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A curriculum for an aesthetic program for teacher education.

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A CURRICULUM FOR AN AESTHETIC PROGRAM

FOR TEACHER EDUCATION

A Dissertation Presented

By

Susan Maxwell Brainerd

Submitted to the Graduate School of the

University of Massachusetts in

partial fulfillment of the requirements for the degree of

DOCTOR OF EDUCATION

December 1971

Major Subject Aesthetic Education

A CURRICULUM FOR AN AESTHETIC PROGRAM

FOR TEACHER EDUCATION

A Dissertation

By

Susan Maxwell Brainerd

Approved as to style and content by:

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(Chairman of Committee)

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(Member)

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(Member)

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(Representative of Dean)

December 1971

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This Dissertation Is Dedicated

to

My husband	Lyman
Our children	Judy and Beth
Our parents	Elsie and Bert Judith and Lyman
My loving friend and advisor	Masha
Our caring housekeeper	Dorothy
Our special family friends	Mike, Lynn, and Nick

Deep appreciation goes to the following people
who provided special insights and support:

Dan, Jerry, Mason, and Dwight

Ann, Polly, Dan, Clare, Charles, Dave

Myra, Bonnie, and Anna

Cole and Lee

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THE PROCESSES OF AESTHETIC EDUCATION

Introduction

The development of a curriculum for an aesthetic component for
teacher education requires a theoretical framework to be used for
establishing goals and learning strategies. During two years of
combined research and experimental teaching we have sought answers to
two basic questions:

1. What major educational goals should the elementary
   classroom teacher seek to apply?

2. How can aesthetic education promote understanding and
   application of these goals?[1]

The following framework presents a view of aesthetic education and
shows (in Chapter II) how this view is consistent with current
educational theory.

The term aesthetic education is often used to mean education in
the subject matter of the arts. However, the processes of aesthetic
experience and creative expression (often called "the artistic process")
are more fundamental to the concept of aesthetic education because
these processes describe the learner's interaction with people,
objects, and events. When aesthetic education is defined as the

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[1]The only other extensive analysis of aesthetic education which
consistently takes this point of view is Donald Arnstine, Philosophy
of Education: Learning and Schooling (New York: Harper and Row,
1967). Arnstine's conclusions about learning and creative problem
solving are similar to mine, but I think he misses the essential ways
in which aesthetic education expands learning skills.

development of the learner's capacity for aesthetic experience and his ability to engage in creative expression, the materials and forms of the fine arts become vehicles through which the learner develops. The following discussions of aesthetic experience and creative expression should help to clarify the processes of aesthetic education.

Aesthetic Experience

An aesthetic experience is a process which includes at least three basic interdependent components:

1. Aesthetic attitude

2. Creative perception

3. Unity and meaning in experience.

Keeping in mind that these components are intimately related and that an abstraction of any of the parts from the total experience misrepresents the reality of the experience, I will describe each component.

Aesthetic attitude

An aesthetic attitude has been described by Jerome Stolnitz as "disinterested and sympathetic attention to and contemplation of any object of awareness whatever, for its own sake."[2]

"Disinterested" in this context means that the perceiver approaches potentially aesthetic experience free of internal predispositions or external task-orientations which might prevent him from paying full attention to the object of experience. Babies often display this

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[2]Jerome Stolnitz, "The Aesthetic Attitude," in Introductory Readings in Aesthetics, ed. by John Hospers, The Free Press (New York: Collier-Macmillan Ltd., 1969), p. 19.

attitude in their explorations of their environment. Any time a person looks at a sunset and glories in its colors, smells a rose, or tastes his favorite food, he is exhibiting aesthetic attitude in his attention to the object. Aesthetic education must aim at extending the learner's natural abilities for aesthetic attitude, which, as Stolnitz indicates, leads to the creative perception component of aesthetic experience ("sympathetic attention to and contemplation of any object of awareness"[2]).

Creative perception

Both Stolnitz and John Dewey are very explicit about the perceptual activity needed to sustain the aesthetic experience. In his article, Stolnitz describes how aesthetic attitude leads to intense perception:

> In taking the aesthetic attitude, we want to make the value (meaning) of the object come fully alive in our experience. Therefore we focus our attention upon the object and "key-up" our capacities of imagination and emotion to respond to it. As a psychologist says of the aesthetic experience, "Appreciation . . . is awareness, alertness, animation."[3]

Dewey developed the notions of awareness and responding even further:

> Bare recognition is satisfied when a proper tag or label is attached, "proper" signifying one that serves a purpose outside the act of recognition--as a salesman identifies wares by a sample. It involves no stir of the organism, no inner commotion. But an act of /creative/ perception proceeds by waves that extend serially throughout the entire organism. There is, therefore, no such thing in perception as seeing or hearing plus emotion. The perceived object or scene is emotionally pervaded throughout. --For to perceive, a beholder must create his own experience. And

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3Ibid., p. 22.
Also Kate Hovner, "The Aesthetic Experience: A Psychological Description," in Psychological Review, 44 (1937), 249.

his creation must include relations comparable to those the original producer (nature or man) underwent.4

These few statements contain the essentials of creative perception. (I have added "creative" to Dewey's statements because perceptual psychologists often use the term perception to mean simple recognition.)

From Dewey's and Stolnitz' statements we can identify and examine four aspects of creative perception:

1. Creative perception is an activity of energetic sensing. Any of the senses alone or in combination are appropriate, just as "any object of awareness" is appropriate. Passive sensing in which the sensory qualities of the object engulf the receiver, functional sensing for labeling objects or accomplishing simple tasks, and narrow sensing in which creativity is blocked by emotional needs are other ways in which we use our senses, but are insufficient for aesthetic experience.

2. At the same time that the perceiver is exploring with his senses, he is responding to the sensory data with his imagination and feelings. Imaginative responses include use of fantasy, divergent and intuitive thinking, combined with sympathetic or empathic attention to objects and people. Scholars of creativity, such as E. Paul Torrance and Sidney J. Parnes, and experimenters in sense awareness, such as Bernard Gunther, have developed our knowledge of, and techniques for, expanding the related activities of energetic sensing

4John Dewey, Art as Experience, Capricorn Books (New York: G. P. Putnam's Sons, 1958), pp. 53-54.

and imaginative responses.[5]

Feeling responses are a natural part of energetic sensing and imaginative responding. These feelings provide motivation for further exploration and creative perception, intrinsic motivations which allow the perceiver to move beyond simple approval for good work. Richard M. Jones discusses feeling responses in Fantasy and Feeling in Education. The examples he gives show how feeling responses provide intrinsic motivation for further learning, and how learning is blocked if feeling responses are not openly accepted as part of intense creative perception.[6]

3. A third aspect involves sustaining creative perception. The activity of creative perception may be spontaneous and brief, or it may be sustained over a period of time with increasing depth of sensory awareness and responses. The naturalness of the brief, spontaneous activity suggests it as an introduction to aesthetic experience. To engage in the sustained activity, however, the perceiver must creatively control his senses and his responses. Developing the ability for varied and sustained creative perception is another chief aim of aesthetic education.

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[5]Bernard Gunther, Sense Relaxation (New York: Collier Books, 1958); E. Paul Torrance and R. E. Myers, Creative Learning and Teaching (New York: Dodd, Mead, and Co., 1970), Chapter 4: "Must Creative Development Be Left to Chance?" pp. 66-98; Sidney J. Parnes, Creative Behavior Guidebook (New York: Charles Scribner's Sons, 1967), Part I: "Philosophy and Psychology of Creative Behavior," and Part II: "Cultivating Creative Behavior."

[6]Richard M. Jones, Fantasy and Feeling in Education (New York: New York University Press), Chapter 3: "Meeting the Challenge," pp. 28-54. Further discussion in Chapter 4, pp. 55-86.

4. <u>Extending the emotional responses</u> must be a component. As
a person applies creative perception he has a direct emotional experi-
ence of the object of awareness. D. W. Prall has commented on this
aspect of aesthetic experience. He first defines the initial phase
of aesthetic experience as making contact with <u>aesthetic surface</u>,
that is, the qualities of the object (line, color, sound, movement,
etc.) which are available to the senses. Then he continues: "Aes-
thetic surface is concretely had, directly and fully experienced. It
is not merely distinguished by the senses, but felt emotionally in its
full present character."[7] It is this immediate, felt experience of
the object which is the result of the initial feeling responses.

Creative perception, then, includes heightened sensory activity
and imaginative and emotional responses from the perceiver which
enhance the sensory perceptions. The resulting felt experience of
the object leads to the final phase of aesthetic experience: unity
and meaning of experience.

<u>Unity and meaning of experience</u>

The emotional phase /of experience/ binds the parts together
into a single whole: "intellectual" simply means the fact that
experience has meaning: "practical" indicates that the organism
is interacting with events and objects which surround it.[8]

In this statement Dewey is emphasizing the relationships between
the perceiver's sensory, emotional, and intellectual responses to an
object or event. Unity and meaning in experience are intimately

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[7]D. W. Prall, <u>Aesthetic Analysis</u> (New York: Thomas J. Crowell,
Co., 1936), pp. 6-7.

[8]Dewey, <u>op. cit.</u>, p. 55.

related to the organism's "<u>interacting</u> with events and objects which surround it."

We have seen that creative perception is a kind of lively inter-action which leads to a felt response to the object or event. Within the act of creative perception, then, the qualities of an object, event, or person are immediately felt as a whole, unified experience. This felt response is the emotional phase which binds the experience together in a unified whole. For instance, the person who focuses his attention on looking at and smelling a rose will probably feel the totality and unity of the sensory qualities of the rose without any particular intellectual analysis of the relationships of line, color, shape, texture, and odor. He has directly experienced the integral relationships of the form and content of the rose without his aware-ness of these related aspects of the rose passing through any analytical mechanisms. Assume, however, that the person is a small child or any learner without a refined sense of color variations, and without enough focus on the rose to spend some time touching it and smelling it. At this point a guide who has analyzed such components and can point out these qualities for the child's senses to explore may help him develop felt responses to the rose. Our felt responses to people and events can have the same qualities if creative rather than narrow or functional perception is applied.

In addition to felt unity there is, as Dewey states, an intel-lectual meaning-making aspect of experience. The person who has directly experienced the rose has a basis for discovering or coming to know that the rose has meaning or value to him as a pleasurable

object. The person who creatively perceives and has a felt experience of another person has established the real contact with that person which allows him to know what that person means to him. Creative perception of people and events is difficult because the objects are complex, and repeated attempts and increasing abilities for creative perception pay off when a person is able to have a more deeply felt experience and a more deeply known personal meaning or value for another person or an event. In their taxonomy of the "affective domain," Benjamin S. Bloom and David R. Krathwohl describe behaviors leading to valuing and meaning-making; and Jean Piaget discusses "assimilation" as the person's internal meaning-making process.[9] These writers show that meaning-making is an important part of intellectual growth. Aesthetic education can expand personal meaning-making processes, developing the learner's knowledge of what experience means to him. Through meaning-making, intrinsic motivation for learning is increased and learners can thus become more independent and self-motivated.

