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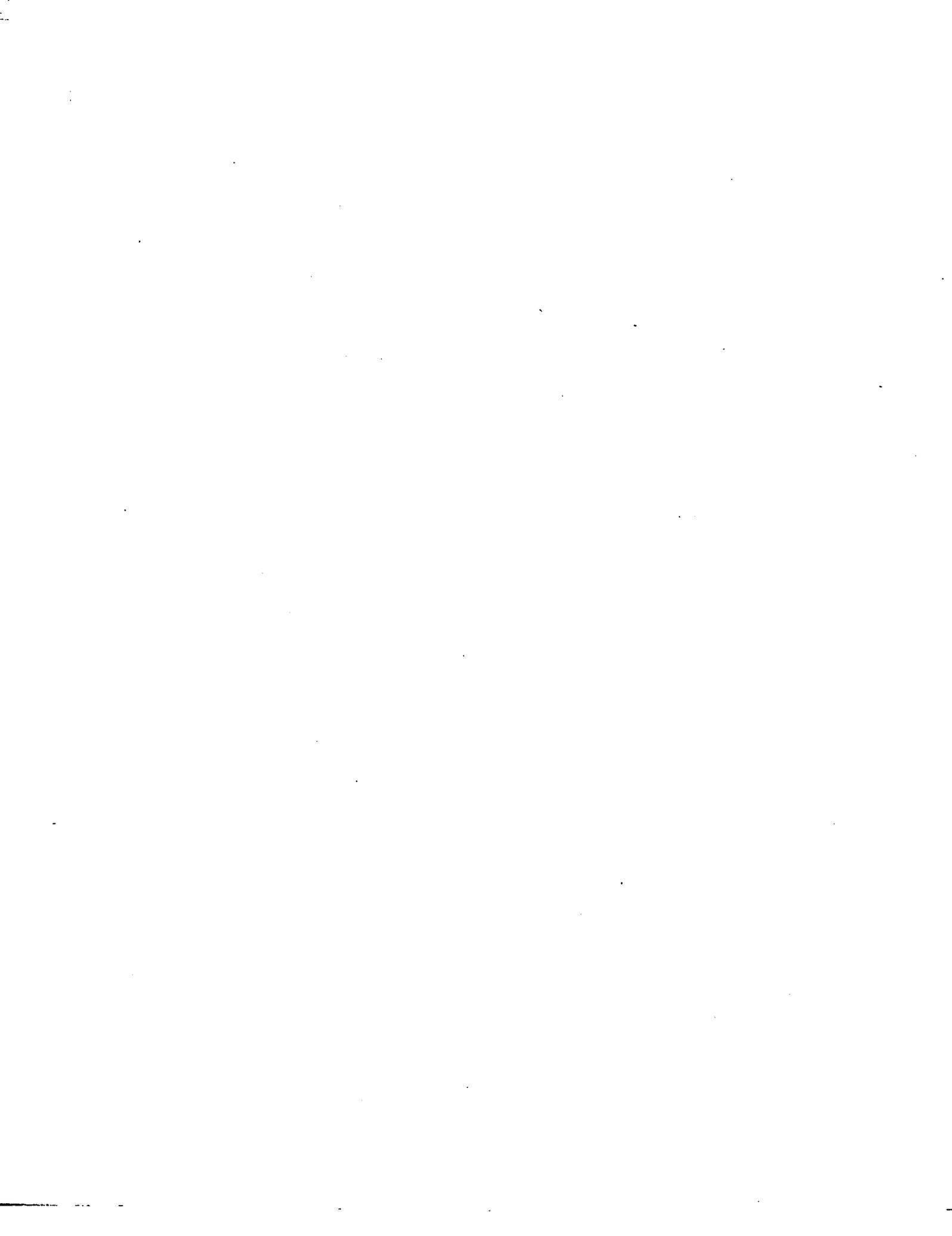
A proposed discipline based arts education framework

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The University of Arizona, 1990

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**A PROPOSED DISCIPLINE BASED ARTS
EDUCATION FRAMEWORK**

By

Ilona Helena Wale

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**A Thesis Submitted to the Faculty of the
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STATEMENT BY AUTHOR

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ABSTRACT

This thesis examines a proposed discipline based arts education approach. Cultural, societal, and historical events have left a void which needs to be filled, a need for citizens to possess sophisticated knowledge and understanding of the arts. The major problem of education in art, music, drama and dance, has been over-emphasis on production and performance, and under-emphasis on the knowledge of aesthetics, history, and criticism. A balance is needed. The literature review gives historical evolvment of each art form to its present state in American education. Theoretical foundations are given in each art area, in the form of a discipline based approach to teaching. The lesson plans present the four arts areas in an interdisciplinary approach, teaching similar or contrasting elements through art, music, drama and dance, thus creating a proposed discipline based arts approach.

CHAPTER I

INTRODUCTION

Arts education in the United States today, to quote Winston Churchill, is at the "end of the beginning" (cited by Gardner, 1988, p. 166). The 1988 report, Toward Civilization: A Report on Arts Education by the National Endowment for the Arts, has opened the door for much discussion about the arts (NAEA News, 1988a, and Toward Civilization: A Report on Arts Education, 1988), containing "a blueprint for the reformation of art and arts education" (Wilson, 1988, page 16).

The post-World War II cultural explosion exposed the lack of quality art education of most Americans, and the increasing mechanization, computerization, and pragmatism of American society has increased the need for arts education to make us wholly human. At the same time, synergetics and global consciousness have shown that all parts of education must fit together, that each is important, and as a whole, they make something greater. Art is coming to be seen as a symbol system encompassing civilizations, past and present. Education can no longer be fragmentary, reductionist, and leaving out important segments. It must be all-encompassing, placing the arts with the other subjects as a universal language.

The question is: Can Discipline-Based Arts Education serve as a framework for arts education? The discussion which follows suggests that it is able to do that in each of the arts areas, visual art, music, drama and dance. The four components of Discipline Based Arts Education, aesthetics, art history, art criticism, and production or

performance, when taught sequentially, can build a body of knowledge, perception, and technical skills to give one the imagery and tools to appreciate, analyze, participate in, and produce artworks. DBAE can provide a body of knowledge that helps to explain man's place in civilization, past and present, and develop skills for problem-solving and decision making. The arts, in addition to other subjects, teach these skills, and DBAE provides the tools by which they may be taught. DBAE can also be used to teach art forms from a variety of cultures.

The paper will review the evolution that has taken place in visual art, music, drama, and dance, to bring them to their present state in American education. It will explain the problems and needs in American education, which DBAE addresses. It will show practical examples DBAE, using examples from textbooks, curriculum guides, and actual practice, concluding with lesson plans that have been taught successfully to students.

This paper will describe how the theoretical foundation of DBAE can serve as a framework for arts education.

CHAPTER II

STATEMENT OF THE PROBLEM

Background

In the United States, a "cultural explosion" took place following World War II. There was increase in leisure time and income, consumer growth, increased urban living with an arts emphasis, a focus on creativity in daily life and education, plus the investment potential of the arts, the status symbol of arts ownership, and the tax exempt art ownership. There was a rise in middle class interest in the arts, where previously they had been for the elite only, and the effect of the media caused interest in all of the artforms to increase (Kraus and Chapman, 1981).

Due to the lack of arts education of most Americans, sophistication and knowledge in the arts did not parallel the fast growth. To quote Airto Moreira, contemporary jazz musician:

In Europe, people are more interested in art than in the United States. The same audience that will go to see a Classical concert will go to see a jazz concert. The people there are more interested in having a broader knowledge about art. . . . We need broader education, . . . I think people should know more than they know. (Caputo, 1990, p. D3)

To really receive what is in a work of art, to find its full meaning and enjoyment, takes a trained eye and mind which can be achieved through aesthetic and perceptual study.

General Arts Education

The lack of arts subjects taught regularly as structured, knowledge-based disciplines, with evaluation criteria and assessment of student progress, is a problem in general arts education. Education in the arts appears to be marked by inaccessibility, imbalance and inconsistency.

William S. Bennett, U.S. Secretary of Education, in his 1988 publication, James Madison Elementary School, recommended that the study of art and music be moved to historical study and formal criticism of artistic media (NAEA News, 1988b). Louis Harris surveys indicate that 81% of Americans feel that better and more cultural arts facilities are important, but 80% feel that these are for pleasure only. Sixty percent of the public attended an art exhibit in the past year, and 59% expressed a willingness to pay fifteen dollars more per year in taxes toward the arts (Vallance, 1988). These findings suggest that quality art education, as a part of general education, will be necessary in order for the American consumer to become knowledgeable in the arts.

"Imbalance, inconsistency, and inaccessibility," (Wilson, 1988, p. 8) characterize the U.S. school arts. The imbalance is weighted towards production and performance over study of the arts. Inconsistency results from art education differing so much throughout the country, both between districts and between schools. Inaccessibility is due to time pressures within the school day, with only a few talented students really getting to study art. To help remedy these problems art programs need structure. Structured, sequential art programs are often a rarity,

and the same small amount of information and skills is often taught over and over.

There is a need for reform, as aesthetic theories of the past no longer provide the means to deal with the art of the post-modern era, nor are they sensitive to non-Western art. In addition, there is a changing view of arts education itself; "the belief that the fuel of artistic development comes from deep down inside is subsiding along with the belief that self-expression is the most precious by-product of arts" (Wilson, 1988, p. 10). The basic skills are now used to learn about civilization; education means literacy in the arts, humanities and sciences.

Michael Parsons says that we understand art by: 1) choosing favorites, 2) focusing on the subject matter, 3) discovering expressiveness, 4) seeking style, form and medium, and 5) achieving capacity to judge a work of art (Journal of Aesthetic Education, 1988). Perceptual and aesthetic education is needed to attain the capacity for judgement, and this can be applied in each of the arts areas. By learning aesthetic perceptual skills, students grow beyond "choosing favorites" into an objective appreciation of the art form. The question is, how to organize the various disciplines for teaching.

The College Entrance Examination Board's "Academic Preparation in the Arts," states that certain skills are learned only in the arts: 1) abilities in production and performance and 2) skills of analysis, interpretation and evaluation, and historical and cultural knowledge. It

is through arts education that students learn "to think, feel, and express themselves" (Corathers, 1990a).

