesthetic phenomena: The students use their origami by preparing colorful backgrounds and they put their masks on a bulletin board, thereby sharing their skill at mask making.

Concepts and/or facts: The students are learning that it is becoming easier to read charts in a left to right direction and develop their spatial concepts.

Instructional

Materials:

12"x12" cut construction paper, background paper and art materials to use for the background.

Activities:

_____ The students will continue with Lesson 4 and finish the fourth project background.

_____ The students make sure that a sample of their fourth project is hanging on the library tree and on the room tree.

_____ As the children finish their backgrounds they can write a haiku poem to go with their completed project (optional).

_____ The children will make a "Pin Chin" mask by reading a chart from left to right.

_____ The children will draw a face on their "Pin Chin" mask.

_____ The children will display their masks on a bulletin board.

Unit for Instruction for Filmmaking

Type of unit goal: Responding to or arranging aesthetic qualities through a juxtaposition of visual arts and objects in the general environment.

Specific goal
for the unit: This unit is designed to help the students respond to aesthetic qualities in the environment and through the visual arts arrange those responses. Through use of film and video tape student should discover the concept of the "Star Wars" theme and respond to it in a creative way.

Selected student
population: Grades 4-5-6 (8-10 students)
Grades 1-2-3 (8-10 students)

A general description
of the unit: This unit is designed to enable students to respond to the excitement of the "Star Wars" theme and capture the concept on film.

LESSON #1

Purpose of Lesson: The student should learn the procedures involved in video animation, Super 8 animation, slide photography, and fun filmmaking as described by visiting artists.

Content of Lesson: Aesthetic phenomena: The student meets a performing artist and views demonstrations, thereby becoming aware of filmmaking as an art form.

Concepts and/or facts: The student learns that precision and care are necessary for success in filmmaking. The student also learns some rudiments for care of the machines.

Instructional
Materials: Video camera, video player, Super 8 camera, tripod, single framer, Super 8 film, flood stands, floodlights, Super 8 projector, wall screen, light meter.

Activities:

- _____ The children observe the video show or the Super 8 show. (The Primary children and Intermediate children rotate so they can participate comfortably.)
- _____ The student returns to the large group where all future meetings will be held.
- _____ The teacher introduces the challenge to the class to expand the theme of the class, "Star Wars."

LESSON #2

Purpose of Lesson: The student should learn more techniques for operating video equipment and more aspects of film animation.

Content of Lesson: Aesthetic phenomena: The student observes the performing artist in his own studio, thereby becoming aware of necessary space and tools the artist needs. The student also observes a fully animated film similar to a work for his ability.

Concepts and/or facts: The student learns that video-taping requires space and complex tools. The student learns that great care and caution is required in operating the machines. The student further learns that silent Super 8 animation is within his grasp.

Activities:

- _____ The students visit the Concordia TV studio.
- _____ The students observe the performing artist use tools in his own space.
- _____ The students manipulate some of the artists's tools.
- _____ The students return to the classroom and discuss the trip briefly.
- _____ The students view the animated origami film.

The students recognize that 150 feet of Super 8 film (5 min. viewing time) required two hours of filming time. Therefore careful planning is necessary for any animated film.

Opening statements: Today we will visit the space where the artist, Greg, works. We will travel by bus. (The usual precautions for field trips must be taken.)

On return to classroom:

What did you like about the trip?
What did you learn? Would you like to be a video artist? Why? Why not?

Now you will view a very short animated film similar to those done by Mike and Rich Laliberte. This was done by Mary Johnson in 1972. It took a lot of planning and two hours of filming.

LESSONS #3 AND #4

Purpose of Lesson: The student should fit into a social group and begin planned filmmaking experiences.

Content of Lesson: Aesthetic phenomena: The student expresses himself creatively with color fun films and colorful animation. The student also observes other enrichment activities as he video tapes in other rooms.

Concepts and/or facts: The student learns that animation requires patience and planning. The student learns that fun films require neat work habits. The student also learns that video taping takes much skill and experience.

Instructional Materials:

Video equipment, Super 8 camera, lights, single framer, film jig, colored markers, transparent 16 mm. film, transparent slide film, slide holders.