Dewey also discusses the idea of development and completion of experience, and of the dynamic organization or form of an experience.[10] He emphasizes the difference between an individual's fragmented

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[9]David R. Krathwohl, Benjamin S. Bloom, and Bertram B. Masia, _Taxonomy of Educational Objectives_, Handbook II: Affective Domain (New York: David McKay Co., Inc., 1964), pp. 19-20; H. Ginsberg and S. Opper, _Piaget's Theory of Intellectual Development_ (Englewood Cliffs, N. J.: Prentice-Hall, 1969), pp. 15, 18-19.

[10]Dewey, _op. cit._, pp. 54-57.

experience and experience which develops to a consummation. Experience which does develop to consummation has dynamic organization or form, and therefore has the aesthetic quality of completion, of being rounded out into a whole. This experience may not, however, be dominantly aesthetic, in the sense that it is engaged in purely for the sake of experience. The learner who has developed his awareness and abilities for creative perception can apply it in conjunction with the processes described above to any experience in order to make the experience a more interesting, lively one and to have it develop into a unified and meaningful whole. I would conclude that the perception of unity and form and meaning in experience is a human ability which must be encouraged to develop in complexity as the learner's intellectual structures and experiences become more complex.

Aesthetic attitude, creative perception, and unity and meaning in experience form the components of aesthetic experience. As we shall see later, the value of the whole process and of creative perception by itself can be related to the development of the person and his other learning activities. The next step is to define creative expression.

Creative Expression

The following conceptualization of creative expression is adapted from Developing Artistic and Perceptual Awareness by E. W. Linderman and D. W. Herberholtz. The wording of these descriptions is purposely broad and includes working with ideas and information, as well as with art materials. The process here described is cyclical, always beginning with awareness.

A. Awareness

    1. Getting oneself into the mood, warming up, getting into the spirit of the situation;

Aesthetic

    2. Learning to look at things from more than one point of view; being uninhibited and free inwardly to receive information; trying deliberately to take in more information than usual;

Attitude

    3. Learning to take in information without prejudging it; delaying structure;

Creative

    4. Continuing to question a situation, observation, or judgment.

Perception

B. Focus

    1. Searching over the information perceived;

Plus

    2. Beginning to structure bits of information (occurs when we begin to narrow the field of data);

Creative

    3. Relating ideas, facts, sense impressions,

Construction

feelings, and moods; ordering our experiences; imposing a form on things; beginning to put data

of

in order (If it does not fit, return to aware-

Expressive

ness.);

    4. Keeping ideas fluid; using imagination to break

Object

barriers and seek new relationships;

C. Working process—intense involvement in ordering, forming. (This stage is a continuation of focus.)

        D. Art Product

            1. Making the final judgment to stop (also refers

                to the art product as an expression of the

                person);

            2. Feeling finished, at least for the moment.

        Openness starts again.[11]

    Creative expression, then, is a process of exploring materials

and ideas and creatively synthesizing them to develop an expressive

product, a personal statement of one's perceptions, feelings, images.

Viola Spolin, in Improvisations for the Theater,[12] Barbara Mettler, in

Materials of Dance,[13] and the Manhattanville Music Curriculum[14] all

either suggest or explicitly outline the same processes as do the

investigators of creativity. The same process can then apply to any

art (or other subject matter). Discussion of the following five

topics clarifies the phases of creative expression as they apply to

activity with sensory materials in which a product of personal

expression could be developed.

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[11]Earl W. Linderman and Donald W. Herberholtz, Developing Artis-
tic and Perceptual Awareness (Dubuque, Ia.: Wm. C. Brown Co., 1964,
1969), p. 16.

[12]Viola Spolin, Improvisation for the Theater (Evanston: North-
western University Press, 1963), Chapter I.

[13]Barbara Mettler, Materials of Dance as a Creative Art Activity
(Tucson: Mettler Studios, 1960). See form of exercises, especially
pp. 20-24, Multi-Arts Approach: Part III.

[14]Americole Biasini and Lee Pogonowski, Development of a Music
Curriculum for Young Children (Washington, D. C.: Central Atlantic
Regional Laboratory). This curriculum is an extension of the Manhat-
tanville Music Curriculum Project, Ronald Thomas, Director. See pp.
19-27; Appendix, Vol. II, p. 7. See also Torrance, op. cit., and
Parnes, op. cit., and Terry Borton, Reach, Touch, and Teach.

The role of aesthetic attitude in creative expression:--Aesthetic attitude is important to creative expression because it insures the creator's attention to the experience or process of exploring and synthesizing rather than permitting preconceived notions of the product to interfere with the process. Psychologically as well, aesthetic attitude suspends the threat of a premature value judgment of the product.

The role of creative perception in creative expression:--The awareness and focus stages in the Linderman and Herberholtz construct apply to creative perception of raw materials or ideas. The following description clarifies some of the details of the process of creative perception.

The process entails:

1. Being uninhibited and inwardly free to receive information (in this case, sensory information) about the materials one is exploring for their potential for creative expression;

2. Deferring judgment about the materials or ideas until one has really looked, touched, listened, tasted;

3. "Looking at things" from more than one point of view; in other words, exploring materials from different perspectives;

4. Continuing to question a situation, observation, or judgment, keeping ideas fluid, using imagination to break barriers and seek new relationships of materials;

5. Searching over information or materials and relating ideas, facts, sense impressions, feelings, and moods;

6. Continuing to structure bits of information or materials

until the ordering and forming process is complete.

Using creative perception to work with raw materials or unstruc-
tured ideas is only slightly different from using creative perception
to create one's own experience of an already formed piece of art or
set of ideas. A well done work of art or writing should lead the
observer to a kind of creative perception that is very similar to the
process above. Good classroom materials should do the same, but the
perceiver or learner may need help in fully engaging in creative
perception. It is too often the case that artists, teachers, and
writers want to tell the learner something rather than engage his
creative perception to discover his own experience of the materials
or ideas.

In summary, energetic sensing and use of imagination make the
process of expression lively and creative rather than repetitious or
imitative. As discussed above, emotional responses to the materials
and activity develop as a natural part of creative perception and
sustain the creator's motivation and lead him into a final sense of
unity and meaning.

The integration of creative perception and creative manipulation
of materials (creative problem solving):--In the Linderman and Herber-
holtz description, the relationship of creative perception and creative
manipulation of materials is developed as a unified process. When
one begins to relate ideas, facts, sense impressions, etc., and impose
a "form on things" in relation to art materials, one is manipulating
the materials as well as engaging in creative perception. In this

working process, the creator may be applying either natural skills or highly developed skills; he may, in other words, be a beginner or a skilled artist. The process, if it is engaged in creatively, as defined, is the same and depends on the sustained interaction of creative perception and creative doing. This is a process which is at once very natural, but also very complex, particularly for older children and adults who require more complex materials and techniques to insure that the whole expressive process is appropriate to their level of intellectual and emotional development. The development of the person's capacity to engage with increasing effectiveness in the integrated processes of creative perception and creative doing can be a lifelong pursuit. The value of continuing development in this process is threefold:

1. The person is developing his creative perception skills for aesthetic experience, with its value of unity and meaning-making in experience.

2. The person is developing his range and depth of capacities for creative expression.

3. The person is developing skills in the processes of creative perception and creative doing or creative problem solving, two process skills which greatly enhance his learning in other areas. This will be further discussed in Chapter II.

The role of creative expression in communication:—Aesthetic philosophers have often discussed the word expression. Dewey's and Suzanne Langer's discussions focus on the process of expression rather

than the intricacies of the expressive object.[15] From their writings we can glean two points which are major to this discussion of creative expression for aesthetic education.

1. With in the process of creative expression, the creator comes to know more about his ideas, feelings, perceptions, and working processes. As he interacts with materials these ideas and feelings become more apparent to him (as well as the process offering him a chance to try new behaviors and work more creatively).

2. The product of creative expression is a personal expression. The creator's ideas, values, perceptions, images, and feelings have gone into this product, in a more-or-less thoughtful way. The product is at once more thoughtful than a cry of joy or pain and more personal than an expository statement. Creative expression, then, is valuable as a vehicle for communication which includes the thoughts and feelings of the person.

Communication is a two-way process, however, and requires a sensitive receiver who is willing to view the expressive product with his own creative perception. The process of creative expression can develop a person's receptive as well as expressive abilities.

These two points on creative expression lead to the description of the last phase of the process of creative expression: evaluation.

Evaluation of the learner's process of creative expression:--Linderman and Herberholtz do not include evaluation in their process, but

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15Dewey, op. cit., p. 52, "The Act of Expression." "Without external embodiment, our experience remains incomplete." See also pp. 58-81; Suzanne Langer, Philosophy in a New Key, a Mentor Book (New York: The New American Library, 1942, 1951), "Symbolic Transformation," pp. 33-54.

state that "evaluation becomes critical because, without it, the inner demands of the individual remain diffuse and his self-motivation to deeper levels of knowledge and involvement is likely to diminish."11 Reviewing the ways in which he has explored and developed materials helps the learner become more adept at creative perception and creative expression. An emphasis on the learner's working process promotes continued aesthetic attitude toward the experience. On the other hand, evaluation of the product for its potential value as a vehicle of communication is extremely subjective and encourages overattention to the product. This kind of evaluation should be limited to positive or negative feedback about some particular aspect of the product which clearly enhances or interrupts communication, rather than any overall judgment. In any case, it is more important to evaluate the process than to judge the product.

In summary, aesthetic education is defined as <u>education in the aesthetic processes which include aesthetic experience and creative expression</u>. For aesthetic education, <u>the learner's processes of aesthetic experience and creative expression must be developed as the basis for his relationship to the subject matter of the arts</u>. Aesthetic attitude, creative perception, and creative expression are components or activities within the aesthetic processes which can be isolated and facilitated for aesthetic education.

The final phase of aesthetic experience, unity and meaning, develops out of an aesthetic attitude and is facilitated by creative perception and creative expression. Both the experience of unity and meaning and the expressive product of creative expression are intensely

personal and are not easily evaluated verbally. The processes of
aesthetic attitude, creative perception, and creative expression are
subject to careful evaluation, which may lead the learner to more
understanding of his processes and products.

Multi-arts improvisation

From the above conceptualization of the artistic process, I have
developed an informal creative expression method that I call multi-arts
improvisation. This method is designed to facilitate spontaneous
creative expression for the sake of experience with the process and
with many kinds of aesthetic materials.