There is now an arts requirement for high school graduation. As of 1988, twenty-nine states required this (NAEA News, 1988d), and since then more have been added, including Arizona in 1989, and Tennessee in 1990. North Carolina has plans to require dance in every school by 1992-92. These factors show progress in arts education, and they also enhance the need for sequential, comprehensive curricula to prepare students in the arts throughout the grade levels.

An area much in need of reform to boost arts education is a different attitude about intelligence. In most educational systems, the linguistic and logical-mathematical forms are emphasized, and success in school depends upon intelligence in these two areas. However, there are children who exhibit spatial and artistic intelligence, but who do not do as well academically. An arts program is needed to develop their intelligence.

Some ways of assessing artistic intelligence have been developed. Harvard's Project Zero "Development Group," with founder Nelson Goodman, says that each of the arts has its own path of development, and that each needs to be individually taught. Also, the intellect has several "intelligences." Each intelligence develops in its own way, and has its own representation in the nervous system.

This view of multiple intelligences supports the need for arts education to begin with Kindergarten or sooner; to begin late means that this vital developmental age has been missed. Artistic development

differs even among normal children, which indicates the need to arts education to develop each individual. Separate developmental areas cover perception, reflection, and critical judgement. Intelligence development is a complex process, which suggests the need for a curriculum framework that attends to this complexity (Gardner, 1988).

Visual Arts Education

Visual arts education appears to have the same shortcomings as art in general education. There is a need for a regular, sequential, knowledge-based, measurable program of study. Teacher training is needed in the four components of aesthetics, art history and art criticism, in order that art education be knowledge-based and not just production-based. Art textbooks and curriculum guides are needed which look for meaning in art, rather than dissect it, for "the elements and principles of design. . . have reduced art to mere design and form. . . . and have often reduced visual arts instruction to trivial exercises. . ." (Wilson, 1988, p. 11). Meaningful art reproductions are needed at the center of learning, to point out "the enormously important content of works of art themes, subjects, symbols, styles, expressive characteristics, societal contexts, histories, meanings, and interpretations" (Wilson, 1988, p. 11).

Art needs to be taught as a knowledge-based subject, not just as recreation or entertainment. Children find art to be their favorite subject, but consider it less important; "perhaps the low esteem of art held by children is also related to the place of art in the elementary

classroom" (Wilson, 1988, p. 8). Findings show that "in the upper elementary school classrooms in which there are no visual arts specialists, the time devoted to all the arts. . .is less than four percent of the school day" (Wilson, 1988, p. 8). Most decisions in the visual art curricula are made by the 50,000 art specialists and 576,378 classroom teachers who teach art. This shows the need for teacher training and for art to be taught as a separate subject by certified art teachers.

A problem today is that most art teachers were trained in abstraction and creativity. The modernist thinking still prevails that art is only a tool for self-expression. This ties in with teacher training, and

. . .the vast majority of today's teachers received their own art education. . . during the time when. . . creativity was best thought to be encouraged through the absence of rules and constraint. Abstraction and the formal elements of design took precedence over subject matter, symbol, and narrative. Technique and process were to be learned through individual experimentation. . . . (Wilson, 1988, p. 13)

Teachers need training in art history, criticism, and aesthetics, tying it in with production to give students the arts education they need for today and for the future. The fact is that most art teachers do not have direct access to new ways such as DBAE. Only one-fifth of U.S. school art teachers belong to the National Art Education Association, and only 26% of school districts have a full-time arts coordinator (Wilson, 1988). As of 1988, the U.S. Department of Education Center for Educational Statistics reports that only 58% of U.S. schools have art specialists (NAEA News, 1988c).

There is a need for textbook reform, as curriculum guides often dissect, but seldom look for meaning in art. A study showed:

that art curriculum guides usually listed goals relating to artistic creation, study of the cultural heritage, and critical responses to work of art. [However]. . . sometime as much as 90 percent of the space was filled with objectives. . . like this: 'students will use a wide variety of lines in making line drawings'. . . ." (Wilson, 1988, p. 11)

Seeking elements and principles if not handled properly, can draw away from the theme, subject, styles, history, and expression of art. The curriculum guides lack lists of art work that students need to know and interpret. A curriculum guide should contain lists of works of arts and methods of inquiry. It is important to choose works of art that educate the most, choosing themes, subject matter, symbols and ideas for students to express. Often subjects of expression come from great artists (Wilson, 1988). Silverman (1988) lists ways to judge greatness in a work of art, or reasons the work might be important to study. The work might be noted for its (1) originality, (2) social or moral importance, (3) historical significance to that period, or (4) prophetic value.

The problem with content being left to the publishers, is that they choose what is easily accessible. Art educators need to tell the publishers what they want in art reproductions. Art teachers are often expected to organize their own resources (reproductions and content), in comparison to music teachers, where music text production involves millions of dollars and teams of illustrations, authors and editors, and special recordings.

Phillip Dunn, program officer for the Getty Center for Education in the Arts, said that we need to improve communication about arts in the schools. One problem is that visual arts are considered disposable; they

are put up temporarily and taken down. Needed are permanent examples of student art and great art in the halls and offices of our schools (Corathers, 1990a).

Music Education

Hoffer's review of music education suggests that the problem in music education is that it is largely performance-based and competitive, with minor emphasis placed on musical knowledge. Education is needed in music aesthetics, history, and criticism, along with performance, to produce people who have the knowledge to make literate judgments as musical consumers and participants. Due to the musical cultural explosion, there is a need for general music education for all students, for those who will and will not go on to college. As in the other arts, there is a need for a comprehensive study of the evolution of different kinds of music in culture, past and present. There is need to make music "personally meaningful," to develop tonal memories, to explore what music conveys, and to stimulate the imagination. The fine arts high school graduation requirement also promotes a need to offer music courses for all students, to develop musical perception and aesthetic awareness in non-performers as well as performers (Hoffer, 1989).

In music education there is a need for sequentialized, knowledge-based instruction. Some elementary music textbooks are geared toward a discipline-based approach, but most school music programs are still geared toward performance. A review of major writings in music education suggests that teaching the four components of aesthetics,

history, criticism and performance would develop a lifelong understanding and appreciation of music. In secondary education, general music courses are needed to continue to make music a meaningful part of their lives, and to continue building tonal imagery and skills for listening. For all ages, musical performance can include improvisation and composition. Skills can include body use and sound manipulation (Jothan, 1989). There is a need for students to experience more "listening, performing and composing" (Reimer, 1989, p. 29). For music to be considered a serious academic subject, there must be specific curriculum content, the understanding of which is measured (Kimpton, 1989).

That there is a "performance" bias in music education appears to be quite obvious. A major review of the field suggests that in high schools, many music classes meet for just that reason, although they may contain some music history and theory. The teaching of non-performance music courses through a four component discipline-based approach would strengthen performance, not weaken it (Lehman, 1989).

Theatre Education

A review of the field suggests that the problem in theatre education has also been an over-emphasis on performance, with neglect of knowledge. The complexity of the theatre art is demanding that it be more than that, that it bring in the study of human experience (history), of the sensory elements of movement, color, sounds, and expression (aesthetics), and the ability to critique one's own and others'

work (criticism), all of which play a role in the process of performance.

An Evanston (Illinois) Township High School teacher found that after taking four years of drama, students could act, but had no love or knowledge of theatre, and that students were performing before being adequately prepared (Smith, W., 1988). The problem is the lack of, and therefore the need for, a knowledge-based, four-component, Discipline Based Theatre Education, in which the student comes to know "the beauties of dramatic literature, the mysteries that theatre history illuminates, the delights in mastering a craft, [and] the satisfaction in recognizing the intermingled features of a new aesthetic. . ." (Hobgood, 1988, p. 19).

Theatre training falls mainly to private and public school and colleges. Its history brings us to its present state. At first theatre training was only extra-curricular. Then, survey courses were offered, with "generalists" teaching the practice, history, and literature of the theatre. After World War II, theatre programs grew and expanded, and the theatre teacher became a "specialist." The most extensive growth in theatre education occurred from 1970-74, bringing increased specialization, and more elaborate curriculum, with a rise in teacher standards. Then, with economic decline in U.S. education, came the problem of preserving quality which enduring economic loss.

Out of the need for reform have come four premises for theatre education: (1) that theatre is a complex art deserving thorough study, (2) that it needs teaching methods to bring understanding of the art and mastery of the craft, (3) that it demands full commitment and awareness

of contemporary life, and (4) that it needs to recognize, develop and nurture its special kind of talent (Hobgood, 1988). As drama begins with children in their natural play and storytelling (Haaga, 1988), so must theatre education begin early and continue to build sequentially.

The four premises of theatre education suggest a need for knowledge-based, four component, sequential learning, with major performance taking place when students are adequately prepared. As in music education, the problem in theatre education has been over-emphasis on performance, and performance that is done too early for students to have developed adequate knowledge. Because high school students are big, the "Big Kid Syndrome" develops, followed by staging a "Big Show." For inadequately prepared youngsters, this show foments the "Big Head," and trying to perpetuate this condition often results in a "Big Flop" (Smith, W., 1988, pp. 179-180). It can be damaging to the students to attempt a large performance before being ready. The skills and knowledge which are developed through a sequential, four-component program, along with short performances and improvisations, prepare one for the process of a larger performance.

In theatre, those writers who describe dramatic development suggest that "histrionic sensibility" is the ability to read or speak dramatically. The development of its stages are the initiatory, formative, productive, and creative. In theatre education, to have this talent recognized and developed, as well as to give all students an opportunity to develop talents in other facets of theatre production, is the goal of a comprehensive theatre education. For all students,

knowledge is needed from which to become sophisticated and literate participants in theatre events, and to appreciate the contributions of theatre to the culture and civilization of the world.

Hobgood (1987) states that the goal of theatre education is to learn to teach oneself. When one learns from Discipline Based Theatre Education to look for the elements of sensory, formal, technical, and expressive properties in the art form, when one studies theatre history and criticism as the process of performance, one can teach oneself to see a theatre art form objectively, and to make literate, valued judgments about theatre.