Activities:

- _____ A preliminary discussion should elicit students' wishes regarding social groups. Teachers also give mini lessons for station work.
- _____ The students form social groups for Teams A, B, C, and D.
- _____ The A team spends thirty minutes video-taping.
- _____ The B team spends thirty minutes with fun film.
- _____ The C team spends thirty minutes with animation.
- _____ The D team spends thirty minutes with fun slides.
- _____ The groups rotate and B team spends thirty minutes video taping color movement and primary marionettes.
- _____ The C team spends thirty minutes with fun films.
- _____ The D team spends thirty minutes with animation.
- _____ The A team spends thirty minutes with fun slides.
- _____ The large group observes the video taping done during the first hour.
- _____ The teams tidy the room.
- _____ The students are told that rotation continues during the next lesson so that all will have a turn at each station.

Rotation Plan for Jan. 19 and Jan. 26Lesson #3

A...Video
 B...Fun Film
 C...Animation
 D...Fun Slides

Rotate

B...Video
 C...Fun Film
 D...Animation
 A...Fun Slides

Lesson #4

C...Video
 D...Fun Film
 A...Animation
 B...Fun Slides

Rotate

D...Video
 A...Fun Film
 B...Animation
 C...Fun Slides

LESSON #5 (By Teacher E)

Purpose of Lesson: The student should be able to finish development of the "Star Wars" theme through social group work with animation, fun film and fun slides.

Content of Lesson: Aesthetic Phenomena: The student should be able to show appreciation for the theme through use of intense color and related animated movement and abstract or linear drawings.

Concepts/Facts: The student should be able to use some of the vocabulary from the unit and should have learned filmmaking techniques.

Activities: The students finish the projects they began, and prepare to display the results. They also review techniques, concepts, and vocabulary.

LESSON #5 (By Teacher F)

Purpose of Lesson: The student should be able to use the four W's in conjunction with video-taping (who, when, where, what). (No more than 10 participants.)

Content of Lesson: Aesthetic Phenomena: Students should be able to master the concepts in video-taping and use in putting on their own TV production.

Concept/Facts: Be able to shoot what, who, when, where at the appropriate times.

Activities:

- _____ Students practicing focusing on primary subject (who).
- _____ Students practice panning (where).
- _____ Students practice focusing (what) on various objects.
- _____ Students practice cutting (what).
- _____ Students write script utilizing shots only.
- _____ Students run through practice program twice.
- _____ Students tape final performance.
- _____ Students view and critique own video-tape.

Unit of Instruction for Color Movement

Type of unit goal: Responding to aesthetic qualities in one of the arts (dance, literature, music, visual arts).

Specific goal
for the unit:

This unit is designed to help the students respond to aesthetic qualities in color music. It will employ concepts of movement basics as a way to accomplish an interpretation of color in music. Integrating colored shadows, colored streamers, colored masks, and water colors will be a final outcome of creative expression.

Selected student
population:

Grades 4-5-6 (8-10 students)
Grades 1-2-3 (8-10 students)

A general descrip-
tion of the unit:

This unit is designed to enable students to respond to aesthetic qualities in color music through use of movement.

LESSON #1

Purpose of Lesson: The student should learn basic movements in modern dance and produce simple responses with those basics.

Content of Lesson: Aesthetic phenomena: The student meets a performing artist and views demonstrations, thereby becoming aware of movement as an art form.

Concepts and/or facts: The student learns that dance can be accomplished through use of the large motor skills. The student also learns that small motor skills are necessary for refinement of the dance.

Instructional
Materials:

Reel-to-reel tape recorder, phonograph, water color brushes, water colors, 12"x18" white construction paper, tape recorder, color music, water, milk cartons.

Activities:

- _____ The primary student meets the artist in the cafeteria first, while the intermediate student meets color music. Half way through the class they rotate and continue the process.
- _____ The student observes the visiting artist perform basic dance movements.
- _____ The student participates in movements led by the visiting artist.
- _____ The student is seated in front of white paper.
- _____ The student listens to "white" music.
- _____ The student listens to "red" music and paints freely with red paint.
- _____ The student listens to "blue" music and paints freely with blue paint.
- _____ The student listens to "yellow" music and paints freely with yellow paint.
- _____ The student moves to white music.
- _____ The student moves to red music.
- _____ The student moves to blue music.
- _____ The student moves to yellow music.
- _____ The teacher saves the art work for later use.

LESSON #2

Purpose of Lesson: The student should review simple movements introduced by guest artist. The student should also begin exploring movement to color music.