This method follows the outlines indicated by Linderman and
Herberholtz, Viola Spolin, and the MMCP, but differs from these because
it uses multi-arts rather than a single art as the vehicle for learning.
The method involves four stages:

1. Exploration of any interesting sensory materials, natural or
manmade. This exploration may be left to the learner's choices or may
be guided by means of questions, analogies, and brainstorming, which
help the learner try out new ideas. I usually work with simple raw
materials, sound, movement, imaginary experiences, and visual materials
collected from the environment. Teachers may expand to any media or
craft materials or any environment they find suitable. This phase
includes the "awareness" behaviors described by Linderman and Herber-
holtz and is also the stage in which aesthetic attitude is established.

2. Improvisation (the focusing and constructing phases) is
applying creative perception and working with materials to compose an

expressive product and includes all the activities listed by Linderman and Herberholtz under Focus and Working Process. This may be very free and spontaneous or planned and carefully worked out. The teacher can have a wealth of facilitating behaviors at his disposal with the references listed in Appendix B, Section II.

3. Reviewing and evaluating the product and the process.* The teacher who understands the preceding processes will be able to facilitate the learner's evaluation of his creative processes if he is also aware that evaluation must be concerned with the learner's actual experience and product and not with the teacher's fantasy of what the experience should be or should have produced. "Feedback techniques" and "higher-order questioning techniques" are also useful to the teacher and learner for evaluation.[16]

4. Extension results from evaluation. To expand motivation and a sense of continuity, the teacher should encourage learners to use previous explorations and improvisations as a base for new work. Extension may take at least three forms:

   a. The product (picture, poem, sound composition) may suggest that the same feelings or ideas can be further expressed through other media, e.g., making a "dance" to go with a sound improvisation.

   b. The learner may have discovered in "evaluation" that ho

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*See pp. 15-16 and Chapter II, footnote 4.

[16]See Torrance and Myers, op. cit., Chapters 5-11, in which Torrance discusses "kinds of questions" and teacher responses which reinforce divergent thinking.

used only a fraction of his potential for exploration
or improvisation and may want to use the same materials
again and explore more deeply or improvise more solu-
tions, e.g., if the learner was improvising with object
sounds, he may have neglected to try out a range of
pitches or a range of sound intensity (volume) and return
to his object to explore these aspects more deeply.

c. The learner may want more practice in using the pro-
cesses with similar or different media and, as in b.,
extend his process skills into new media.

Within this framework of multi-arts improvisation it is possible
to diagnose a learner's ability for each of the four steps and con-
centrate on those areas which need development. Realizing the impor-
tance of aesthetic attitude and of highly developed exploration skills,
teachers may be content to let improvisation develop naturally from
frequent exploration experiences. A teacher's instructions to "find
out how many different sounds you can make with this instrument" will
eventually result in original compositions and a learner who knows more
about his ability for aesthetic experience and creative expression.
Even if no coherent improvisation appears, the teacher can apply
evaluation and extension directly to the exploration process.

There are many references which describe the details of working
with specific movement, drama, sound, and visual-tactile materials.
These references, however, only hint at the broad aesthetic processes
and educational implications of such activities. (See Appendix B.)

Any material from natural and manmade environments, including

the body, classroom space, furniture, and situations are immediately available to the teacher who knows the creative process. All natural or manmade raw materials, preformed environments including nature and works of art, and concepts of elements (e.g., pitch, line, color) and design (shape, balance, tension) can become aesthetic content or vehicles when viewed with aesthetic attitude. Exploration, contemplation of, or personal understanding of specific content may become a subordinate aesthetic goal if the teacher understands the relationship of content to the aesthetic processes. For instance, specific appreciation, studio, or performance skills may be fruitfully emphasized for long periods of time as long as the learner understands and retains his basic goals for expanding his aesthetic processes. Out of context, the development of appreciation and manipulative skills encourages the learner to isolate these, to think of them purely in terms of a task-orientation which is contrary to the goals of aesthetic attitude and creative perception. The learner will thus lose his sense of the total experience of working with aesthetic content and become alienated from the task and content. Even if the learner is highly motivated toward professional performance goals, the wise teacher will frequently have him return to activities which reinforce his aesthetic processes.

Multi-arts improvisation is a broad and inclusive workshop method for encouraging participants who are, or will be, teachers to develop their own creative potential and to learn how to facilitate aesthetic experience and creative expression in the classroom. Through workshop experiences and discussion the participant can actively learn

(both feel and know) about the aesthetic processes of aesthetic experi-
ence and creative expression. The importance of aesthetic education
becomes personally known and is no longer confined to vague references
to developing the child's individuality (Skinner) or the integration
of cognitive and affective learning (Silberman).

A careful look at the artistic process described by Linderman
and Herberholtz and at the multi-arts improvisation process may indi-
cate the broader educational value of the processes of aesthetic
experience and creative expression. In the next chapter, I will
describe the relationships of these processes of aesthetic education
to active, creative learning in any field and to the development of
the whole person. These relationships will be seen as the fundamental
integrative force in the integrated classroom environment, because
the creative learning process for every kind of subject matter or
for daily interactions with people and the environment is essentially
the same.

C H A P T E R   II

AESTHETIC EDUCATION AND LEARNING

Introduction

Piaget is interested in mental activity, in what the indi-
vidual does in his interaction with the world. Piaget be-
lieves that knowledge is not given to a passive observer;
rather, knowledge of reality must be discovered and con-
structed by the activity of the child.[1]

This summary clearly indicates that active learning is the pro-

cess through which intellectual activity and growth take place. One

of the primary responsibilities of teacher educators is to help

teachers discover the means for encouraging students to become active

learners.

Carl Rogers emphasizes learning by doing in Freedom to Learn

and also states that "learning which involves the whole person of the

learner--feelings as well as intellect--is the most lasting and per-

vasive."[2] In other words, active learning is most effective when it

involves the whole person.

The process of creative expression (see pp. 9-21, Chapter I) is

valuable for acquiring the process of active learning because the

learner's actions are very similar in each process. In addition, the

processes of aesthetic education (aesthetic experience and creative

expression) encourage integrated development of the whole person.

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[1]H. Ginsberg and S. Opper, Piaget's Theory of Intellectual
Development (Englewood Cliffs, N. J.: Prentice-Hall, 1969), p. 14.

[2]Carl Rogers, Freedom to Learn (Columbus, Ohio: Charles E.
Merrill Publishing Co., 1969), pp. 162-63.

Thus, a conceptual framework for aesthetic education should describe these basic <u>ways in which aesthetic education develops the whole learner through active learning processes</u>. With this framework, the teacher can understand how aesthetic processes apply directly to the development of the whole learner as he engages in any learning activity.

Creative Expression and Active Learning

Investigators of cognitive development (such as Piaget and Bruner) and aesthetic educators frequently use different words to describe the same interactive process of active learning. Investigators of creativity (such as Torrance and Parnes) have chosen words from each field to describe creative learning. In the following visual comparison of Bruner's "act of learning" and creative expression (exemplified by Multi-Arts Improvisation), I have bridged the gap between the two by inserting Torrance's construct of the creative learning process (in the middle).[3] Thus,

<u>Exploration</u> is similar to "acquisition of new knowledge" or "becoming sensitive to the problem";

<u>Improvisation</u> is similar to "transformation of knowledge" or "bringing order to available information"; and

<u>Evaluation</u> of the process is similar to "checking—the way we have manipulated information."

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[3]J. Bruner, <u>The Process of Education</u>, Vintage Books (New York: Random House, 1963), pp. 48-49; E. Paul Torrance and R. E. Myers, <u>Creative Learning and Teaching</u> (New York: Dodd, Mead and Co., 1970), p. 22.

The Act of Learning (Bruner)	Creative Learning (Torrance)	Multi-Arts Improvisation
Acquisition of new information: open awareness of ideas, facts, materials which run counter to what one has previously known.	"becoming sensitive to or aware of problems, deficiencies, gaps in knowledge, missing elements, disharmonies, and so on"	Exploration of sensory materials: searching for interesting materials, trying out materials from different perspectives and becoming sensitive to the materials; developing aesthetic attitude or getting in the mood to work with materials creatively.
Transformation: "manipulating knowledge" to make it fit new tasks; "analyzing and synthesizing ideas" in ways that "permit extrapolation" (estimating or inferring), or interpolation or conversion into another form. "Transformation" denotes the way we deal with information in order to go beyond it.	"bringing together available information; defining the difficulty or identifying the missing elements; searching for solutions, making guesses, or formulating hypotheses about deficiencies; testing them; and finally communicating the results."	Improvisation: deciding on basic ideas or materials; using creative perception and imagination to put materials together in various ways; trying out several ways, backtracking and reordering until a structure is found that fits with the materials; arriving at a satisfactory conclusion of the process: either an expressive object, or satisfaction that the improvising itself was a complete experience.
Evaluation: "checking whether the way we have manipulated information is adequate to the task.[3]	Torrance emphasizes evaluation during the process (pp. 24, 81) and seems to assume that "communicating the results" comprises a final evaluation.[3]	Evaluation of the process: checking to find out if exploration and improvisation were engaged in with aesthetic attitude (attention to the process) and creative perception (lively sensing and imaginative responses); checking the feeling responses to become more aware of them and their contribution to the process; checking the freedom and skill used to manipulate materials; reviewing the product, if one exists, for the information it provides about the above items, and for the aspects of it which might give the creator pleasure and which might enhance its use as a communication vehicle.

The above constructs are generalizations, of course, and do not pretend to capture the individual learner's experience. From the comparison, however, it should be clear how the learner's development of the aesthetic processes of creative perception, creative construction (improvisation), and evaluation of the process can be applied to the "act of learning" with sensory, concrete, or abstract materials and ideas. Creative exploration and improvisation develop skills such as sensory awareness, use of imagination, divergent thinking, and fluent play with materials and ideas. The creative expression process also includes simple and/or complex analysis, synthesis, and evaluation-- higher order cognitive skills which are useful for active learning and which develop almost automatically when the learner is fully involved in creative expression.

It should not be assumed, however, that skills developed through creative expression will be automatically transferred to active learning with abstractions and logical thought.* The teacher must use the constructs to be aware of the processes and the skills the learner is developing and to help him apply his creative learning skills to increasingly difficult materials and ideas. The teacher who understands the process will be able to see how and if the learner is involved and how his learning processes can be facilitated with a creative question or suggestion. Such facilitation is what helps the learner carry through his learning process and finally know,

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*For young children, however, working with abstractions is not yet possible. They need contact with increasingly varied kinds of sensory materials and concrete ideas. Creative expression with aesthetic materials offers young children many opportunities to develop their active learning processes.

through evaluation, what he has done.

In their descriptions of active and creative learning, neither Bruner nor Torrance includes extension. In other statements, however, they discuss the idea that intrinsic motivation for learning is fostered when the learner can understand how he uses previous learning and may use future learning.[4] In extension the learner consciously re-engages in creative learning with other materials, or uses his creation or knowledge as a beginning for new exploration and acquisition of knowledge. Extension means building on what one has done and provides intrinsic motivation and continuity. (See Chapter I, p. 18.)