Dance Education

As in the other art forms, major writers suggest that dance education's problem is to steer away from a mere performance base to a disciplined knowledge base which will improve the process of performance. Further problems are that dance is not always taught as an art form, nor is it usually taught sequentially. It needs the four-component, knowledge base in order to be valued as an important school subject. Educators in dance are calling for change. There is a need for new teaching methodology, with structure, discipline, imagination, balance, and perspective (Brooks, 1986). These may be the traits of a Disciplined Based Dance Education program. The structure and discipline of learning need to begin early and carry on sequentially. Ruth Murray (1960), in Dance Elementary Education,

"has suggested that there are four major categories of experience: creative movement and movement skills, rhythmic skills (related

primarily to musical understandings and rhythmic competence), the development of original individual or group dances, and learning dances...." (cited in Kraus and Chapman, 1981, p. 277)

She suggests that the learning in each area varies with the student's age, but the categories begin at age five.

To meet the needs of the new complexity of the art, dance education requires knowledge of aesthetics and perception, dance history, and criticism, and is becoming increasingly interdisciplinary. This need for a new teaching methodology is enhanced by the trend away from choreography and toward performing skills, and to more eclectic styles of dance: "Choreographers of all aesthetic persuasions, are making works for superbly trained dancers with multiple performance skills - in different genres, but also in sports, gymnastics, acrobatics, and circus acts" (Sussman, 1990, p. 26).

There is a need in dance education for historical, musical, and aesthetic knowledge, and for skills in movement, improvisation, and composition. Yet, as of 1990, less than 500 kindergarten through Twelfth Grade dance educators hold such an expansive view, although there is an awareness that more knowledge is required in dance education. There is random inclusion of dance and curriculum inconsistency. In 1980, 289 U.S. colleges and universities offered dance, with less than seven percent offering practical teaching experience in public schools. The preparation of dance teachers is given less emphasis than other areas of study (Hilsendager, 1990).

Another problem is that dance is not usually taught as an art form. In U.S. schools, dance is primarily taught in physical education classes,

with folk and square dance most prominent, and modern dance taught as free movement. Dance curriculum needs to introduce dance as an art form (Hoad, 1990). Discipline Based Dance Education would have a role here. In dance history, this would be understanding style evolution and seeing dance forms as artifacts. In dance criticism, it would be analyzing and forming knowledgeable judgments about dance participation. In aesthetics, it would be knowing what this "art" is, and how it differs from other arts. It would involve training in "seeing," and in connecting the work and the viewers visual traditions (Vallance, 1988).

Dance education is inconsistent and often inaccessible. Few communities have dance programs, it is considered of minor importance among the physical education skills, and seldom realized to be of aesthetic importance. Today, knowledge is necessary, as students take dance classes after school (Kraus and Chapman, 1981). For the teaching of the four components, an attitude change is needed away from the emphasis on technique and performance (Dunning, 1985).

The knowledge needed would include "diversity, individualization, cognition, problem-solving, exploration, customization, and integration" (Gray, 1990, p. 50). To quote David Soddler, choreographer:

It's a pity the dances from our vaudeville, showboat, and minstrel history are not taught as part of our national inheritance. They represent social moods, the Americanization of other cultures into our mainstream. . . . Tracing our theatrical dances. . . shows how barriers of class, race or religion were crossed as people expressed themselves in dance. (Horosko, 1989, p. 91).

As a disciplined study, dance should involve "the creator, the performer, and the theorist (researcher, critic, and historian)" (Kraus

and Chapman, 1981, p. 310). In recent years, there have been conferences and seminars on dance history, criticism, and technology.

Too often, dance-like activities alone, such as lummi sticks, folk dance, rhythmic games, and movement song are called "movement education." (Kraus and Chapman, 1981). Such activities can be added reinforcement to the goals and objectives of a total program, but do not comprise a Discipline Based Dance Education program in itself.

Further problems are the lack of Department of Education level dance supervisors, the lack of adequate textbooks and teacher manuals, and the lack of legislative funding for arts and dance. The continued question of whether to place dance in the fine arts or physical education department (Gingrasso and Stinson, 1989) indicates that dance needs to be considered as an art form and also related in an interdisciplinary way with some of the skills learned in physical education.

CHAPTER III

REVIEW OF LITERATURE

General Arts Education

Learning in the Arts

Lehman (1988) makes four assumptions to guide an arts program: 1) The arts are essential to the curriculum, and should be important to the education of every young student. 2) Arts require a serious study. This means regular, sequential study with specific outcomes. 3) Arts programs should reach all students. They are part of the American cultural heritage and the focus of man's civilization. 4) Arts education is not a single entity. Each discipline is a separate area requiring specific content instruction, and then the common elements may be pointed out.

Commenting on the current state of the arts, Lehman says that there are far more music and art programs in schools, than dance or drama programs, that more art and music teachers are being trained, and that more curriculum guides are written for music and art than for dance and drama. He says that arts programs are determined by colleges and universities, by professional association, by the public, and by school administrators, with teachers making the final decision as to what they will teach.

He states that art programs need structure and clear expectations, and that if schools teach the arts because they consider the arts worth knowing, then the curriculum materials must reflect that. Exemplary art

works must be chosen that educate the most. He says that evaluation is important, and that it must be done by 1) defining the knowledge and skills to be taught, 2) expressing those skills and knowledge through tasks, and 3) randomly sampling those tasks to find out how students perform. He says that the curriculum design, with clearly stated objectives based on knowledge, is the key to evaluation. Arts education consists of creation, performance, and study, and evaluation is possible in each area. Lastly, he states that the arts need to be taught as "directly, completely and satisfactorily" (Lehman, 1988, p. 131) as the other subjects.

Problems in Arts Education

Hope (1987) overviews arts education purposes in America and sees the reality of problems to be overcome. He sees the yearly battle to maintain arts in the schools as evidence that the arts have little status, also the societal views of pragmatism and technique-orientation, that few in America see arts as cultivating individuals and civilizations. He sees the need for unification of the arts community, the general public and general education, in order to bring about change. He sees the changing ethnic scene as an open door to multicultural, interdisciplinary education, and sees a need for universal arts disciplines, to avoid overfavoring one culture. With the "three R's" educational focus, art education needs a boost.

From "K-Twelve Arts Education in the U.S.: Present Context, Future Needs," he finds that teaching arts disciplines is a goal of arts

education, that art is a medium for the highest intellectual attainment, that arts education forms culture and increases the number and knowledgeability of arts participants, and that art education should teach individuals to understand and produce works in as many forms as possible.

Visual Arts Education

Smith, R.A. (1987a) points out that commitment to art education is part of the commitment to Kindergarten through Twelfth Grade general education, that art demands its own time and space. Art affects one's thoughts and actions, therefore is considered a threat in totalitarian societies. Since the early 1960's, literature on general education has placed art central to the curriculum (Ernest Boyer's (1983) High School, and John Goodlad's (1983) A Place Called School).

Jerome Bruner (1960), in his book, The Process of Education, used words such as "intuitive" and "serendipity" to talk about science (Efland, 1987). So, art came to be seen as a subject in its own right, and knowledge became important in art education. There was Eisner's "qualitative intelligence" (1963), Broudy's "enlightened cherishing" (1972), and Greene's "aesthetic literacy" (1981). Goodman (1984) said that art "expands one's abilities participate in the organization and reorganization of experience, . . ." (Smith, R.A., 1987b, p. 6). Frank Sibley (1985) said:

People have to see grace or unity of a work, hear the plaintiveness or frenzy in the music, notice the gaudiness of a color scheme, feel the power of a novel, . . . but unless they do perceive them for themselves, aesthetic enjoyment, appreciation, and judgement are beyond them. (Cited in Smith, R.A., 1987b, p. 6)

Smith lists four propositions in order for art education to carry out this role: 1) that art education be committed to general education in grades K-12; 2) that art teach problem solving in promoting art history, art criticism, aesthetics and production; 3) that there be revised training for art teachers in art history, criticism, philosophy, and production; 4) that art of traditional and contemporary culture is important in thinking about and experiencing art. So, art education has been aesthetically enlarged to include the historical, critical, analytical, and appreciative, as well as the productive. To Stephen Dobbs, this is a natural evolution. Dobbs (1974) said, "the aesthetic education movement represents the logical evolution of arts education" (Smith, R.A., 1987b, p. 23).

Stankiewicz (1987) takes a look at this logical evolution through art education's history, beginning with Hegel's "Aesthetics," of 1835, where art was included in the exercise of will, intellect, and creative imagination of education. William Torrey Harris, in 1889, wrote about:

The cultivation of tastes, the acquirement of knowledge on the subject of the origin of beauty, . . . , the practice of producing . . . the beautiful by . . . drawing, painting, and modeling, the criticism of work of art with a view to discover . . . the causes of failure or of success in aesthetic effects. (Stankiewicz, 1987, p. 69)

Harris looked to Greek art for qualities of symmetry, harmony, and recommended looking at good reproductions and analyzing them. Henry Turner Bailey, in the 1920's, combined the Hegelian Idealism with Harris' philosophy in popularizing art education.

Kern's (1987) summary of U.S. art education suggests that studio art has been most evident, with art history second, art criticism third,

and aesthetics the least evident. He cites 1874 as the beginning of public school art education with the book, Drawing in the Public Schools: The Present Relation of Art to Education in the United States, in which only drawing was mentioned. In 1895, the State of Maine syllabus said, "Encourage children to study good pictures, to discover what they represent, and to express reasons for liking them" (Kern, 1987, p. 39). In 1900, the Vermont Department of Education's, Courses of Study for the Elementary Schools, instructed teachers to have children look at drawings and point out where each was successful. In 1915, the State of Idaho gave instructions to emphasize the aesthetic, appreciative, and creative, with the emphasis on art appreciation. In 1925, the first authentic antecedent to Discipline Based Art Education appeared in Pennsylvania with a course ". . . leading to the establishment of sound aesthetic judgments and the understanding and appreciation of the best expression in Architecture, Sculpture, Painting, and Decoration, the Graphic Arts and all that is included in the practical and useful arts" (Kern, 1987, p. 41). As art education has often gone one step forward and two steps backward (Corathers, 1990a), many of these practices continued for a while and then were dropped.

From 1930-39, during the Great Depression, the emphasis in education was placed on creativity and progressiveness. From 1940-49, the emphasis was on educating the "whole child" (Kern, 1987). During the 1930's and 1940's, Vicktor Lowenfield emphasized self-expression with the teacher's guidance (Efland, 1987). Following the post world War II cultural emphasis, and the post-Sputnik emphasis on the "three

R's" (Hope, 1987), came the "creativity" emphasis on the 1960's. In 1960, Bruner's The Process of Education, presented the idea of a "discipline-centered inquiry." The disciplines were to be presented in an intellectually honest way.