Content of Lesson: Aesthetic phenomena: The student recalls the artist and tries to imitate her dance. The student also designs a mask to use for particular color music.

Concepts and/or facts: The student learns freedom from fear of being seen can be gained by performing under disguise.

Instructional
Materials:

10" squares of white, green, yellow, blue, and red construction paper, scissors, markers, chart for mask, tape recorder, tape of color music, mats, rhythm records, phonograph, paintings and mounting paper, rhythm instruments.

Activities:

- _____ Primary student reviews last week's movements without music, with rhythm instruments.
- _____ Primary student moves with masks in this sequence--white, green, yellow, blue, red--to color music.
- _____ Primary student rolls or tumbles on mats to rhythm music.
- _____ Primary student tries to label rhythm music with a color name.
- _____ Primary student switches to classroom and helps mount last week's paintings on appropriate background paper using stapler. (Save)
- _____ If time permits primary student uses color mask and tells her favorite things in that color during time music is playing.

Opening statements: Today we are going to do things which review Maria's basic movements. We will also use our color music in a different way. Today you will have an opportunity to create your own moves to color music as well as to tumble to some different kinds of rhythm music.

Closing statements: You have done so well . . . Maria would be very proud of you. She is inviting you to a special class at her studio on Saturday. Here is the invitation to take home and show your parents.

LESSON #3

Purpose of Lesson: The student should fit into a social group and rotate to four music movement activities.

Content of Lesson: Aesthetic phenomena: The student expresses herself creatively at four stations with four different moods of music.

Concepts and/or facts: The student learns that color inspires different moods in music and different kinds of movements.

Instructional
Materials:

Overhead projector, colored transparencies, mats, ropes, balls, phonograph, records, colored masks, rhythm instruments.

Activities:

_____ Primary students and intermediate students are together.

_____ The students form social groups for Teams A, B, C, and D.

_____ The A team uses yellow masks, B team uses ropes, C team uses mats, and D team uses balls to music of "Five Foot Two."

_____ The B team uses blue masks, C team uses ropes, D team uses mats, and A team uses balls to music of "Humoresque."

- _____ Children are seated in large group and observe as teachers illustrate shadows. Silhouettes suited to colors are guessed by children.
- _____ Children do shadow leaps for each of yellow, blue, red, and green shadows. Do bodies leap differently for different colors?
- _____ Children do shadow leaps for each color shadow and use rhythm instrument as they do special leap.
- _____ The C team uses red masks, D team uses ropes, A team uses mats, and B team uses balls to music of "A Tisket, A Tasket."
- _____ The D team uses white masks, A team uses ropes, B team uses mats, and C team uses balls to music of "La Comparisita."

LESSON #4

- Purpose of Lesson: The student should follow his own sense of direction as he reviews activities previously introduced, thereby developing a spirit of confidence.
- Content of Lesson: Aesthetic phenomena: The student sees new colors on the wall created by mixing transparencies. She uses past experiences to open new avenues of movement.
- Concepts and/or facts: The student learns that colors can be mixed and the new colors can be interpreted just as can basic colors. New music can also be interpreted as having a certain color mood.
- Instructional Materials: Basic transparency colors, overhead projector, mats, balls, ropes, colored masks, phonograph.

Activities:

_____ The students form social groups for Teams A, B, C, and D.

_____ The A team uses green masks, B team uses ropes, C team uses mats, and D team uses balls to music of "Forever"--Nashville Brass.

_____ The B team uses red masks, B team uses ropes, D team uses mats, and A team uses balls to music of "Mexican Hat Dance"--Tony Mottola.

_____ Children are seated in large group and observe as teachers illustrate shadows. Silhouettes are suited to colors and children guess silhouettes. Mix yellow and red to get orange (orange carrot is clue). Mix red and blue to get purple (purple violet is clue). Mix green and orange to get brown (brown puppy is clue).

_____ Children decide what they want to do to portray orange. Let them be innovative. Shadow leaps, etc.

_____ Children decide what they want to do to portray purple.

_____ Children decide what they want to do to portray brown.

_____ Teachers elicit from children that they might also be able to discover music that develops moods of orange, purple, and brown. (Play short tape of orange, purple, brown.)

_____ C team uses blue masks, D team uses ropes, A team uses mats, and B team uses balls to music of "Moonbeams Clear"--Polka City.

_____ D team uses yellow masks, A team uses ropes, B team uses mats, and C team uses balls to music of "Twelfth Street Rag"-- Tony Mottola.