In summary, regardless of the content, the processes of active learning, creative learning, and creative expression are similar and mutually reinforce each other. From here, "active creative learning" will be used as an overall term which includes creative expression. "Creative expression" will be used only for active learning which emphasizes the aesthetic process and goals.

The Whole Person

All of the aspects of the whole person must develop through the processes of active, creative learning in order to achieve an optimal learning process. Development of feelings, thoughts, perceptions, initiative, and responsibility all are necessary to active learning.

Vague references to integration of thought and feeling do not help teachers understand and facilitate development of the related aspects of the whole person. The following conceptualization of areas of learning competencies describes the areas of a person susceptible

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[4]Torrance and Myers, op. cit., pp. 22, 24, 39, 50-7; Bruner, op. cit., p. 50.

to various kinds of learning.* The kinds of learning or developmental objectives within each area are suggested as the major areas the teacher may refer to in his diagnosis of the learner and selection of learning opportunities.

<div align="center">Areas of Learning Competency</div>

1. Psycho-motor

   a. To explore many uses of, coordinate, and control (direct) the movement and position of <u>voluntary muscles</u>.

   b. To explore and enjoy many uses of own sensory equipment; to find levels of intensity and knowledge of stimuli; to learn to coordinate senses.

   c. To explore <u>bodily</u> feelings and develop sensitivity to inner bodily functioning which leads to healthy living patterns for the individual. Examples: eating and sleeping needs; breathing; active and passive activity needs; work and play needs; sexual needs.

Through exploring bodily sensations the learner can achieve knowledge about "what his body is saying to him" and regulate his living patterns to release the full potentials of his body.

2. Perceptual

   a. To perceive empathically; to attend to another person or an object on its own terms; limiting personal associations and projections.

   b. To perceive creatively; to delay a specific task-

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*Modified version of Dr. Daniel Jordan's conceptualization

orientation and to perceive intensively to seek new
aspects of a person or object using imagination and
empathy.

c. To perceive in a functional or goal-oriented setting
with reasonable speed and accuracy in terms of the
stated goal.

1) Be aware—receptive.

2) Discriminate among stimuli on a given dimension.

3) "Select out" irrelevant stimuli and attend to those
of interest to the activity at hand (concentration).

4) Organize and interpret stimuli in preparation for
reaction.

3. Affective: knowledge, expression, and organization of feelings

a. To recognize own feelings and emotions.

b. To understand the connections between motivation/
involvement and feeling. (See Bloom and Krathwohl.)

c. To explore "the life of feeling" in such a way as to
develop and know deep feelings.

d. To recognize common and unique aspects of feelings and
behavior; to know how love, hate, anger, joy, guilt,
etc., are common to all humans and to know own feelings
of these.

e. To find a variety of ways to express feelings.

f. To explore how expression of feelings may be related to
personal goals. Example: Immediate outbursts of feeling
may be acceptable in an intimate relationship but are

unlikely to suit goals in a business relationship.

g. To control and manage expression of feelings and emotions
in ways which promote emotional health and personal goals.

    1) Bring expression of feelings under rational control.

    2) Find an organizing framework to organize knowledge
of feelings so that it can support actions which
foster continued growth. (Note: To actually control
and manage feelings may be a valid goal after years
of exploring and developing natural feelings. Pre-
mature control inhibits the involvement in life that
spontaneous feelings support.)

4. Cognitive: to organize thinking

a. To speculate (using fantasy, imagination, intuition).

b. To conceptualize

    1) To form ideas of objects and events in a variety of
symbolic forms: linguistic, visual, tactile.

    2) To label objects and events symbolically.

    3) To categorize or classify objects and events.

c. To translate from one symbolic form to another.

d. To interpret data.

e. To extrapolate and interpolate information.

f. To apply principles.

g. To analyze data.

h. To synthesize data.

i. To form and test hypotheses.

j. To memorize information.

k. To transfer knowledge of principles and processes to other areas of learning.

l. To communicate ideas and knowledge; to develop facility with verbal and nonverbal symbols of expression and communication.

5. Volitional: to develop will and carry through goals to conclusion

a. To develop goals from data on feelings and knowledge.

b. To develop commitments to goals which give consistency and efficiency to patterns of personal growth.

c. To plan actions in terms of goals, including analysis of areas of activity needed; to understand the problem.

d. To initiate action for goals.

e. To persevere; to reassess actions for effectiveness.

f. To achieve goals and to be able to assess achievement.

6. Moral: to be responsible for actions which affect self and other people directly and which affect the environment which other people use

a. To assess the consequences of own actions for self and other people.

b. To develop behaviors which can support self and others' growth and which will elicit reciprocation of supportive action.

7. Aesthetic: to understand and express order in experience (Cosmic and Religious)

a. Apprehend order, grasp the Gestalt of things on four levels:

1) To perceive (feel and know about) the relationships of objects and events.

2) To perceive the relationship of outer objects to the inner self (meaning-making).

3) To perceive form in experience and among experiences.

4) To share in experiences in which a sense of communal meaning and form is shared.

b. To tolerate ambiguity and disorder when necessary; to appreciate surprising or unanticipated arrangements or order.

c. To create; to bring a new level of order.

d. To strive to understand order in ultimate terms: apprehension of beauty, truth, good.[5]

In Chapter I, it was shown how a person involved in aesthetic experience and creative expression uses his senses and intellect and responds with feeling (pp. 2-6, 13-16). Thus, the processes of aesthetic education encourage integrated development of these learning competencies. In fact, any experience in which a person uses his senses creatively and responds with feeling is at least partially aesthetic because these actions define the aesthetic part of experience. Thus, aesthetic education by definition expands development of the psycho-motor, perceptual, affective, and cognitive areas of the whole

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[5]The construct of Areas of Learning Competencies has been adapted from Daniel Jordan, "ANISA Model. A New Educational System for Releasing Human Potential." The American Oxonian, pp. 546-50; and Daniel C. Jordan, Model Program for Training Compensatory Education Personnel. (Amherst, Mass. 01002: American National Institute for Social Advancement, ANISA, Box A).

person. In addition, it was seen in Chapter I that aesthetic experience and creative expression expand the learner's abilities for finding unity in experience and for finding personal meaning in experience. These abilities expand a learner's intrinsic motivation, thus making him a self-motivated and potentially independent learner. These abilities are also the essence of volitional and moral competency because the learner who knows how he feels about experiences, who knows what they mean to him, is in a position to set his own goals, plan to achieve them, and take responsibility for his actions. Because he sees the importance of his own motivations for himself, he is open to accept the motivations of others and cooperate in seeking ways individuals can achieve their personal goals in a social setting. Thus, aesthetic education is seen as fundamental to development of the volitional and moral learning competencies. The seventh learning competency associates religion and aesthetics as the areas of human endeavor in which man makes meaning or finds order and unity in experience. Along with the ability to will and be moral or immoral, this area of humanity has been totally neglected in schools as an area of individual investigation and development. Platitudes are as ineffective as unreasonable rules in regulating the attitudes and behavior of intellectually developed people who will question and seek personal meaning. Aesthetic education can be an important means for seeking personal unity and meaning in experience.

In the first part of this chapter, it was shown how experiences in creative expression expand learners' skills for active learning. "Active learning" describes certain kinds intellectual or cognitive

processes mentioned in the cognitive area (p. 10). "Active learning" means that the cognitive processes listed on page 10 are in action, but it also means that other areas of the whole person which are in action can support development of the intellect. "Acquisition of new knowledge" is fostered by active perceptual processes. "Transformation" is fostered when the perceptions and feelings of the person are available to provide the learner with more sources of information and with a more flexible, open mode of learning. Suppression of perceptions and feelings narrows the learner's potential learning. The learner who is expanding his volitional and moral competency is developing abilities to be independent in his use of active learning skills. These are just a few of the relationships between development of the areas of learning competency and active learning.

Beyond these general relationships of aesthetic education, active learning, and development of the whole person, the above conceptualization is a framework for relating specific psychological theories and research and educational theories and practices to aesthetic education and active learning. The following theories are a few examples of those pertinent to the above conceptual mode.

The Whole Person and Related Theories

Piaget, American psychologists of child development, learning, and perception, and educational psychologists (such as Bloom and Krathwohl) have all researched the intricate details of the relationships of psycho-motor, affective, and cognitive development.

1. Piaget's stages of intellectual development and his constructs

of assimilation and accommodation show these relationships at various points. Assimilation, for instance, is the process in which the person incorporates "features of external reality into his own psychological structures."[6] This implies that psycho-motor activity and knowledge, perceptual activities, affective responses, and cognitive structures are all used to develop the learner's internal meaning-making processes.

In aesthetic development, the learner learns how to feel and understand the relationships of elements of experience. From these meaning-making or value development processes the learner derives his internal motivation for volition and morality, for goal accomplishment and responsibility.

Accommodation occurs when the person modifies his "psychological structures to meet the pressures of the environment." Active, creative learning is the process through which the learner develops intellectual structures to better cope with the environment. Through combined active learning and aesthetic education, then, both assimilation and accommodation are developed.

2. Bloom and Krathwohl have constructed objectives for affective and cognitive development. In the taxonomy for affective objectives

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[6]Ginsburg and Opper, op. cit., pp. 18-19. For a brief summary of Piaget's conceptualization of "learning in the wider sense" involving "exchanges between an open system (the whole learner) and its environment," see pp. 177-80; see also pp. 113-16, summary of language and moral development; pp. 84-5, development of symbolism. Jean Piaget's own work, Play, Dreams, and Imitation in Childhood, contains the most in-depth study of the relationship of games, fantasy, imitation, and symbolism to child development. On pages 211-12, he compares the development of affective and intellectual schemes.

they give a detailed analysis of the interdependent aspects of cogni-
tive and affective objectives. They also develop a concept of "internal-
ization" in a way that it refers to inner growth that takes place in
several ways. Important here are the distinctions between lower
levels of inner growth in which the environment controls the growth
(accommodation) and higher levels in which there is a transition to
internal control.[7]

The objective tone of the taxonomy and its reliance on behavioral
psychology frequently leave the impression that the teacher is going to
control and assess the affective development. The wise teacher will
understand that it is most important that the learner be aware of, and
at least somewhat in control of, his own affective processes. The
taxonomy can be an invaluable aid for helping teachers and learners
clarify and understand their affective processes. For aesthetic edu-
cation (including especially the developing of meaning-making--see the
taxonomy: receiving, responding, valuing, organization of values, and
characterization by a value complex) the taxonomy offers a clarification
process which teachers and learners can use to discuss and understand
the complex elements of meaning-making.