In 1961, John F. Kennedy's Advisory Board said that the curriculum in science should be applied to curriculum in the arts. This prompted the Yale Seminar on Music Education in 1963. During that same year, the JFK administration looked into government support of the arts. With more national support of the arts, came the prelude to curriculum development. In 1965, there were 200 arts-in-education projects, and the Arts and Humanities Branch of the U.S. Office of Education funded the Penn State Seminar. In 1965, the seminar on Research and Curriculum development took place at Pennsylvania State University, with Eisner and Barkan presenting.

The CEMREL (Aesthetic Education Program), under Madeja, packaged instruction units of aesthetic education curricula, sequentially from grades K-6. Advisors were Reimer (music), Hawkins (dance), Purves (literature), and Hustie (visual art). In 1967, at Ohio State University, five experts from visual art, theatre, music, dance and literature brought these fields together in aesthetic education, in the 1970 Guidelines publication.

The term, "discipline-based," was first used in professional art education literature by Greer in 1979. The Getty Center for Education in the Arts began using the term in 1985 (Efland, 1987), and in 1987, sponsored a National Invitational Conference, "Discipline-Based Art

Education: What Forms Will It Take?". Twenty-nine arts education and national organizations were represented, and speakers included William Bennett, Ernest Boyer, Frank Hodsoll, and Eisner. The goal was commitment to bettering arts in general education (Duke, 1988).

Music Education

The history of music education in the U.S. shows that from 1839-1930, singing and reading music were the goals. Then came instrumental and vocal performance. From the 1940's through the 1960's, expansion was shown in all of the before mentioned areas (Goolsby, 1984). The Music Educators National conference made recommendations on music education similar to those made in the Toward Civilization. . . report on the arts in general (Lehman, 1989). Music education has outgrown traditional methods and a competitive and performance-based viewpoint. More involvement is now needed in the "process," in getting to know music aesthetically and intellectually.

Meske says that the old, mechanistic, reductionist views in music education have been replaced by expansionism and the synergetic process, in which the artistic experience is seen as part of the "whole" human being (Pognowski, 1987). She says that the fundamental acceptance of music as a kind of thinking has crept in subtly (Meske, 1987). The advent of public broadcasting and recording has made music accessible to everyone, and "Music which forty years ago was as inaccessible as literature before the invention of printing is now the unavoidable daily experience of all" (Thompson, 1989, p. 9).

Theatre Education

In a review of the field, Hobgood suggests that theatre education was first a "generalist" topic of study, and after World War II, became "specialist" in teaching. Most theatre education growth took place between 1970-75, when standards were raised and curricula became more exacting. Due to economic losses, it diminished in size after 1975, and by 1976, progress in theatre education depended on leadership. The theatre teacher had been busy teaching, and not much had been written. Out of the need for reform, four premises for theatre education were developed (Hobgood, 1988).

The term "dramatic literature" was formed to make theatre education sound serious; it grew out of the movement to study the literature of modern languages. "Dramatic literature" encompassed both the classic and the modern. George Pierce Baker saw that students needed to stage their own and other scripts, to understand a play more fully. They needed to go from study into practice, from reading plays, to writing plays, to staging plays.

In the teaching of theatre in the English and language departments, the play was seen as a written text, and as a complete work of art at that. This "bias toward textual authority" (Beckerman, 1988, p. 26), resulting in a study of great works of dramatic literature and then the representative plays of a period, including those of lesser worth. Masterpieces were placed in cultural context. "Poor" plays were judged by the "great" plays, not for their own merit. Literature was over the

dramatic in importance. In that last decade, the traditional division between dramatic literature and theatre was softened, and drama has incorporated text courses.

There is now a need to explain the meaning of "dramatic literature" to include modern texts, or to devise terms. The reading of play texts is needed now to examine the history of the text, how it came into being, and how it will receive new life on the stage. Now, the teacher of "dramatic literature" must ask the following question:

Whose work is it? What does it represent? The playwright's vision? Most important of all, what do students as reader and prospective theatre workers owe it? Is something they can freely manipulate? Or does it contain an idiosyncratic character that they must get to know? (Beckerman, 1988, p. 29).

The definition of "script" is, whether written down or not, if something is rehearsed, it has what is called a script.

The style and cultural and theatrical history are important in studying a play.

Whether one chooses to consider these diverse transformations as complementary expressions of a single textual core or to see them as independent reconstructions of a potential but incomplete idea, the existence of valid alternate versions of a text emphasizes our obligation to see a play as a complex of dynamic possibilities. (Beckerman, 1988, p. 30)

The analysis of style, culture, history, and the aesthetic elements as important parts of the whole, can be considered a "discipline-based" approach. Theatre workers are beginning to see that they need to understand the dynamics and meaning of a dramatic text as a whole, and the connection between conventional and all other forms of drama.

In the 1960's, theatre people denounced the tyranny of the written word. This caused limits and forms of theatre to be reexamined, and

the study of "dramatic literature" became exciting. The traditional teaching from text to meaning became from text to experience to meaning (the relationship and action being more important than fixed meanings). There are ways of achieving this: (1) to examine the way a segment of dialogue builds to a crisis, (2) for students to enact opposite interpretations of a scene, or (3) to describe notable performances of a play. A master teacher leads a student from experience through experience.

The aspects of theatre are perceptible (or sensory), of movement, sound and color, as well as the imperceptible (the hidden world), of which the script is a key to both (Beckerman, 1988). The perceptible qualities would be as the sensory, formal or technical qualities found in art and music, and imperceptible would be as the mood or expressive qualities. An interdisciplinary approach is vital to discipline-based theatre education.

Theatre history is part of the college theatre degree. Since the 1970's, two views of theatre history have come into being. One view is that theatre history is a body of information, and the second view is that its purpose is to serve the needs of the productions (applied research). The first function is scholarly, and the second is practical. They both complement each other. The second function led to the role of "dramaturge," who works on the production team doing such things as reading new scripts, making adaptations, assessing translations, and collaborating (Brockett, 1988).

Dance Education

Kraus and Chapman (1981) cite the 1973 Gallup Poll as showing that one-third of all U.S. college students were considering the arts as a career. In twenty large U.S. cities, attendance at arts events was almost three times that at sports events. With the cultural explosion has come an explosion in dance education.

The history of dance education in the United State began at the private women's colleges. In 1807-08, Emma Willard taught dance during Physical Education classes at Middlebury College, due to the coldness of the winter months. In 1853, Mary Lyon of Mt. Holyoke College published a book of exercises to music not to be performed in a dancelike fashion. Dance was first taught to children in private schools in the first quarter of the nineteenth century, and was met with denial and declared illegal by the Cleveland Public Schools in 1840.

In the early twentieth century, folk or "national" dance became prevalent. By then, dance was taught in most U.S. schools and colleges. The antecedent to modern dance came at the Speyer School of Columbia University, where Gertrude Colby taught "natural dance." Bird Larson of Barnard College brought in kinetics, in developing "natural rhythmic expression." From 1916-18, Margaret H'Doubler taught modern dance at Columbia.

From the 1930's, the dances taught were folk, social, tap, clog, character, and modern. In the 1940's, Natalie Robinson Cole believed in the "free" approach, of just allowing the child to "dance." Actual modern dance began with Isadora Duncan in movement, with Ruth St.

Denis and Ted Shawn in performance, and with Martha Graham in choreography. In the 1920's, the dance educators were physical education teachers who taught in the schools and colleges, and they worked together with the professional dancers who presented concerts.

Modern dance was to communicate emotions, intuitions, and elusive truths, through natural, basic movement. It did away with decoration and revealed the performer. The group was a sculptural "whole", not based on individuals or "stars," as was ballet. It was also eclectic, drawn from many sources. The freedom of modern dance became influenced by Delsarte and Dalcroze in movement and Loie Fuller in decoration, and soon became a disciplined dance form. Denishawn made it more theatrical, and Graham revealed more character and emotion. Ballet influenced modern dance in training and technique, and modern dance influenced ballet in choreography.

Since post-World War II, ballet became a major theatre form, with its emphasis on technique, costuming, and decoration. Ballet theatre began in 1937. Since the 1940's, there have been collaborations by Merce Cunningham, choreography, John Cage, musician, and Robert Rauschenberg, visual artist. In the 1960's and 1970's, "Happenings" took place as a variety of impressions involving music, art, drama and dance. (Kraus and Chapman, 1981).

Today, two styles of college dance are taught. The Bennington College model includes modern dance only, with an emphasis on choreography, and no minimum performance skill requirement. The City College of New York, on the other hand, requires a high degree of

performing proficiency along with study in dance history and criticism. The major trend in college dance education is toward the City College model (Sussman, 1990). The trend in elementary and secondary dance curricula is also toward a "discipline-based" approach.

Conclusion

The writing of authors in the various arts suggest that arts education can meet a need in our society to form "whole" human beings capable of literate and sophisticated aesthetic appreciation. They have shown how the history of each of the arts disciplines has evolved to the present state, where there is a need for knowledge-based arts education.

To quote C. Diane Bishop (1988), Superintendent of Public Instruction for the State of Arizona:

As an educator who has spent a lifetime teaching mathematics, I know the importance and the difficulty of developing problem solving skills. Yet develop them we must, if the problems of the world are ever to be solved. The cure for cancer, the abolition of hunger, and lasting peace will come from people whose insight and creativity has been nurtured by an educational system that recognizes the arts as a discipline as critical to the development of thinking skills as the disciplines of math, English, science, and social studies.

Problems are solved not by those who learn by rote, but by those who challenge, risk, explore, and dream. The arts must be an integral part of our curriculum if we want to develop minds to solve the problems of today and prevent the problems of tomorrow.

CHAPTER IV

THEORETICAL FOUNDATIONS

This chapter will lay theoretical foundations for Disciplined Based Arts Education, discussing key points of this type of arts education, and definitions of the four components contained therein. It will give a rationale for the role of arts education as part of general education. Included will be suggested curriculum guidelines in each of the four disciplines of art, music, drama and dance.