_____ Teachers announce field trip...
Mon. Jan. 30.

LESSON #5 (By Teacher G)

Purpose of Lesson: The students should explore various movements using color music.

Content of Lesson: Aesthetic Phenomena: Student designs a mask to use in expressing herself to the music.

Concepts and/or Facts: Student learns that different music inspires different feelings and expressions of those feelings.

Instructional
Materials:

Paper, crayons, scissors, paper bags, paste, color music, tape recorder, chalkboard, chalk.

Activities:

_____ Students do various warm-up activities as directed by the teacher.

_____ Students listen to one particular color music selection and discuss the feelings it inspires. (List ideas on chalkboard.)

_____ Student listens to another selection of color music and repeats the above activity.

_____ Student chooses one of the above colors and designs a mask from a paper bag that she feels depicts that particular color music mood. (The mask should be predominantly that color using crayon or construction paper.)

_____ Student wears her mask and moves to the music that goes with it.

_____ Student (if she wishes) performs her dance for others in the class.

LESSON #5 (By Teacher H)

Purpose of Lesson: The student should review movement taught the last five lessons including the field trip. Parents will be present to watch the students progress and to see her painting to color music.

Content of Lesson: Aesthetic phenomena: The students recall the artist and their field trip to her studio. The students will try and design movements to music by imitating Marie and movements taught in class. The students will express their movement with the aid of ropes, balls, mats, and masks.

Instructional
Materials:

Color masks, balls, jump ropes, mats, tape recorder, overhead projector, color transparencies, paintings, masking tape.

Activities:

_____ Warm-up by way of movement through syllables of each person's name.

_____ Bend by moving head, shoulders, waist, knees.

_____ Pretend they are bananas in which they peel the skin away.

_____ Pretend they are an ice cream cone melting in the sun.

_____ Put peanut butter on their feet in a sitting position on the floor, then move to the riddle

Go ask your mother for 50¢
(head touches feet)

To see the elephant jump the fence
(arms over sideways)

He jumped so high, he touched
the sky
(legs up)

And never came down till the
4th of July
(spin around twice)

_____ In sitting position on floor
with legs out-stretched do
movement to toaster pop-up.

_____ Discuss with group their com-
ments on class.

_____ Divide into 4 groups for move-
ment to white, green, yellow,
blue music alternating using
mats, ropes, masks, and balls.

_____ Move to the colored music using
the overhead and lights off.
This way they will be dancing
to their shadows.

LESSON #6 (Same for all four activities)

Purpose of Lesson: The student should share experiences of the unit with visiting parents. (Project S.T.E.P. and Moorhead Community Education believe it is important that parents understand the after-school workshop concept since this is the first attempt at such enrichment activities.)

Activities: The students have extended special invitations to their families to visit their after-school workshop area. Each activity group has decided what it wishes to share with the audience. The teachers introduce the children and describe the activities. Then they call on children to describe what they have done and learned. Finally each activity performs in some way for the audience.

APPENDIX G
LETTERS TO TEACHERS

Jan. 4, 1978

To: Teachers Grades 1-6

Re: STEP Enrichment Classes

From: Mary Johnson

Please distribute the follow-up registration forms to those children who might not have understood what is involved or otherwise neglected to take them home. If Probstfield students are not interested students from other schools will be invited to participate. It is hoped, however, that the required numbers can be met through this school. Thank you for your help in this matter.

Jan. 9, 1978

To: Cooperating Teachers

Re: 489g

From: Mary Johnson

The first class of "STEP up and Meet an Artist" is over and can be considered a real success. Hopefully the remainder of the classes will go as smoothly and will be as rewarding to both students and teachers.

Now a word about evaluation... By this time you have evaluated the first lesson. You have also made a stab at an evaluation of each student. This may have been difficult because of inconsistent lists, lack of contact time, etc. Regardless, you have made some sort of notation with an eye to knowing the students better next time.

Informal evaluation comments can be just as meaningful as rating sheets in formative research. Comments of appreciation, wonderment, and concern can all be noted. Gestures of satisfaction, dismay, and confusion should be noted as well. Your personal observations, as a teacher, are becoming more and more recognized as valid data in educational research. Don't underestimate your ability to be a successful informal evaluator.

Enclosed are plans for lesson #2 with suggested comments for initiating the class. Thank you.