Bloom and Krathwohl also state:

Many of the objectives categorized at this level (low levels)
are socially desirable ones which, upon being exhibited,
bring social approval to the learner and so are "self-
reinforcing." In this sense the teacher's task is often

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[7]David R. Krathwohl, Benjamin S. Bloom, and Bertram B. Masia,
Taxonomy of Educational Objectives, Handbook II: Affective Domain
(New York: David McKay Co., Inc., 1964), pp. 45-62, "The Relation-
ship of the Affective to the Cognitive Domain." See also pp. 29-35,
"Internalization" discussed as assimilation.

reduced to that of so setting the environment that the behavior
is emitted in a social situation.[8]

Implied in this statement is the belief that if the student is allowed

to interact freely with others, he will learn which behaviors are most

appropriate to his goals. The teacher, however, can control the environ-

ment to approve only low level responses of entirely convergent thinking.

Such a control will hinder active learning involving the whole person,

so in addition to setting an environment which approves "receiving

and responding," the teacher must also provide his most positive

responses to imaginative thinking.[9] Such an environment will raise

the intensity of receiving and responding behaviors by the learners

and is a necessary condition to development of a classroom environment

in which each student is internally rather than externally motivated.

(See Chapter III, footnote #3.)

The following list suggests other areas of research which can

be applied to the development of the whole person and suggests the role

of aesthetic education in each area.

1. Experimenters with early learning have demonstrated that

the child's perceptual development, especially his ability

to focus his attention, is essential to early learning and

remedial projects.[10] Aesthetic education, which involves

the whole learner, helps him to learn how to focus and

[8]Krathwohl, Bloom, and Masia, op. cit., p. 125. See also p. 29, paragraph 5.

[9]Torrance and Myers, op. cit., pp. 249-70.

[10]R. D. Hess and R. M. Bear, Early Education (Chicago: Aldine Publishing Co., 1968), p. 110.

concentrate.

2. Research in early education has also demonstrated that "the characteristic restriction of stimulation and opportunities for dramatic and symbolic play in culturally deprived homes has some retarding effect on general cognitive advance, not only on 'creativity' as such."[11] In the young child, dramatic and symbolic play is a chief source of learning which involves the whole person. It is a learning process, one way of learning, that is joined but not supplanted by other ways of learning as the child matures. Aesthetic education for teachers insures that they can encourage dramatic and symbolic play as a means for learning. It is especially useful for older children and adults when they are approaching a problem with which they have had no previous direct experiences (foreign countries, "other" cultures, atoms, or the solar system) or to bring out the essence of personal interaction experiences (psychodrama and sociodrama).

3. Child development psychologists have shown that a poor self-concept (including body-image, feelings, and competencies for tasks) can limit learning.[12] Aesthetic education, using the materials of dance and theater especially, develops and diversifies the learner's body awareness and competencies so that he is not dependent on conventional standards

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[11]Ibid., p. 109.

[12]Boyd R. McCandless, Children (New York: Holt, Rinehart, and Winston, Inc. Second Edition, 1967), pp. 254-92, especially pp. 291-2.

of beauty for his body-image.

Involvement in the processes of aesthetic education
gives the learner a chance to develop varied feeling respon-
ses so that he is not limited to a self-concept of infantile
emotional responses. Aesthetic education also offers the
nonverbal and inadept learner chances to create at very low
levels of manipulative and verbal ability, thereby improving
his sense of himself as a potentially competent person.

4. The growth psychologists (suoh as Maslow and Rogers) and
their colleagues in Affective Education (such as Brown,
Alschuler, and Weinstein) have developed techniques for un-
blocking the body and emotions so that creative learning
can take place.[13] Aesthetic processes and content have
been used to develop games which unblock sense awareness,

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[13]For example, see Carl Rogers, Freedom to Learn (Columbus, Ohio:
Charles E. Merrill Publishing Co., 1969). The whole book is pertinent
to my discussion, but pp. 151-7 and 279-96 summarize the goals and pro-
cesses of development of the whole person in relation to active learning;
George Brown, Human Teaching for Human Learning (New York: The Viking
Press, 1971); G. Weinstein and M. Fantani, Toward a Humanistic Curricu-
lum (New York: Praeger Publishers, 1970); Terry Borton, Reach, Touch,
and Teaoh (New York: McGraw-Hill, 1970); A. Maslow, Toward a Psychology
of Being (Princeton: Van Nostrand, 1968), pp. 135-45, 103-14, in which
Maslow discusses the interwoven aspects of development of the whole
person and creativity; S. J. Parnes, "Creativity: Developing Human
Potential," The Journal of Creative Behavior, V (Number 1, 1971), pp. 19-
35 (a summary of recent theories and research relating creativity, the
whole person, and the new developments in "cognitive process curricula");
in a following article, "Apollo and Dionysius," Eugene A. Brunelle re-
solves some of the apparent conflicts between "rational" and "imagina-
tive" thinking; University of the State of New York, State Education
Department, Educational Opportunity Forum, I (Fall 1969): See especially
Alfred Alschuler, "The Origins and Nature of Psychological Education,"
pp. 1-16; Norman A. Newberg, "Education for Student Concerns," pp. 17-
37; and Sidney B. Simon, "Promoting the Search for Values," pp. 75-84.

body awareness and use, imagination and fantasy, expression

of feelings, and awareness of self and one's relationship

with others for disadvantaged or disturbed learners as well

as for advantaged learners. The tremendous quality and varied

range of work in this field most dramatically illustrates

the role of aesthetic education in remedial development of

the learner's integrated aspects so that more full, creative

learning and functioning can take place. The "therapeutic"

connotations of this field may be threatening to the teacher

who does not understand the relationships of integrated

development and active, creative learning. Once the teacher

realizes that development of the whole person can prevent

the need for serious therapy, he can accept and learn some

of the simple techniques offered by affective education.

5. For at least the past twenty-five years, schools in England

   and the United States have experimented with active, crea-

   tive learning. The reports on these schools indicate that

   a. Learners develop initiative and responsibility (voli-

      tion and morality) in the open classroom which en-

      courages active, creative learning.

   b. The processes of aesthetic education are essential

      ingredients of these classrooms, to encourage cognitive-

      feeling-psychomotor integration as well as to provide

      the young child with informal activities for which he

can take full responsibility.14 (See Ch. III, pp. 45-59.)

6. Finally, no discussion of the whole person is complete

without mention of the learner's development of symbolic

expression and communication, and his interactions with

cultural symbols, models, games, and art forms.15 All forms

of symbolic expression (verbal and nonverbal), including

the art of a culture, are _tools_ through which experience

is developed and shared.16 Learning varied means for ex-

pression permits the learner to share his thoughts and

feelings with others and to share in communal expressions

of his own and other cultures. Aesthetic education only

gradually develops the learner's abilities for expressing

and sharing and must be applied at very young ages for

these abilities to develop and become increasingly

14Edward Yeomans, _Initiative and Responsibility_ (Boston: NAIS),
pp. 13-14, 19-22; Charles Silberman, _Crisis in the Classroom_ (New
York: Random House, 1970), pp. 240-43, 250-56; Joseph Featherstone,
Schools Where Children Learn (New York: Liverright, 1971), pp. 10-16
(The history of open education from Dewey and his predecessors to
England and back again to the U. S. is a fascinating story. See pp.
31-45.); for detailed accounts by teachers who used aesthetic education
to motivate children to become fully involved in active learning, see
Herbert Kohl, _36 Children_, Signet Books (New York: The New American
Library, Inc., 1967); Sylvia Ashton-Warner, _Teacher_ (New York: Simon
and Schuster, 1963); Sybil Marshall, _An Experiment in Education_ (New
York: Cambridge University Press, 1963); and Janet Lederman, _Anger
in the Rocking Chair_ (New York: McGraw-Hill, 1969).

15See under #7, to create and express order; to engage in experi-
ences in which a sense of communal order and form is communicated, pp.
30-31.

16Hess and Bear, _op. cit._; O. K. Moore and A. R. Anderson, "The
Responsive Environments Project," pp. 179-84; Ginsberg and Opper, _op.
cit._, pp. 153-54, for example. In his work Piaget always considered
the influence of imagery, symbolic development, and cultural forms on
cognitive development.

integrated with other physical and intellectual abilities.

Some adults engage in emotional therapy to keep themselves functioning. Aesthetic therapy is equally valuable and available through participation in or attendance at cultural events, crafts, religion, and travel and is usually sought by adults who wish to develop their creative, perceptual, feeling, expressive, and sharing abilities. Both the individual and society benefit from the development of such competencies. In a highly diversified industrial society, related problems of alienation, racism, apathy, commercialism, value confusion, and family and community disruptions arise. It becomes a necessity for public education to insure forms of learning which have an impact on these problems. The person who is an active learner becomes aware of and knows how to question the consequences of his racial attitudes or commercial values. The person who knows how to have intense meaning-making experiences with people, objects, and events around him is less subject to alienation and apathy. The person who understands the cultural functions of family and community and knows how to express himself and share in experiences with others will work harder for better relationships.[17] In a complex society,

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[17]Hess and Bear, op. cit., p. 45; for additional information on the relationships of culture and creative development, see Edgar Z. Friedenburg, Coming of Age in America, Vintage Books (New York: Random House, 1963), pp. 12-26; Alvin Toffer, Future Shock (New York: Random House, 1970), 154-8, 239-41; John Gardner, Self-Renewal, Harper Colophon Books (New York: Harper & Row, 1963, 1964), Chapters 3, 4, and 5 (sections on motivation and creativity related to societal trends); Margaret Mead, Culture and Commitment (Garden City, N. Y.: Doubleday and Co.), pp. 69-76; Charles Silberman, op. cit., pp. 183-86 (evidence that even in art programs, schools are not using the arts to develop creativity and intrinsic motivation).

the development of awareness of self and the environment and understanding of complex events must be carried on by institutionalized education. The education of teachers who can facilitate active, creative learning and aesthetic processes becomes a major goal for social survival.