The Four Arts Areas

Discipline Based Arts Education is a method of teaching which includes aesthetics, history, criticism, and production or performance. The study of aesthetics has been defined as a "critical reflection" on experiencing and analyzing an art work, or a study of "what art is" and how this experience differs from other experiences (Clark, Day, Greer, 1987). Art history is that which investigates and interprets the past, or the understanding of style evolution and seeing art works as artifacts. Through art history, the student becomes involved in problems and issues that the artist faced. In DBAE, art history is more than names, dates and facts, but includes concepts such as styles and symbols, and the history of that kind of work itself. Art criticism involves analyzing and forming knowledgeable judgments about an artwork, or an analysis in the present context which describes, interprets, and evaluates. Production, or performance, is the creation or experience of making art. The "discipline" in DBAE means that subject matter and content are

important. It teaches, rather than imposes, a technique. (Silverman, 1988).

Discipline Based Arts Education requires the use of a written, sequential curriculum containing goals, procedures, and criteria for evaluation. In this way it resembles the teaching of other school subjects. It offers a wide range of activities and a firm foundation of skills and concepts, in a sequential manner. The framework of DBAE includes regular instruction. The curriculum makes it possible to give each of the four components equal respect and attention. DBAE includes folk, fine and applied arts from Western and non-Western cultures, from ancient to contemporary. Art works are central to the curriculum organization, and in integrating the disciplines. Students develop knowledge to enable them to respond to art in the world around them and in museums and public buildings, thus making literate aesthetic choices. Through aesthetics, history, and criticism, DBAE brings students to an objective evaluation of an art form, to appreciate it for what it is, rather than just to form a subjective appraisal based on their personal likes or dislikes.

A goal of DBAE is arts understanding for all students. At the same time, those with special talent are given a strong framework from which to advance further. For the first time in the history of civilization there is the goal of making arts understanding and appreciation available to all children, not just those of the elite, a reality (Clark, et al, 1987).

The rationale for DBAE is that for arts to be considered as an important school subject, it must be taught as other subjects, as a regular study involving knowledge which can be measured and evaluated. As part of general education, DBAE teaches decision-making and problem-solving skills. It can help produce "whole" human beings, whose sensitivity to the man-made and natural environment and insight into the social and cultural values throughout history, give students a broad base and background from which to pursue other careers, if they choose.

DBAE, with its content focus on knowledge and artworks, builds a store of images in the mind of the student. This "store" helps the student understand other subjects. For instance, the visual image of Botticelli's "Birth of Venus" is necessary before one can understand Sachio Yoshida's interpretation on the Omni magazine cover (Clark, et al, 1987). By the same token, knowledge of the Doric, Ionic and Corinthian columns of ancient Greece give one a historical understanding when these influences are seen on nineteenth or twentieth century buildings.

In addition to building a store of images, DBAE connects with other school subjects, which sets it in general education. For instance, repeated patterns in an artwork can be seen as mathematical patterns. Patterns can be learned in the melody of a song, and the sound patterns played by rhythm instruments. The same elements seen in a work of art can be moved to in dance and acted out in drama. These may tie in with the rhythms of nature in science. All of the ideas can be used to enhance interdisciplinary learning.

A further example of how the arts can be related to each other would be to look at photos of water and sky and see how they relate in science, then blend seascape colors wet-on-wet with water color, as a technique in art production. This might be followed by viewing Winslow Homer seascapes to see how colors vary and how colors and shapes create a mood, as examples of the sensory and expressive elements in a work of art. Learning about Homer, what he painted and why, as well as the time during which he painted and how circumstances affected his painting, is teaching of history through art (Silverman, 1988).

An example of DBAE in the four arts disciplines appears in the Illinois State Goals for Learning and Sample Learning Objectives: Fine Arts. In the State Goals for Learning, students will be able to:

. . . understand the principal sensory, formal, technical and expressive qualities of each of the arts; . . . identify processes and tools required to produce visual art, music, drama and dance; . . . demonstrate the basic skills necessary to participate in the creation and/or performance of one of the arts; . . . identify significant works in the arts from major historical periods and how they reflect societies, cultures and civilizations, past and present; . . . describe the unique characteristics of each of the arts (1986, p. 5-12).

Grade Three "State goals for Learning 1" states: "As a result of their schooling, students will be able to understand the principal sensory, formal, technical and expressive qualities of each of the arts." Some sample learning objectives for visual arts are to "identify primary and secondary colors," to "recognize expressive and physical characteristics of color," and to "identify simple movement and direction of line." For music, sample objectives are to "contrast sensory elements using opposite terms," to "identify sensory elements in recorded or performed music,"

and to "identify contrast and repetition in recorded or performed music." In dance, sample objectives are to "recognize changes in body shape, space and time in a movement sequence," to "identify matching or non matching body parts which watching a movement sequence," and to "identify changes in simple rhythmic patterns in a movement sequence." For drama, sample objectives are to "understand how changes in posture, walk and vocal quality affect characterization," . . ."to understand how the use of space affects characterization," and to "contrast the moods of one of the characters in two moments of a story" (1986, pp. 13-15).

Art Curriculum

The SWRL Education Art Program is an example of Discipline Based Art Education curriculum. The Lesson Plans contain four categories: aesthetics, history, criticism, and production. The desired learning outcomes are visual analysis, representational style, media technique, critical analysis, qualitative problem solving, and historical setting. Categories to content are the productive mode (or media), the "style" (which includes imaginative, decorative, and non-objective), and subject matter (people, animals, objects, vegetation, and scenes). The curriculum is divided into blocks, units and activities. There are thirty to sixty minutes of each activity, 1) new technique, 2) imitation or application, 3) further development and a culminating activity. The concepts and techniques are from aesthetics, art history production and art criticism. Resource filmstrips include 1) visual analysis (photographs from nature), 2) production (step-by-step production techniques), and criticism

(reproduction of works of art for study). The SWRL program contains evaluative criteria for each lesson, is sequential, and the curriculum materials allow for flexibility in teaching (Efland, 1987). The program teaches basic skills and techniques, provides resources for teaching aesthetics, history and criticism, and its basic format can be used in developing other lessons.

Music Curriculum

From the Southeast Center for Education in the Arts, Lee (1990), says that Discipline Based Music Education helps students learn to listen to and think about music, and compose and perform music independently. Study of the historical context of music is necessary to its understanding. Aesthetics involves listening for the sensory, formal, technical and expressive properties of the music. Criticism is making a literate judgement about musical works or the performance. Performance is the public display or presentation of the music. It may also include composition and improvisation. In DBME, the performance is not an end in itself, but a means of education, the process and preparation of which achieve musical knowledge, sensitivity, and technical proficiency (Lee, 1990).

A music textbook which uses a discipline-based, interdisciplinary approach is Choate, Kaplan and Standifer's (1972) New Dimensions in Music: Sound, Beat and Feeling. Quoting from the junior high textbook:

Characteristics of one art can be found in the other arts. Painters, sculptors, and architects are concerned with textures.

Words are used by poets, playwrights, and some composers. Designs are the concern of dancers, are used by poets, playwrights, and some composers. Designs are the concern of dancers, painters, architects, and sculptures. Textures, designs, and words may all be a part of music. (p. 1)

This student text continues with folksongs, a photograph of Stonehenge in England, followed by some information on composer John Cage and his work. Choate talks about Cage making sounds from different everyday objects and says, "Cage's reasons for doing this are based on his belief that the listener must apply the 'sense' which exists in sound" (p. 14). He then introduces Cage's work, "Variation IV," with such questions as: How many instruments do you hear? Do the instruments depend on each other? What unusual sounds do you hear? Is the beat flexible or steady? Does the tempo change? Where? Do the loud and softs change the feeling? What expressions do you hear? What is a "thick" or "thin" texture? Which do you hear the most?

The sequence continues with selected hymns, a print of a painting of Beethoven, and a song by Dave Brubeck. A tape recording of Brubeck's "Summer Song," is included with instructions: "Compare the sound, beat, and feeling of this composition with 'Die Gedarken Sind Frei.' How are they similar: How are they different?" (p. 19).

In the next section, poetry by Edgar Allen Poe is presented with accompanying art prints, including a note about the artist, Morris Graves. Then comes "Dreams and Fantasies," with art prints by Marc Chagall and Salvador Dali, including notes about the artists in the teacher's guide. There are photos of musicians and musical groups, jazz, soul, pop, country, folk and gospel. There is a description and

definition of "The Composer." There are historical descriptions of artists and types of performing groups, and qualities of different types of music described aesthetically.

The section, "Making Your Own Music," gives examples of how to start, with the instructions:

Secure a large cymbal, preferably suspended on a stand. Strike it in varying degrees with your finger, soft mallets, wire brushes, wood, metal or rubber sticks, or play upward on the edge with a violin or cello bow. Using the sounds you like, combine them into a short composition using various tempos, dynamic levels, silence, tension, etc. Record and evaluate your composition. (p. 15)

Here we have a method of production along with music criticism. The knowledge of aesthetics has been used in creating the sound, along with the technical aspects of producing the sounds.

Another example of production using knowledge from aesthetic study, combined with history in the type of poetry used, and criticism in the evaluation process, is:

Create a mood background for the haiku of Basho [and] try to capture the feeling or mood with an instrumental introduction and coda. Select readers for the haiku, perform, and evaluate. (p. 8)

The students, through previous study, would know what kinds of musical elements (dynamic, pitch, speed) to use to create the feeling of the mood of the poem. They also learn such musical vocabulary, as "introduction" and "coda."

Theatre Curriculum

A statement by the Educational Theatre Association states:

The arts are quite literally the vessels that carry our culture, and theatre, which can encompass all of the arts, is the largest and richest of these. Since ancient times, the stage has been a place

for communal story-telling, a place where groups of people come together to examine important ideas, to seek truth, to celebrate and mourn, to bring history and literature to life. (Corathers, 1990b, p. 6)

The National High School Institute at Northwestern University came upon a method of teaching theatre which encompasses the aesthetics, history, criticism, and production or performance, involving all students and developing their talents. They had followed the tradition of reading the script, analyzing the characters, and doing historical research historical research. Once when a script was late, they had to improvise, so they explored their backgrounds and worked out exercises. They improvised on themes of their lives at college. The results were better than "script-decorated" preparation. The students improvised, evaluated, redirected, improvised, and when the scripts arrived, the rehearsals went like clockwork, demonstrating the value of personal experience in theatre work.

The students also went to rehearsals of other plays, where the playwright was present. They found that working with the playwright directly was an ideal way to put on a show. This type of approach where the aesthetic understanding, history, and criticism was carried out by the students themselves, was suitable for their developmental age level, rather than trying to imitate a "big" show.