Jan. 16, 1978

To: Cooperating Teachers

Re: 489g

From: Mary Johnson

Enclosed is a course evaluation form which must be completed and returned to me by Jan. 19. It is designed for evaluation of the traditional lecture class and perhaps not applicable to what you are doing. Nevertheless, do what you can and return it promptly.

There will be no enrichment classes on Feb. 9 due to a recently scheduled inservice workshop. We will make up the extra class on Feb. 23.

Things are going well. It is very interesting to note how much progress has already been made after only two classes. The filmmaking class had a good field trip and students and instructors are now ready to settle in to some intensive film projects. You can expect to be visited by the video teams during the next four classes. They will do that as one of their activities. Animation, fun films, and fun slides will be other activities.

Marionettes are taking shape and older children will have workable creatures at the end of the next class. Marilyn's group will be in the music room from now on so they will have more room to begin their staging. The little tykes are very patient and appreciative as their

kits take shape a bit more slowly.

Origami is intriguing, like walking into a different world. Students and teachers appear fascinated as they carefully fold oriental creatures. I keep expecting students to become impatient but the entire group seems correctly suited to the topic.

Color movement is taking on a different dimension. The original music turned out to be a bit sophisticated so new types of rhythm music are being introduced along with more athletic type movements to suit the needs of all ages.

Jan. 30, 1978

To: Cooperating Teachers

Re: 489g

From: Mary Johnson

Please bring your course evaluation material this week if you haven't already done so. The college needs it.

The class of Jan. 26 will be made up by adding a few extra minutes to each of the remaining classes... unless there is some other instruction from the STEP office. An act of God should be treated as such, agreed? We can't tie up too many Thursdays since children might have other plans for after school. Use your own judgement about those extra minutes. Little children have a lower tolerance after a long day in school.

Keep up the good work!

APPENDIX H
EVALUATION OF UNIT

Criteria for Unit Evaluation

Unit _____

_____ Primary

_____ Intermediate

Use the following ratings to indicate your degree of agreement:

1. Strongly Agree
2. Agree
3. Uncertain
4. Disagree
5. Strongly Disagree

1. Criteria Pertaining to Ability (Did the unit start where the student was?)

_____ Did the sequence within the unit move from less to more difficult concepts and activities?

_____ Did the unit allow for different levels of development, e.g., intellectual, perceptual, kinesthetic, motor, etc.?

_____ Did the unit allow for different aptitudes of the students, e.g., aural, visual, cognitive, etc.?

_____ Were diagnostic procedures employed to identify the needs of atypical students? Were they valid?

_____ Were remedial content and activities provided for atypical students? Were they valid?

2. Criteria Pertaining to Student Involvement (Did the unit consider the student's feelings?)

_____ Were the activities included relevant to the experience of the age group for which the unit is intended?

_____ Were the general psychological needs of the students (such as interests) reflected in the activities?

3. Criteria Pertaining to Teaching the Unit (Was it possible to implement the unit?)

_____ Did the activities and concepts in the unit contribute toward the general goal of aesthetic education?

_____ Were the goals in the unit compatible with the policies and general objectives of the school?

_____ Was the teacher competent to carry out the unit?

_____ Were the necessary physical facilities available to allow the activities in the unit and the use of the instructional materials which were provided?

4. Criteria Pertaining to Achievement of Goals (What did the student achieve from the unit?)

_____ Did the student extend his understanding of unit concepts?

_____ Did the student master the skills (purpose of unit)?

_____ Did the student learn to apply concepts and skills to aesthetic phenomena?

_____ Did the student extend his abilities to experience aesthetic qualities in objects and events in the arts and the general environment?

_____ Did activities included cause the student to reflect upon his values and beliefs about aesthetic phenomena?

_____ Did activities included successfully reveal and shape the student's attitude about the arts and other aesthetic objects and events in the environment?

Informal Observations:

APPENDIX I
LETTERS TO PARENTS

Probstfield School
Jan. 11, 1978

Dear Parents:

The first class of "STEP up and Meet an Artist" was a great success. Performing artists who initiated the enrichment classes were:

Color Movement...Maria Genne, Moorhead, educator and professional dance instructor.

Filmmaking.....Mike and Rich Laliberte, Fargo, Shanley students and locally recognized for exceptional animated films.

Greg Smeserud, Moorhead, Concordia student actively involved in college video production.