It is clear from these examples that aesthetic education and active, creative learning provide the learner with opportunities to apply and develop his psycho-motor, perceptual, affective, cognitive, volitional, moral, and aesthetic skills.[18] Again, it should not be

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[18]The development of a broad framework for aesthetic education was the governing factor in my research in specific areas of aesthetic education, learning, creativity, child development, and personality development. The following areas of research indicate possibilities for further study that will provide more depth and detail to our work:

a. Art appreciation and personality. See, for example, Irvin Child, "Personality and the Appreciation of Art," Art Education, XX (January 1967), 33-35.

b. Creative instruction in the arts. See, for example, Margaret T. Siemens, "A Comparison of Orff and Traditional Instructional Methods in Music," Journal of Research in Music Education, XVII (Fall 1969), 272-85.

c. Personality characteristics of creative people. See, for example, Frank Barron, Creativity and Personal Freedom (New York: Van Nostrand Co., 1968).

d. Development and measurement of creative learning styles. (This is by far the category with the largest number of studies pertinent to my thesis.) See, for example, R. S. Crutchfield, "Creative Thinking in Children: Its Teaching and Testing," in Intelligence: Perspectives 1965, ed. by O. G. Brim, Jr., R. S. Crutchfield, and W. H. Holtz (New York: Harcourt, Brace, & World, 1966), pp. 53-64; S. J. Parnes and A. Meadow, "Evaluation of Persistence of Effects Produced by a Creative Problem-Solving Course," Psychological Reports, VII (1970), 357-61; S. Smilansky, The Effects of Sociodramatic Play on Disadvantaged Pre-School Children (New York: John Wiley & Sons, 1968); E. P. Torrance, Torrance's Tests of Creative Thinking: Norms (Technical Manual), Princeton: Personnel Press, 1966. See also W. J. Gordon, Synectics: The Development of Creative Capacity (New York: Harper & Row, 1961); J. P. Guilford, The Nature of Human Intelligence (New York: McGraw-Hill, 1967); V. Lowenfield, Creative and Mental Growth (New York: Macmillan, 1957); Margaret Mead, From the South Seas (New York: William Morrow, 1939); J. L. Moreno, Psychodrama, Vol I (New York: Beacon House, 1946); A. F. Osborn, Applied Imagination (3rd ed.; New York: Charles Scribner's Sons, 1963); E. P. Torrance, Rewarding Creative Behavior (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1965).

automatically assumed that integrated development through aesthetic education will be transferred to active learning with other content. The teacher must facilitate active learning in such a way that the learner can continue to develop his body skills and awareness, use creative perception, become emotionally involved, use initiative, take responsibility for his learning, and derive a sense of personal unity and meaning-making from his experience.

CHAPTER III

GOALS AND QUALITIES OF A LEARNING ENVIRONMENT
FOR AN AESTHETIC PROGRAM FOR TEACHERS

Introduction

In Chapter I, Aesthetic Education was defined as the process of
expanding the learner's abilities to participate in aesthetic experi-
ences and creative expression. In Chapter II, the general educational
goals of developing the whole person were clarified. It was then
shown how the process of creative expression is similar to and pro-
vides experiences in active learning so that these process skills can
then be applied to any other subject area. In addition, we saw some
ways in which aesthetic experience and creative expression develop
the whole person.

Initial Goals

The combined definitions of these processes and their relation-
ships lead logically to the formulation of goals for an aesthetic
program for teachers:

1. To develop abilities for Aesthetic Experience, the teacher
    will expand her/his experience in, knowledge of, and facili-
    tation skills for

    a. Aesthetic attitude: valuing experience for its own sake;

    b. Creative perception: energetic, aware sensing and imagi-
        native responses;

    c. Finding unity and meaning in experience, leading to
        intrinsic motivation;

d. Applying these processes to people and other natural man-made objects and environments.

2. To develop abilities for Creative Expression, the teacher as learner will expand her/his experience in, knowledge of, and facilitation skills for

   a. The processes of Multi-Arts Improvisation: Exploring

      Improvising

      Evaluating

      Extending;

   b. Expressing and sharing experience: Feelings, ideas;

   c. Using a variety of natural and manmade materials.

3. To be able to use aesthetic education to encourage <u>active learning</u> and development of the <u>whole person</u>, the teacher as learner will expand her/his experience in, knowledge of, and facilitation skills for

   a. The process of active learning and its similarity to the process of creative expression;

   b. The areas of learning potential of the whole person and how aesthetic processes develop these;

   c. Using aesthetic processes to facilitate active learning and development of the whole person.

Responsive Learning Environments

Before I proceed to discuss the implementation of these goals, it is necessary to identify and clarify the kind of classroom environment and teaching skills needed to attain them. When describing the active learning environment in the English Infant Schools (Integrated Day or

Open Education), Edward Yeomans has referred to it as a "responsive learning environment."[1] He was including the teacher's responsiveness to each child as an individual (a responsiveness based on respect and trust in the child) as well as the fact that materials, content, and the physical arrangement of the classroom are designed or selected to be responsive to the needs of the child. In a recent report on Open Education, Herbert Walberg and Susan Thomas of TDR Associates have clarified the elements of a responsive learning environment.[2] Using a study of the literature on Open Education and interviews of teachers in the field as their sources, they listed 90 interrelated pedagogical characteristics of open education. Rather than listing what should happen in open education, they have clarified what attitudes teachers actually have and what skills they use to achieve active learning. My own observations and teaching and the comments of other educators concerned with creativity and/or aesthetics corroborate that the characteristics listed by TDR are the major attitudes and skills needed to achieve aesthetic processes and active learning. For example, Paul Torrance has examined the ways in which teachers can provide a responsive learning environment. He has found that creative learning is increased when teachers show students that their ideas are valued, by respecting them and finding ways to

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[1]Betsye Sargent, Integrated Day in an American School (Boston: NAIS), Introduction by Edward Yeomans, p. 1.

[2]H. Walberg and S. Thomas, Characteristics of Open Education: Toward an Operational Definition, U. S. O. E. Title IV #OEC 1-7-062805-3936 (Newton, Mass.: TDR Associates, Inc.).

extend unusual questions and ideas.[3] Torrance's other suggestions

for providing a variety of stimulating materials and becoming aware

of children's interests are also similar to the characteristics

listed by TDR. In addition, Carl Rogers has discussed principles

of learning and gives guidelines for facilitating the development

of the whole person.[4] His principles and guidelines are essentially

the same as those offered by TDR.

This extensive corroboration between the elements of "respon-

sive learning environments" noted by Yeomans and Torrance, the

"guidelines" given by Rogers, and the "characteristics" of Open

Education listed by TDR supports my belief that the TDR report

clarifies the essential elements of responsive learning environments.

These elements are to a great degree mutually dependent and form a

whole philosophy of teaching or learning environment management.

Also, in a recent experimental study, Judy Evans has demonstrated

that conventional classrooms neither display these characteristics

nor achieve active learning.[5] Taken together, these characteristics

[3]Paul Torrance and R. E. Myers, Creative Learning and Teaching (New York: Dodd, Mead & Co., 1970), pp. 251-68.

[4]Carl Rogers, Freedom to Learn (Columbus, Ohio: Charles E. Merrill Publishing Co., 1969), pp. 157-66. See also R. M. Jones, Fantasy and Feeling in Education (New York: New York University Press, 1968), Chapters 3-7; James A. Smith, Setting Conditions for Creative Teaching (Boston: Allyn and Bacon, 1966), Chapter VIII, pp. 117-47; Viola Spolin, Improvisation for the Theater (Evanston: Northwestern University Press, 1963), Chapters I, II, pp. 3-36.

[5]Judy Evans, Characteristics of Open-Education: A Classroom Observation Rating Scale and Teacher Questionnaire (Washington, D. C.: U. S. Office of Education, August 1971).

are necessary for active learning involving the whole person to occur.

Following is a summary of the eight themes which TDR has used to oategorize the elements of a responsive learning environment. (See list of oharacteristics in Appendix A.)

Assumptions--Ideas About Children and the Process of Learning:-- The teacher's assumptions about children, the process of learning, and the goals of education are generally humanistic and wholistic. Teaohers are aware of and respeot the child's individuality and his capacity to direct his own learning.

Self-Peroeption:--The teacher is a secure person and a continuing learner.

Humaneness--Respeot and Openness and Warmth:--The teaoher promotes an atmosphere of warmth, openness, and respeot for one another.

Diagnosis of Learning Events:--The teacher views the work children do in school as opportunities for her to assess what the children are learning, as much as opportunities for children to learn.

Provisioning for Learning:--The teacher provides a rich and responsive physical and emotional environment.

Instruction--Guidanoe and Extension of Learning:--The teacher acts primarily as a resource person who, in a variety of ways, encourages and influences the direction and growth of learning.

Reflective Evaluation of Diagnostio Information:--The teacher subjeots her diagnostic observations to reflective evaluation in order to structure the learning environment adequately.

Seeking Opportunity To Promote Growth:--The teacher seeks
activities outside the classroom to promote personal and profes-
sional growth.[6]

The concept of responsive learning environments has five basic
implications for an aesthetic education program for teachers:

1. If the teacher is to become an active learner, then the
   teacher education program must provide a responsive
   learning environment.

2. To provide this kind of learning environment for his students
   to become active learners, the teacher must learn about and
   practice creating responsive learning environments.

3. Participation in aesthetic education can encourage the
   teacher's personal growth in ways which help him become
   a more secure and creative person to facilitate active
   learning.

4. Participation in aesthetic education helps teachers define
   the processes of active learning and development of the
   whole person and define the qualities of the learning
   environment which lead to these.

5. A responsive learning environment which supports the
   uniqueness of the individual's experience is essential to
   an aesthetic education program which teaches the pro-
   cesses of the individual expanding his personal experience
   of himself and his environment.

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[6]Walberg and Thomas, op. cit., Appendix B, p. 8.

Thus, as well as including objectives for understanding and facilitating aesthetic processes and active learning, an aesthetic program for teacher education must function as a responsive environment and teach teachers how to create responsive environments. Following is a list of the above eight themes (slightly altered) related (as in the above implications) to some specific ways these characteristics must be applied to an aesthetic program for teachers and some specific ways aesthetic education provides teachers with personal growth and skills to develop a responsive learning environment.

Assumptions--Ideas About Children and the Process of Learning

It is characteristic of a responsive learning environment that:

Teachers and students believe that the main function of education is learning how to learn; broadening and refining the learner's processes of learning.

An aesthetic program for teachers must include this characteristic in order to:

Make clear the fundamental contributions of aesthetic education to developing the learner's processes of learning.

Provide an environment in which teachers may question their assumptions about learning.

Help teachers become self-sufficient learners and learn the attitudes and skills necessary to encourage children to direct their own learning.

Encourage teachers to have aesthetic experience and to engage in creative expression, which are the most individual kinds of experiences possible; and encourage teachers to become aware of and respect their own individuality and that of others.

Aesthetic education helps teachers develop this characteristic for themselves and their students by:

Providing practice in active learning processes through the processes of creative expression--exploring, improvising, evaluating, and extending--applied to any materials, which clarifies and relates "learning to learn" to the individual's experience.

Providing experiences which, in order to meet the definitions of aesthetic processes, must be primarily self-directed.

Providing materials and skills for aesthetic processes which stimulate individual responses.

Providing a framework for aesthetic education which theoretically supports the individual's creative responses to art or any other situation or event rather than limiting the learner's responses to preconceived concepts dictated by "experts."

Helping learners seek their own sense of unity and meaning in experience while realizing that experiences will have some elements in common with the experiences of others.

Helping learners explore and express their individual experience through creative expression.

Self-Perception

It is characteristic of a responsive learning environment that:

An aesthetic program for teachers must include this characteristic on several levels:

Aesthetic education helps teachers develop this characteristic for themselves and their students by:

The teacher views herself as an active, creative learner.