In this developmental teaching, all students learn all aspects of theatre preparation, giving them an opportunity to find where their talents lie, and giving them knowledge of the total theatre aspect. At every meeting, improvisation means performance. This is done by forming groups and interchanging their roles. Group "A", for instance,

is composed of a mixed group of nonreaders, draftees, and talented working to create the theatre. Group "Au" serves as the audience, and will later join as performers. Group "A1" and "Au1" do a cooperative evaluation of the work. This process is a continuation of the creative dramatics of the elementary school. In this approach, the "bases for improvisation. . . would now come from the wider experience that every student carried, and the great physical and intellectual skills" (Smith, W., 1988, p. 186). Thus the students had their own theatre which they created.

The initial course in a series included stagecraft, acting, and advanced performance. This served all kinds of students, and gave them a chance to test their own interest and develop their talents.

Following each performance, came a review by the audience. The audience sat in a one-row circle, with players in the middle. There was review, polishing of ideas, and reperformance. They also rewrote the script, as needed. There were simple, daily performances which evolved from what the students did, like eating breakfast, for instance. Groups were formed to show particular incidents, which sometimes grew into presentations of social or political problems.

In this type of curriculum approach, aesthetic elements are found in working out the stagecrafting and acting. History is involved in seeing other plays, talking with the playwrights, and becoming aware of social and political situations, past and present, as the need arises the preparation. Criticism is carried out regularly, through continual reviews

and revisions of their work by the students themselves. The performance involves process, as well as improvisation.

Dance Curriculum

Finding by Kraus and Chapman and others suggest that from elementary school through college, curriculum in dance contains aspects of the four components, aesthetics, history, criticism, performance. Rudolf Laban names themes of movement education which tie in with aesthetics, body awareness, weight and time awareness, spatial awareness, flow of movement awareness. Some of the secondary school dance purposes are the development of rhythmic perception (aesthetics), knowledge of music fundamentals relating to dance, appreciation of theatre and concert dance (history), and dance as a means of expression (performance). In continually evaluating and re-practicing one's performance, comes dance criticism, and the process aspect of performance (Kraus and Chapman, 1981).

The State of Florida has curriculum frameworks for dance in secondary schools. The introduction stresses aesthetic experience, in integrating the cognitive with the motor, using movement as a form of expression, and exploring the connection between personality and movement. The Kindergarten through Fifth Grade dance curriculum has the following goals:

1. Development of growth in dance-related skills and knowledge.
2. Building aesthetic judgement and awareness.
3. Studying dance heritage.

The Sixth through Eighth grade curriculum features individual exploratory movement, and the Ninth through Twelfth grade curriculum includes dance history, criticism, and creative performance (Shuker, 1989).

In the state of Michigan, the Department of Education Fine Arts document is in process, with the content in dance curriculum including vocabulary, styles, movement/dance, science, creative works, aesthetics, performance and production, criticism, dance history, cultural society, and careers. The state of North Carolina hopes to implement dance education in every school by 1992-93 (Ellis and Zirulink, 1989).

In Wisconsin, the 1988 publication, A Guide to Curriculum Planning, states nine goals or premises for dance education: "Aesthetics, creativity, appreciation, culturalization, dance elements, kinesthetics, self-awareness, kinetics, and socialization." Level I concepts include experiencing, and Level II concepts include "discovering, knowing, understanding, and applying understanding to knowledge" (Weiler, 1989, p. 58). The content of dance education is cognitive, including various types of movement skills, performance and creative skills, and dance heritage and history.

At the college level, the University of North Carolina electives for a MFA in Dance include dance criticism, contemporary dance, dance, education, music for dances, dance notation, and anthropological dance aspects. The University of California in Los Angeles offers an M.A. in Dance Criticism, Dance Kinesiology, Dance Performance, Dance Teaching, Dance Therapy, Dance Ethnology, and Choreography (Current, 1989).

Haselbach (1981), in her textbook, Improvisation, Dance, Movement, shows ways to teach the concepts of aesthetics, history, criticism along with performance. Her "educational objectives of improvisation" (p. 7) include the pragmatic field, the social and communicative field, the creative field, the emotional field, and the cognitive field. The pragmatic field involves the kinesthetic, balance, tactile, visual and aural senses, as well as basic movements and motor activity which tie into aesthetics. It also includes "building a repertoire of dance material, dances and compositions" (p. 7). The book includes dance history in various styles and periods, dance form such as ABA or AB, styles of dance, and considered into the performance aspect is the socio-cultural and psychological backgrounds of the dances. The creative field includes exploration and experimentation, the emotional field, the aesthetic aspects of expression, and the cognitive field, memory, concentration, problem solving, and criticism in forming valued judgements.

Haselbach interrelates the arts with dance, as she suggests viewing sculptures or paintings, or listening to music, as an objective experience which can lead one into a dance improvisation. Her stages of learning relate to the discipline-based method: 1) motivation, 2) experimentation, 3) reflection, 4) execution, and 5) evaluation. In listing suggested materials for improvisation, she says,

It is part of the character of this kind of improvisation that it stretches out in some cases to cover several aspects of the total complex 'aesthetic education' and includes various expressive media (music, gesture, movement, dance, pantomime, language, scenic presentation, painting, graphics, sculpture, etc.). (p. 21)

Under "Themes", she lists developing body awareness, the experience of dynamics in movement, experiencing space in movement,

the lines, shapes, weights and tensions of which are parts of aesthetics which can also be related to music, painting, sculpture, and drama. Using objects as improvisation also ties in with aesthetics, and can include history. She uses music as stimuli to improvisation, relating the elements through dance. This includes dance of different periods. She also suggests graphic art, sculpture and painting to stimulate improvisation, again relating the art elements to the dance. Lastly, she uses scenic content as a stimulus to dance, focusing on aesthetic concepts and dramatics, with improvisation done to acting out such parts as characters from a story or a tennis match.

CHAPTER V

LESSON PLANS

These lessons plans interrelate the four arts areas of art, music, drama, and dance, using a Discipline Based approach. They are plans which the author has written and used with her students.

In the discussions with students, "Q" refers to a question from the teacher, and "A" refers to the students' answer or response.

Kindergarten

Goal: The goal of this lesson is to have the students discover that the picture is soft and peaceful. These properties can also be discovered in a related piece of music.

Objectives:

1. To see the subject matter of the mother and child.
2. To see what they are doing.
3. To see the rounded, soft lines in the picture.
4. To see the soft colors in the picture.
5. To see the expression on their faces.

Note: These elements of softness and peacefulness will also be heard in the following lesson in music.

Art Reproduction: "Young Mother Sewing," by Mary Cassatt (1845-1926)

Introduction: Art History

"This picture was painted by Mary Cassatt, a woman artist who was born in the United States, which is where we live. We live in the state of Arizona; she was born in the state of Pennsylvania. (Point to these places on a United States map). When Mary was a young woman, she decided to travel to Paris, France, to paint pictures. Paris, France, is a long way off, across the ocean, far from the United States. (Point to distance from Pennsylvania to Paris, France, on a world map.) People thought it was very strange that a young woman would want to go so far away to paint pictures, but that is what Mary Cassatt wanted to do. She went to France and lived there for many years, painting pictures. She especially liked to paint pictures of mothers and their children."

Discussion of sensory properties (aesthetics) with students:

Q What do you see in this picture?

A I see a mother and a little girl.

Q What is the mother doing?

A The mother is sewing.

Q What is the little girl doing?

A She is learning on her mother's lap.

Q Which way is the girl looking?

A She is looking at us.

Q Which way is the mother looking?

A She is looking at us.

Q Which way is the mother looking?

A She is looking down at her sewing.

Q What colors do you see in this picture?

A We see green, blue, white, brown, and a little orange.

Q Are the colors soft, or are they very bright?

A They are soft.

Q Are the colors light or are they dark?

A They are mostly light.

Q Look at the lines on the mother's dress and the little girl's dress.

Do you see curved lines or straight lines?

A We see curved lines.

Q Do the curved lines look soft or sharp?

A They look soft.

Q Do you see any other curved or rounded lines?

A Yes. The girl's face and the mother's face are curved. Also, the elbows, eyes, cheeks, and hair are curved.

"Mary Cassatt makes her pictures of mothers and children look soft, by using soft, light colors, and curved, flowing lines."

Q If you were there with the mother and child, what kind of sounds would you hear? Would they be quiet or noisy?

A They would be quiet sounds, like the sound of the mother sewing.

Q Are the mother and child talking or laughing?

A No, they are not talking or laughing. Their mouths are closed. They may be humming lightly.

Q So they look quiet. What else is quiet looking?

A The woods outside the window look quiet.

Q What sounds do you think you would hear there?

A The birds might be singing.

Discussion of formal properties (aesthetics) with students:

Q Do the mother and child take up a lot of space in this picture?

A Yes, they do.

Q Are they big in the picture?

A Yes, they look big. They take up most of the picture space.

Q Are they in the middle, or to the side of the picture?

A They are almost in the middle.

Q What do you notice most in the picture?

A We see the mother and the child. (Explain: "The artist really wanted us to notice the mother and child; that is why she made them big, and almost in the middle of the picture.")

Q Notice the girl's face, with her eyes looking right at us. What color are her bright eyes?

A They are brown. (Explain: "The artist makes us notice the girl's face, by making her bright, brown eyes looking straight at us.")

Technical Properties:

"Mary Cassatt painted the soft colors of this picture with a paint brush, using oil paint."

Expressive Properties:

Q Do you think the mother and child are enjoying themselves?

A Yes, they look that way.

Q How can you tell?

A By the look on their faces. ("Yes, they do seem to be enjoying themselves. They are not smiling, but their faces look peaceful and contented.")

Q Is it a cloudy or a sunny day?

A It is a sunny day. ("Yes, we can see the brightness of the sunshine in the picture. The picture looks very light.")

Drama:

"Now we are going to act out the picture. Who would like to be the mother sewing? (Have one child come and demonstrate, sitting on a chair.) Who would like to be the little girl, leaning on her mother's knee, and looking straight at us? (Choose a child to do this.) What kind of expression do they have on their faces? (Pleasant, peaceful. Have the children take turns acting out the parts.)"

Summary:

"The artist, Mary Cassatt, has made a soft, quiet looking picture by using soft colors and curves lines, and by the mother and child sitting peacefully, doing quiet things. She has made a peaceful, contented looking picture by the pleasant expression on their faces, and the bright sunshine shining in. Now we will hear some music which sounds this way, quiet, soft, and peaceful."