Origami.....Jack Liu, Fargo, Native of Tawain, Manager of the Oriental Shop in Block Six.

Marionettes.....Rosemary and Rey Johnson, Sabin, Active in all aspects of puppet theatre.

As a result of the first class, eighty students are alerted to the enrichment possibilities offered by the program. Thursday, Jan. 12, will be the next class beginning at 3:10 and ending about 4:30. We appreciate your reminding your child of that date.

Instructors for the classes are: Color Movement... Sandra Rasmussen and Kathryn Kringlie; Filmmaking...Del Larson, and Jordan Ford; Origami...Jean Anderson and Margaret Johnson; Marionettes...Ruth Suppes and Marilyn Motl. They are participating in the program in conjunction with Community Education, Project STEP and Moorhead State University Continuing Education.

Some activities anticipated for the next class are:

Color Movement...Continuing with movements introduced by Maria. Creating a color mask dance to go with color music.

#2

Filmmaking.....A field trip to Concordia's TV studio. Initial planning for class film projects.

Origami.....Full speed ahead with creatures folded from beautiful paper. The origami trees will be loaded.

Marionettes.....Bodies of puppets will begin to take shape. Some will soon be walking.

Sincerely,

Mary E. Johnson, Coordinator

Probstfield School
Jan. 18, 1978

Dear Parents:

Please remind your child of the enrichment class on Thursday, Jan. 19 at 3:10. Attendance has been exceptionally good and must continue to be so in order to warrant special activities. Your help will be appreciated.

Filmmakers will begin in earnest this week with Super 8 animation, fun films, fun slides, and video taping. They will rotate in teams so that they will have an opportunity for all of the activities within the next two lessons.

Color movement students explored the use of masks and mats with color music last week. This week they will move on to ropes, balls, colored shadow movements, and more of the favorite activity...mats. They will use the rotation process again.

Puppeteers will have some complete constructions and will begin thinking about scenery this week. There is plenty of help for the small children so they will experience success easily.

Primary origami students will move on to the easy whale and intermediate students will move on to the pig. It is like stepping into a different world when visiting the origami classes. The oriental folk art is truly fascinating.

#2

Again, our appreciation for your part in helping
make these classes a success.

Sincerely,

Mary E. Johnson,
Coordinator

Probstfield School
Jan. 25, 1978

Dear Parents:

The fourth enrichment class is near...Thursday, Jan. 26, and business is the order of the day. Everyone is involved in planning, finishing, or jiggling something.

Marionette students should bring clothes hanger (metal), 2 snap clothes pins, scraps of felt or fabric, and an old sheet if one is available. They will soon be putting it all together with scenery and performance preparation.

Color Movement students will be continuing an intensive exploration of shadows and color, colored masks, mats, ropes, balls and interesting new music. They will have a field trip to Maria Genne's studio in Block Six on January 30 in place of their class on Thursday, Feb. 2.

Origami students are doing mysterious things of beauty in addition to hanging paper creatures on their origami trees. Oriental poetry will soon be emerging into the atmosphere to complement their folded works.

Filmmakers will adapt their new skills to the theme of Star Wars. Star Wars will show up in fun slides, fun films, video tape, and animation.

Again, thank you for reminding your child about the next class session, Thursday, Jan. 26.

Sincerely,

Mary E. Johnson, Coordinator

Probstfield School
Feb. 1, 1978

Dear Parents:

Sorry about the blizzard! We will attempt to keep on schedule with the enrichment classes. We will pick up a few extra minutes after each of the next three classes and in theory will have completed the sessions. The remaining classes will be Feb. 2, Feb. 9, and Feb. 16. Feb. 16 will be a sharing time for anyone interested in coming.

Marionette students should remember clothes hangers, snap clothes pins, and old sheets (if possible) for the next class. Other classes go on as usual.

Sincerely,

Mary E. Johnson, Coordinator

Probstfield School
Feb. 15, 1978

Dear Parents:

Thursday, Feb. 16, will be the final enrichment class for your child. It will be a time of putting it all together through review and sharing. You are very welcome to visit one of the classes or browse through all of the activity areas.

Sharing is always more fun if there are guests present so we hope that at least a few of you will attend. You will find 3:45 the best time to be here since the children need a little time to organize.

Despite a few interruptions the classes have gone well and many children have completed the units with great success. We are pleased with the results.

Sincerely,

Mary E. Johnson, Coordinator

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