The instructors must view themselves as active, creative learners in order to be observant of teachers' needs in developing aesthetic processes, and to be creative providers of materials and learning opportunities.

Providing many opportunities for teachers and learners to behave as active, creative learners.

Providing a framework in which each teacher or learner can understand the initial processes of aesthetic experience and creative expression: developing aesthetic attitude, creative perception, and ability to explore. More difficult processes and more complex materials or events need not be presented to the learner until he feels ready for them.

Humaneness--Respect, Openness, and Warmth

It is characteristic of a responsive learning environment that:

An aesthetic education program for teachers must include this characteristic in order to:

Aesthetic education helps teachers develop this characteristic for themselves and their students by:

The teacher promotes an atmosphere of warmth, openness, and respect for one another.

Have the teachers as learners feel free to engage fully in aesthetic experience and creative expression in which they must take the risk of responding with their feelings and trying out new ideas.

Providing experiences in which individuals may release or express strong feelings, and explore and share these if he wishes.

Have the teachers experience ways to promote warmth, openness, and respect so that they can facilitate aesthetic processes for others.

Providing a framework in which it is up to the perceiver to be sensitive to expressed and shared feelings.

Providing a framework in which the group can be open with positive or negative feedback about a member's behavior because they have accepted him as a person, have accepted his feelings and expressions, and are now helping him to find better ways to express these and ways to behave that meet his goals.

Enabling Skills

Diagnosis of Learning Events

It is characteristic of a responsive learning environment that:

The teacher views the work learners do in school as opportunities to continue to assess what the learner as a whole person is learning, as much as opportunities for the learner to learn.

Instructors who think of each teacher-candidate as an individual must assess them individually as they work and help teachers learn to assess themselves so that they become independent learners.

In developing a person's capacity for aesthetic experience and creative expression, the person's process of experience is the crucial factor, and both instructor and teacher must pay attention to these processes as they are occurring.

An aesthetic component for teacher education must include this characteristic because:

Aesthetic education helps teachers develop this characteristic by:

Providing experiences in which the individual's process is most important and provides the best feedback on what is being learned.

Providing experiences which develop teachers' and children's creative perception so that they can be more aware and respond more imaginatively to each other.

Providing a framework from which teachers and children can conceptualize the component parts of these processes and understand them well enough to know how to assess the learner's interactions with materials and ideas at each stage of the processes.

Provisioning for Learning

It is characteristic of a responsive learning environment that:

The teacher provides a rich and responsive physical and emotional environment. The teacher and students provide interesting materials and use their time and space flexibly to meet their needs.

An aesthetic component for teacher education must include this characteristic in order to:

Meet individual teachers' needs for aesthetic experience and creative expression. Each individual will have special interests in the variety of possible media and techniques for using them. Each individual will have special needs for process skills which often must be defined through working with materials before they can be defined verbally. Each individual will need varying amounts of time and space to seek his interests and expand his process skills.

Aesthetic education can help teachers develop this characteristic by:

Providing experiences with many kinds of raw, natural, and man-made materials.

Using the physical space of the classroom for learning opportunities with movement, sound, and visual arts to show teachers new ways to use space.

Providing a framework which clearly states that each individual must be supported by the physical and emotional environment to seek his aesthetic processes.

Instruction--Guidance and Extension of Learning

It is characteristic of responsive learning environments that:

The teacher acts primarily as a resource and facilitator of experience, encouraging and influencing the direction and growth of the whole person.

An aesthetic component for teacher education must include this characteristic in order to:

Show teachers how to be resources and facilitators rather than conveyors of set concepts and information.

Have impact on the teacher's development of aesthetic processes which cannot be conveyed any way except through facilitation of the individual's experience.

Show teachers how their experience becomes more meaningful and acts as intrinsic motivation when it is explored and extended into new learning opportunities.

Aesthetic education helps teachers develop this characteristic by:

Providing experiences with a wide variety of materials used in many creative ways which expands a teacher's development as a resource person.

Providing experiences which deepen teacher's knowledge of the whole person involved in his experience.

Providing a framework from which teachers can understand the development of experience to better facilitate it.

Reflective Evaluation of Diagnostic Information

It is characteristic of a responsive learning environment that:

The teacher subjects her diagnostic observations (of learners and herself) to reflective evaluation in order to structure the learning environment adequately.

An aesthetic component must include this characteristic in order to:

Have instructors and teacher-candidates take the time to reflect on the effectiveness of learning opportunities in achieving their goals.

Subject experiences to reflective exploration from which deeper understanding of self and the processes of learning can be derived.

Aesthetic education helps teachers develop this characteristic by:

Emphasizing and developing skills for creative perception of one's own and others' experiences, so that observations are rich in meaning and provide teachers with a lot of information on which to reflect.

Providing a conceptual framework from which various aspects of self, one's relationships to others and the environment and one's processes of learning can be identified for reflection.

Seeking Opportunity To Promote Growth

It is characteristic of responsive learning environments that:

The teacher seeks activities outside the classroom to promote personal and professional growth.

An aesthetic component for teacher education must include this characteristic in order to:

Encourage teacher-candidates to relate their aesthetic experience and creative expression in the classroom to the rest of their teacher training and lives. The processes of aesthetic education are really meaningful only when they are used by the individual to make all of his experiences more meaningful to him.

Encourage teacher-candidates to seek resources which they can share and make the aesthetic program more varied and satisfying to themselves and others.

Aesthetic education can help teachers develop this characteristic by:

Emphasizing that any natural or manmade object or event is an appropriate object of aesthetic experience or can be useful as a material for creative expression if it is viewed and used with creative perception. Thus the teacher is not restricted to elaborate commercial materials or the classroom.

Some of the ways aesthetic education and responsive learning environments mutually reinforce each other should be clear in the above analysis. A teacher who encourages children to make their own dramas or explore the many ways they can play with sand may not think of herself as "using aesthetic education" to develop the child's imagination and sense awareness so that he becomes a better learner. It seems likely, however, that the teacher who can conceptualize these learning processes can make better decisions spontaneously in the classroom and can articulate and support these decisions to other educators and parents. Without deep convictions integrated into her teaching skills and ability to articulate these, the teacher may not be able to sustain her self-confidence through periods of trial and error which accompany open education and aesthetic education. Even less will she be able to justify experimentation by making a case for developing the learning potential of students. The teacher, then, must experience and develop articulate, conceptual knowledge of these elements in relationship.

Further Goals

The following continuation of goals for an aesthetic program for teachers has been developed directly from the above analysis of the relationships between the characteristics, the aesthetic program environment, and the contributions of aesthetic education to the characteristics.

1. To facilitate Aesthetic Education and to encourage teachers to experience, analyze, select, and acquire teaching

behaviors which foster their developing goals, the learning
environment (of a core offering in aesthetic education for
teachers) will include the following characteristics of
Responsive Learning Environments:

a. Assumptions that the main function of education is to
   develop learning processes that can be extended to any
   situation or people; and that people learn best when
   respected as individuals and trusted to be self-directed.

b. Support for developing self-perceptions as a competent,
   creative active learner.

c. Enabling skills (displayed by instructors and developed
   by teachers) for

   1) Promoting an environment of trust, openness, and
      warmth.

   2) Receiving and contributing to sensitive diagnosis
      of own and others' learning needs.

   3) Providing rich and responsive materials and learning
      situations in a setting of individualized use of
      time and space.

   4) Developing instructional roles as resource and
      facilitator.

   5) Receiving and contributing to reflective evaluation
      of learning experiences.

   6) Seeking extended learning opportunities and support
      outside the immediate classroom environment.

2. To expand each teacher's abilities to use Aesthetic Education

to develop Responsive Learning Environments, the teacher
as learner will experience and gain conceptual knowledge
of the relationships of

a. Aesthetic experience   Aesthetic attitude

Creative perception

Unity and meaning in

experience

and

Creative expression   Exploring
                                                      Expressing
Improvising
                                                      and
Evaluating
                                                      Sharing
Extending

to

b. The individual's self-directed, creative learning
processes.

c. The individual's abilities to express and share feelings
and ideas.

d. The individual's abilities to seek and explore diverse
materials and situations and use time and space flexibly
for intense learning.

The following chapter will present suggestions for learning
strategies and program organization to implement the goals stated
in the beginning of the chapter and those above.

C H A P T E R   IV

IMPLEMENTATION OF GOALS: PRESENT ORGANIZATION AND
SAMPLE LEARNING STRATEGIES FOR A CORE OFFERING
FOR ELEMENTARY CLASSROOM TEACHERS

Aesthetic Education has been defined (in Chapter I) as <u>expanding</u>
<u>a person's processes</u> (interaction abilities) <u>of aesthetic experience</u>
<u>and creative expression</u>.   Descriptions of these processes were given
and were related (in Chapter II) to educational goals for <u>developing</u>
<u>the whole person</u> (developing learning competencies in psycho-motor,
perceptual, affective, cognitive, volitional, moral, and cosmic-
aesthetic areas) <u>and developing active learning processes</u> (to learn
about self, others, and any other subject matter).

The kinds of teaching attitudes, self-perceptions, and skills
needed to <u>provide a responsive learning environment</u>, to support
development of the above processes, were discussed in Chapter III.
From these definitions, goals were developed for a core offering in
aesthetic education for elementary classroom teachers.   The following
restatement of these goals is provided as an introduction to the
specific organization and learning strategies of an aesthetic pro-
gram which is offered as part of the teacher education programs at
the School of Education at the University of Massachusetts.

This particular program has been developed to its present stage
over the past three years.   It is still considered "in development"
as the Staff and students add research and change learning opportunities
to meet their needs and interests.   The above framework and following

goals provide a point of departure for continuing work.