Kindergarten

Goal: The goal of this lesson is to hear sensory properties in the music, that are described in the same way as the properties of the painting that made it soft and peaceful.

Objectives:

1. To hear the soft, quiet sound of the music.
2. To hear the peaceful, flowing, sound of the music?

Musical recording: "Le Cygne," from "The Carnival of Animals, " by Camille Saint-Saens (1825-1921)

History:

"We are going to hear a piece of music which was written by a man who lived in France. (Point to France in relation of the United States, using a world map). His name was Camille Saint-Saens. As you remember, Mary Cassatt, the artist, who painted 'Young Mother Sewing,' also lived in France. This man was a composer, a person who writes music. He called this piece of music, 'Le Cygne,' which is the French word for 'The Swan.'"

Technical Properties:

"This piece of music is played by a cello. This is what a cello looks like. (Show a large photograph of a cello.) It is called a stringed instrument, because it has four strings. (Point to the photograph.) It is played with a bow. (Point to the picture of the bow). A cello is so big that it has to be played sitting down, like this. (Demonstrate how one would sit and move the bow, to play the cello.)"

Sensory Properties:

"Now we are going to listen to this music to hear how it sounds. While you are listening, think about how it sounds. Is it loud or soft? Is it jumpy or peaceful?"

(Listen to recording.)

Q Is the music loud or soft?

A It is soft.

Q Is it peaceful and flowing, or jumpy?

A It is peaceful.

Q Did the music sound smooth or rough?

A It sounded smooth.

"Now we see why Camille Saint-Saens named this piece of music 'The Swan.' Does it sound like a swan gliding peacefully and smoothly over the water?" (Response.)

Movement Activity:

"This time, as we hear the music, move your arms, legs, and body in a rounded, soft, smooth, peaceful way. Do not move in a jumping, jagged way like this (demonstrate), but in a very smooth flowing way (demonstrate). (Choose a few children to demonstrate for the class, then all participate.) As you move your arms, you may move your legs gently to another place, being careful not to bump into each other."

Additional movement activity:

Give each child a crepe paper streamer about three feet long. Instruct children to move streamers in soft, rounded lines to the music. Have them follow the teacher to start, moving streamer high and low, side to side, back and forth, in a big circle, and so forth. Then have children

continue doing their own smooth, rounded movements with streamers to the music.

Dance activity:

This is called the "Sculpture Dance." Children line up to the side of the room. At the sound of the triangle, one child moves to the music in a dance-like way. At the next sound of the triangle, he or she "freezes" like a statue in whatever position they are in. At the sound of the next triangle, one more student joins the dancer, and both move to the music (not touching). At the sound of the triangle, they "freeze," but must touch at some point, making a "sculpture." The dance continues until all of the children are taking part in forming the "sculpture."

Summary:

"The music we have just heard is called "Le Cygne," which means "The Swan," in the French language. It was written by a composer named Camille Saint-Saens, who lived in France. Who remembers what a composer is? (Response.) He wrote this music to sound like a swan, which moved peacefully, smoothly, and quietly across the pond. So this music is peaceful, soft and quiet to listen to, as the picture by Mary Cassatt (show picture) is soft, quiet and peaceful to look at."

First Grade

Goal: To see how the artist, Karel Appel, used bright colors and rounded and straight lines to create a feeling of movement.

Objectives:

1. Name the colors the artist used, and point them out.
2. Name the kinds of lines he used, and point them out.
3. Discover which way the lines are going. How do they make you feel?

Note: This aesthetic scan will tie in with the elements of "Gladiolus Rag," the next lesson (in guided listening).

Introduction: History

"This painting was done about thirty-seven years ago, when your parents were very young, or shortly before they were born. The original painting hangs in the Art Museum of the University of Arizona in Tucson; you can see it there. It is bigger than this print, which is a copy or reproduction of the real painting. We are fortunate to have prints to look at in our classroom, because we cannot always get to the museum where the painting hangs. The artist's name is Karel Appel." (The name of the painting is being purposely withheld until later in the scanning.)

Art Reproduction: "Spring," by Karel Appel (1953)

Sensory Properties:

- Q What colors do you see in this picture?
- A Red, yellow, blue.
- Q Where do you see these colors in the picture? (Students point them out.)

Q What are these colors called?

A These are the primary colors.

Q What other colors do you see?

A Black, white, brown, green. (Students point these out.)

Q Would you say the picture is colorful, that it has many colors?

A Yes.

Q Would you say that the colors are bright, or are they soft and pale?

A They are very bright.

Expressive Properties:

Q This painting is called "Spring." What do the colors in the painting remind you of?

A Students' ideas: yellow, sunlight; blue, weather and sky; brown, mud.

Sensory Properties:

Q What kinds of lines do you see?

A Straight lines. (Students point these out.)

Q What other kinds of lines do you see?

A Rounded lines. (Students point these out.)

Q Do you see circles?

A Yes. (Students point these out.)

Formal Properties:

Q Where are the colors and lines on this picture?

A They are all over the picture. (Point out curved and straight lines and various colors by name, all over the picture. For instance, red

appears scattered over the picture, as does blue, as do straight lines and rounded lines.)

Q Do the lines look like they are moving?

A Yes, they look like they are going around in circles. Yes, and other lines look as if they are moving around the picture. (Point them out.) Look at the straight lines, how they go out from the center.

Q Look at the circles. What sizes are they?

A Some are bigger. Some are smaller. (Students point out circles of various sizes.)

Technical Properties:

"The artist used oil or acrylic paint (which is something like oil paint), to paint this picture."

Q Does the paint look thick or thin?

A It looks thick.

Q Does it look like the paint would be smooth or rough to touch?

A It looks like it would be rough and bumpy.

Expressive Properties:

The students themselves spontaneously volunteered many ideas of what they "saw" in the picture.

Students' ideas:

"truck went fast or rolling down"--"tie onto rope; went too fast"--"race car"-- "roller coaster"-- "spinning and making a hole in the ground, way down"-- "vacuum cleaner"-- "open and shut"-- "stage coach"-- "pinwheel"-- "tape or movie; disk wheel"-- "whole picture looks like it's moving"-- "wheel and brake"-- "wind-up toy"-- "bombs came out"--

"water; wash"-- "bombs, war"-- "airplane flying upside down"-- "bombs, war"-- "propeller going around"-- "bus, wheel"-- "fish with food inside, tail"-- "wheelbarrow"-- "scooter"-- "rocket launch"-- door that opens"-- "boat"-- "big, black hole"-- "twister"-- "water hose-knob"-- "wheel rolling down from a truck"-- "race car body; motor blowing up'_ "motor cycle-wheel flew off"-- "bus"-- "wheels-- "windmill shape"-- "balloons"-- "puddle"-- "rainbow"

Summary:

"The artist has used bright colors, curved and straight moving lines, and circles, all over the picture. As we look at the picture, we think of things that are moving, and moving fast."

Follow-up Movement Activity: Group "Machine" (Dance and Drama)

"We have seen lots of movement in the picture. Now we are going to use our bodies to make a 'machine' that has lots of moving parts. Each part will do something different. Some parts will go around, like this. (Move one foot around and around.) Some parts will move up and down. (Move one arm straight up and straight down, over and over.) You can think of something you want your part of the machine to do. It must be something you can repeat over and over without getting too tired. Each part of the machine must be different than the other parts, so you cannot do the same thing your neighbor is doing. All of the parts of the machine will be attached in some way, so you must touch one other person at some point. (Have two or three children demonstrate moving machine parts which are touching at some point.) Now we will begin. (Have children make a line to the side, and have an open space for the 'machine.' Ask one student to start the 'machine.' At the sound of the

triangle, the next students joins in, and so on, until the entire class is making a 'machine.' Then instruct them to make the 'machine' go faster and faster, then slower and slower, and finally, to come to a stop.)"

First Grade

Goal: To hear sensory properties in the music that are described in the same way as those we saw in the picture, "Spring," by Karel Appel.

Objectives:

1. To hear fast moving sounds.
2. To hear sounds that go up and down, high and low.
3. To hear sounds going around.

Musical Recording: "Gladiolus Rag," by Scott Joplin (1868-1970).

Introduction:

"We are going to hear some music that sounds like the picture, "Spring," by Karel Appel, looks. (Point to picture.)

Technical Properties:

"This music is played on the piano. The piano is a percussion instrument, because the sound is made by objects striking each other inside the piano case. (Point to the piano case.)

When I press on the keys on the outside (demonstrate), that causes the keys on the inside to strike a sound."

Sensory

"Let's listen and see if the music is going slow or fast. (Play a portion of the music.)"

Q Is it going slow or fast?

A It is going fast.

"Yes, the notes are going fast, just like the lines in the picture look like they are moving."

Q Now listen if the notes are going up and down, high and low.

(Play portion of music.)

A Yes, they go up and down.

"Yes, they do, just like the colors in the picture are up and down, and all over the painting." (As they listen to the music, draw lines on the chalkboard, showing the movement of up and down. Ask students to move their arm up and down to the music. Then invite a few students to come to the chalkboard and draw lines. Have them take turns doing that.)

Q As you listen, do you hear the music getting louder and louder?

A Yes, it gets louder.

"It sounds like a machine warming up and going faster and faster."

Expressive Properties:

"Now, as we listen, let's stay in our place and move our fingers, arms and legs to the music. If the music sounds like it is going around, move first in one direction, then the other. Do not spin and get dizzy."
(Students move to music.)

Q Would you say the music is lively or slow?

A It is lively.

Q Does the music sound happy or sad?

A It sounds happy.

Q Why does it sound happy?

A Because it is fast, up and down, and going all around.

Q Do you feel happy when you move to the music?

A Yes.

Follow-Up Movement Activity: Dance

"This game is called 'Follow-the-leader.' You will each have a partner, and one will be the leader. Then, later we will take turns and the other person will lead. The leader moves to the music, up and down, around one time, moving a leg, an arm, your head, your whole body, to move the way the music sounds. Keep changing to sound like the music." (Children participate. Then have them change partners.)

Art Production Activity:

Goal: To paint a picture in primary colors, using various kinds of lines.

Objectives:

1. To recognize and name various kinds of lines (straight, zigzag, curved, wavy, etc.).
2. To paint these lines, using even, smooth brush strokes.
3. To create an overall design in lines, utilizing the entire paper space (top-to-bottom, side-to-side).

Materials:

One 12" x 18" sheet of white drawing paper per child.

One 1-inch paint brush per child.

Red, yellow, and blue tempera paints at tables.

Lesson:

Ask students to name various lines. Draw them on chalkboard, some vertically, some horizontally, some diagonally.

Have students paint a curved line on their paper. (Demonstrate; they proceed.) Have them paint a zigzag line, then a dotted line. (Repeat modeling and guided practice each time.)

Then change colors on table so they can to the same in another color.

Change colors again, so they can use the third color, proceeding as before.

Now they have a design in line, using primary colors.

Second Grade

Goal: To discover sensory and formal properties in the painting, and use them to explain the expressive characteristics of "Snap the Whip."

Objectives:

1. To see sensory qualities of the subject matter, and sensory properties of line and color.
2. To see formal properties of contrast, dominance, and distance.
3. To see expressive qualities of movement and having fun.

Note: This lesson in aesthetic scanning will tie in with the music lesson to follow.

Art Reproduction: "Snap the Whip," by Winslow Homer (1836-1910)

Introduction: Art History

"This painting is by the famous American artist, Winslow Homer. Winslow Homer was born in the United States in the state of Massachusetts. (Point to Massachusetts on United States map, indicating where it is in relation to Arizona.) Most of this paintings were done in Massachusetts and in the state of Maine, further up the coast, point to Maine. As you can see, Winslow Homer lived near the ocean, and he painted many pictures of people who lived a little ways in from the sea, as in this picture here, showing things the people liked to do. Winslow Homer lived and worked about a hundred years ago, so his paintings were about life at that time. The original of this painting hangs in a museum in the state of Ohio. (Point to Ohio on map.)"

Sensory Properties: (And History)

Q What do you see in this picture?

A I see boys playing.

A I see mountains.

Q What is this building? (Point to building.)

A That is a schoolhouse. (If they do not give this answer, lead them to the answer.)

"This is a country schoolhouse of about one hundred years ago. It was called a one-room schoolhouse. All of the children of different ages learned together in one room, with one teacher. They learned to help each other. Since people lived far apart on farms, there were not many children in one schoolhouse, and often the children had to walk several miles to get to school."

Q What kind of lines do you see in this picture?

A Straight line. (Have students point them out.)

"Yes, there are straight lines on the schoolhouse."

Q Where else do we see a straight line?

A The boys' arms outstretched across the front of the painting form a straight line.

"Yes, they do. These boys are playing a game called 'Snap the Whip.' In fact, that is the name of this picture, 'Snap the Whip.'" (Explain how the game is played, with one boy leading the line, and the others holding on and trying not to fall off.)

Q Do you see any curved lines?

A Yes, on the mountains.

Q Where else do you see curved lines?

A On the boys' hats, heads, and knees.

Q Do you see any bent, or zig-zag lines?

A Yes, the way the boys' legs are bent as they are running.

Formal Properties:

"Yes, the bent lines show movement, show the running position, and the boys' pulling apart from each other and falling. This brings rhythm and movement into the picture. You can almost feel the tension of the arms being pulled and stretched, and broken off at the end where the boy is falling."

Sensory Properties:

Q What colors do you see?

A Red, on the schoolhouse.

A Green, on the grass and mountains.

Q Would you say these colors are dark or light?

A Dark.

Q What other colors do you see?

A Brown, grey, white.

Q Where do you see the white?

A On the three shirts of the boys.

Formal Properties:

Q Where are these white shirts, in the middle or to the side of the picture?

A They are in the middle.

Q Are they in the front or back of the picture?

A They are in the front.

"Yes, they are in the front and in the middle. The artist has made these boys very important in the picture by putting them in the front and in the middle, where we especially notice them. Also, he has made

us notice them by putting them in bright, white shirts, different than the dark background. The difference between light and dark is called 'contrast.' When something in a picture stands out more than the rest of the picture, as these three boys do, it is called 'dominance.'"

Q Why are these people back here so small? (Point to picture.)

A Because they are far away.

Q That is correct. When an artist wants to make something far away, he will paint it smaller, to show that it is off in the distance.

Sensory Properties:

Q If you were at this place, what sounds might you hear?

A The boys laughing and shouting.

A Their bare feet running on the grass.

Q These are sounds we can see in the picture. Are there any other sounds we might imagine would be there?

A The storm's clouds rolling, and thunder.

A The breeze of the wind blowing.

A Birds singing.

Q If you were running barefoot through this grass, how would it feel on your feet?

A Sticky, scratchy, soft.

Q What would be the texture of the schoolhouse if you touched it?

A Rough, hard, splinter.

Q What would be the texture of the boys' clothing?

A Soft, smooth, fuzzy, scratchy, dirty.

Technical Properties:

"This picture was painted with oil paint."

Expressive Properties:

Q Do you think these boys are having fun?

A Yes, by the looks on their faces, with laughter and smiles.

Q Is there anything in this picture that might be of danger to these boys, or could stop them from having fun?

Q Rocks in the grass; they might trip or stub their toe.

A The grey clouds in the sky; it might start to rain or storm.

Formal Properties:

Q The boys give a sense of movement to the picture. Is there anything in this picture that is not moving, but is very solid and still?

A Yes, the schoolhouse, and the mountains.

"Yes, we see contrast between the movement of the boys and the stillness of the mountains and the schoolhouse. The boys are moving fast; their legs are kicking and running. The mountains and the schoolhouse are very still, unmoving and solid."

Summary:

"Next, we will hear a piece of music that has these two qualities of moving fast and being very still."

Second Grade

Goal: To hear elements in a piece of music that we describe in ways like the sensual properties we saw in the painting, "Snap the Whip," by Winslow Homer.

Objectives:

1. To hear fast moving, up-and-down sounds.
2. To hear still, solid, unmoving sounds.

Musical Recording: "The Night on Bald Mountain," by Modest Mussorgsky (1839-1881)

Introduction:

"In this piece of music, we will listen for some of the same things that we see in Winslow Homer's painting, "The Night on Bald Mountain." We see the jumping, running, fast movement of the boys in the picture, (point to picture), and we see the still, solid unmoving schoolhouse and mountain."

Technical Properties:

"In this piece of music, we are going to hear fast moving sounds played by the stringed instruments (show poster photograph of these instruments), and we will hear the contrast of the still, solid sounds played by the brass instruments (show poster of these). (The students have been introduced to these instrument families previously.)"

Sensory and Formal Properties:

"Like the bent lines of the boys' legs in the painting, the music played by the stringed instruments will move fast, and up-and-down. It is a 'lifting-your-feet-off-the-ground' sound, like running and kicking. Let's listen. (Play the first part of the music.)"

"Now we will listen for the solid, unmoving sound played by the brass instruments. This is like the schoolhouse and mountains in the picture, solid and unmoving."

"Each time you hear the solid, heavy brass sound, raise your right hand."
(Listen to music, and raise hands for brass sound.)

Movement Activity:

"Now, stand, and as we listen, move to the string part with fast, kicking movements, lifting your feet off the ground. For the brass part, when the music is still and solid, stand very still with your hands at your side." (Repeat listening to the music, doing movement activity.)

Expressive Properties:

(Play a portion of the music again.)

Q Which sounds happier, the first music or the slow sounds?

A The fast music sounds happier.

"Yes, the slow, solid music is very serious sounding, almost mysterious. So we hear contrast or difference in the mood of the music, from the fast music sounding happy and cheerful, to the slow music sounding very solid and serious."

Summary:

"So, we heard music and saw a picture, both with the contrast of something moving fast, and something very still, solid, slow, even unmoving. We saw the bent lines showing movement, and we saw the solid stillness in the painting, 'Snap the Whip,' by Winslow Homer. In the music entitled, 'The Night on Bald Mountain,' by Mussorgsky, we heard the still, solid sounds played by the brass instruments. We also

moved in each way to the music. Now we are going to continue seeing and hearing the movement and the stillness, by acting out the parts."

Drama Activity:

"Some of us will be the mountains and the schoolhouse, solid and unmoving. Some will be the boys, holding hands, running, and some falling over. Some will be the rocks in the front of the picture, which are also still and unmoving." (Place students in formation as mountains, as schoolhouse [two students forming hands to make the pointed roof], in front of the mountains. Then, have a group of students form a line in front of the schoolhouse, joining hands-some may pull and tug. Have two students, one on each side, curl up on the floor as the rocks.)

"Now, as I play the music, act out your part, the mountains and schoolhouse being very still, the line of children running (in place, in the classroom), and the rocks being very still." (Then have children trade parts, those that were still do the running, and visa versa. Play music again.)

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CHAPTER VI

CONCLUSION

Thus far we have identified the problem that exists in art education as a need for a balanced, sequential, measurable, written curriculum in the arts areas. The review of the writing in the various arts areas suggests an emerging consciousness that each arts area has separate qualities onto itself which require individual teaching as an art form. In addition, there is a time when the arts interrelate, in finding common or contrasting properties within the art forms, and in joint efforts in creating a production, performance, or work of art.

Discipline Based Arts Education, with the four components of aesthetics, history, criticism, and production/performance, appears to offer one answer to preparing students to become literate, sophisticated participants in the arts. Step-by-step instructional methods can help to insure fair and democratic arts education for all students as they gain basic skills and understandable knowledge.

DBAE, which is again, written, sequential, developmental, and taught as other school subjects, can bring the arts into alignment with general education. A basic format for a DBAE lesson can include a clearly stated objective, a task analysis (written to establish boundaries of the objective), selection of the objective at the correct level of difficulty (sequential and developmental), and teaching to the objective through activities, question, and responses. The students actively participate in learning. Motivation occurs through interest, feeling tone, or success, and the anticipatory set easily leads the student from one lesson into another. Throughout the lesson there is retention of

meaning through modeling and guided practice, as well as correction through monitoring and adjustment. The learning is summarized through closure.

The Lessons Plans for Kindergarten, First and Second Grades demonstrate how the four arts area can be interrelated. Each lesson was planned to help children see a relationship between art, music, drama, and dance.

The purpose of the earlier section of this thesis has been to present the reader with a sound foundation for DBAE, its evolution to its present state and a clear knowledge of its components and definitions. It describes curricula that focus on this approach in each area, art, music, drama, and dance. Finally, the lesson plans present demonstration of teaching young children in an interdisciplinary manner, through DBAE. It is hoped that the presentation of this approach to teaching will encourage others to experiment with a discipline-based approach to arts education.

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