Goals

I. To develop abilities for <u>Aesthetic Experience</u>, each teacher as learner will expand his/her experience of, conceptual knowledge of, and facilitation skills for

    A. Aesthetic attitude

    B. Creative perception

    C. Responding openly with feelings as a means to finding unity and meaning in experience

    D. Applying these processes to diverse objects, events, and people

II. To develop abilities for <u>Creative Expression</u>, each teacher as learner will expand his/her experience in, knowledge of, and facilitation skills for

    A. The Processes of Multi-Arts Improvisation: Exploring

                                              Improvising

                                              Evaluating

                                              Extending

    B. Using a variety of natural and manmade materials to expand abilities to express feelings and ideas

    C. Sharing expressions of unity and meaning in experience

III. To be able to use Aesthetic Education to encourage <u>Active Learning</u> and development of <u>the Whole Person</u>, the teacher as learner will expand his/her experience of, conceptual knowledge of, and facilitation skills for

A. The process of active learning (and its similarity to the processes of creative expression)

B. The areas of learning potential of the whole person (and how aesthetic processes relate to these)

C. Using aesthetic processes to facilitate active learning and development of the whole person

IV. To facilitate Aesthetic Education and to encourage teachers to experience, analyze, select, and acquire teaching behaviors which foster their developing goals, the learning environment (of a core offering in aesthetic education for teachers) will include the following characteristics of Responsive Learning Environments:

A. Assumptions that the main function of education is to develop learning processes that can be extended to any situation or people; and that people learn best when respected as individuals and trusted to be self-directed

B. Support for developing self-perceptions as a competent, creative active learner

C. Enabling skills (displayed by instructors and developed by teachers) for

1. Promoting an environment of trust, openness, and warmth

2. Receiving and contributing to sensitive diagnosis of own and others' learning needs

3. Providing rich and responsive materials and learning situations in a setting of individualized use of

time and space

4. Developing instructional roles as resource and
   facilitator

5. Receiving and contributing to reflective evaluation
   of learning experiences

6. Seeking extended learning opportunities and support
   outside the immediate classroom environment

V. To expand each teacher's abilities to use Aesthetic Educa-
   tion to develop Responsive Learning Environments, the
   teacher as learner will experience and gain conceptual
   knowledge of the relationships of

A. Aesthetic experience   Aesthetic attitude

                                         Creative perception

                                         Unity and meaning

                                                 in experience

                        and

Creative expression   Exploring

                                         Improvising   Expressing

                                         Evaluating   Sharing

                                         Extending

                        to

B. The individual's self-directed, creative learning
   processes

C. The individual's abilities to express and share feelings
   and ideas

C. The individual's abilities to seek and explore diverse

materials and situations and use time and space flex-

ibly for intense learning

The following visual pattern represents the interrelatedness

of the above goals:

Continued Learning

Aesthetic Experience and Creative Expression

The Whole Person

Active Learning Processes

Responsive Learning Environments
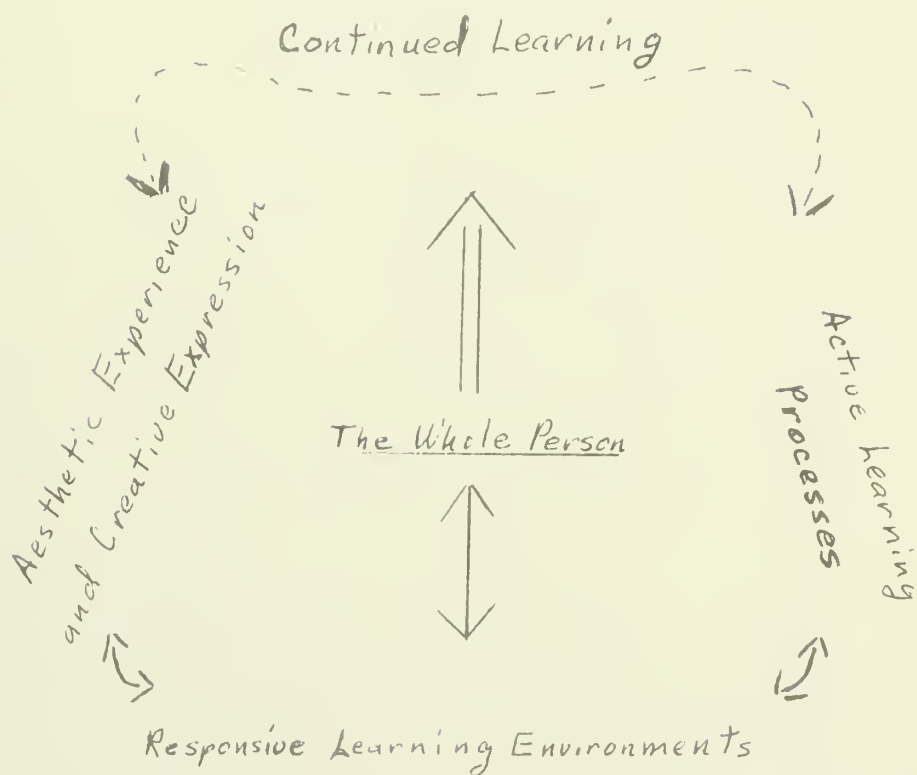
These goals can be related to each teacher's development of
specific personal and professional goals, to seek avenues for con-
tinuing personal and professional growth in aesthetic education.
In this chapter, I will define the structure and some learning
strategies of a core offering in aesthetic education for teachers.
This core offering or aesthetic component for teacher education must
be seen as a brief part of the development of teachers, in which
they can experience and perceive a framework and develop their own
goals for continued self-directed learning.

Organization of Program

The above goals imply that a core offering in aesthetic educa-
tion for teachers must be <u>structured or organized</u> to fulfill the
following requirements:

1. A developing responsive environment in which each person
    can meet his needs for human support, variety of materials,
    and flexible use of time and space to provide the proper
    environment for aesthetic experience to occur.

2. Frequent experiences in creative expression using a variety
    of media, and provision for many experiences in active
    learning.

3. Opportunities for students to identify their own goals and
    select from a variety of learning opportunities.

4. A staff with varied competencies in the arts and aesthetics
    and varied teaching and interaction styles.

The following solutions to organization of in-class time, variety

of experiences, quality of environment, and resource personnel have
been useful with our students.

Scheduling and Planning Time and Alternative Learning Opportunities

Aesthetic experience, creative expression, and active learning
cannot be rushed and in some cases cannot be planned in advance. When
the aim of the class sessions is to have each student develop and
understand his own experience or learning process in relation to the
subject matter and the group, enough flexible time must be allowed.
We are, however, restricted to a three-credit course (or less) and
limited use of classroom space. To try to resolve the conflicts
between the need for flexibility and the time and space restrictions,
we use the following format:

1. Two and one-half hours per week of "open" workshop to develop
   intensive aesthetic experience and creative expression.
   Initially these workshops are planned and led by the instruc-
   tors to insure exploration of a number of alternative media
   and processes. After three or four weeks of introduction,
   it is expected that students will help plan and lead the
   other workshops. These may be completely free for "messing
   around" or may be highly structured according to the group's
   needs. It is important for teacher-candidates to see how an
   instructor can move into the background and encourage students
   to manage their own activities. It is also important for the
   students to see instructors making opportunities to expand
   and share their own interests and taking risks and experi-

menting with unfamiliar content and processes.

2. Another two and one-half hours per week is set aside for
    discussion-workshops designed to promote understanding of
    the concepts presented in the framework. Each concept is
    explored on a personal experiential level, a theoretical
    level, and an application level.

3. Recommended readings which fit with the content and processes
    of the discussion-workshops, and references for a variety of
    activities.

4. "Extra" experiences in observation, creative expression,
    attendance at other workshops and campus events, reading,
    and discussion for students who do not find the class activi-
    ties useful or who want additional experiences. Depending
    on the amount of work and credit they have selected, students
    may do individual or group curriculum-teaching projects.

For ease in crediting students, a modular system of accounting
is used:

1. Each class period and set of recommended readings equals
    one module, and all add up to 30 modules.

2. Each curriculum-teaching project equals 15 modules.

3. "Extra" experiences are negotiated individually.

The student can thus acquire 45 modules equalling 3 credit hours
by attending class, doing curriculum-teaching projects, and reading,
or he may insert "extra" modules when appropriate.

Cne of the important tasks of the open-workshops and discussion-
workshops is to develop a supportive human environment. Students who

do not attend regularly are advised that they are depriving themselves
of this kind of support and depriving others of their support. For
some students, however, maximum freedom of choice may be more important
than group support. For each of these an instructor is assigned as a
resource to help him find the best learning opportunities.

Staffing to provide variety and continuity

Chapters I, II, III described the framework of a program which
could properly be called "interdisciplinary." This framework includes
all the fine arts, and theories in the fields of aesthetics, creativity,
and education synthesized and recreated through a teaching method known
as multi-arts improvisation. Thus, it is beneficial to such a program
if the members of the staff have varied theoretical and practical
backgrounds. We are fortunate at the School of Education at U. Mass.
to have the Center for the Study of Aesthetics in Education (CSAE)
which can provide such personnel. Since graduate students in this
center enter with varied backgrounds in the arts and teaching and are
interested in the roles of the arts and aesthetics in teacher education,
it is appropriate that they do some research, curriculum development,
and teaching for the aesthetic component of teacher education. The
coordinating faculty member has a responsibility to match the learning
needs of the undergraduate teacher-candidates and the graduate aes-
thetics students. In general, the graduate students need a preparation
semester to participate in the core offering as students and as
occasional resources. Through this participation they learn what it
feels like to be a student participating in this component and begin to

understand the methods and concepts of the offerings. In an additional seminar, these graduate students can explore the content more deeply, develop themselves into a working team, plan workshops, and accomplish other tasks they select as preparation for taking responsibility for the open-workshops. It is usually necessary to develop new teams each year because graduate students who have participated in the program for a year find new interests which they wish to explore more deeply.

The aesthetic component related to total teacher education program

Finally, the aesthetic component for teacher education must be made to fit into the students' total teacher education program. At U. Mass. we offer 15 different teacher education programs. Some of these are developed around a particular educational point of view, such as the Integrated Day (or Open Education) Program. Some of these are directed toward specific kinds of populations, such as Urban Education or Early Childhood Education. The student must be encouraged to find the ways the aesthetic program applies to the rest of his teacher education program. Otherwise, his learning is fragmented, less meaningful, and less likely to bring him to an orderly and personal philosophy of teaching that he can apply in the classroom. Presently the aesthetics component is offered as part of the Integrated Day Program; is offered for students in Urban Education and Early Childhood Education; permits students in other, less structured programs to audit or use resources when they wish; and develops short five-week "methods" courses for students in the Individualized Program. The various problems that

arise in these areas of cooperation must be handled ad hoc, but aspects of the framework and goals, organization presented above, and learning opportunities which follow can be drawn from at appropriate times. It is essential that the instructors acquaint themselves with the interests and total program of their students to help them ask significant questions and develop competencies which they are likely to use.

Examples of Learning Opportunities

Within the usual limits of a fifteen-week semester course, we generally plan to use the first five weeks to

1. Develop a responsive learning environment;

2. Introduce the students to personal experiences in sense awareness of, and imaginative responses to, self, others, and natural and manmade materials and whole environments;

3. Introduce the students to experiences in and concepts of aesthetic experience and creative expression and relate these to development of the whole person and active learning processes;

4. Have the students assess their goals for teaching and partici- cipate in planning for following weeks.

In the discussion workshops the emphasis is placed on _using_ aesthetic processes, materials, and facilitation techniques to draw out conceptual development. The conceptual development that we are interested in is

Conceptualization of professional goals for teaching

Conceptualization of basic processes of aesthetic education,

how an infinite variety of media can be used in relation

to these processes, and what facilitation techniques are

most appropriate to achieve certain processes

Conceptualization of the whole person and active learning and

how aesthetic processes can develop these.

Through using aesthetic processes to achieve these conceptuali-
zations, we show teachers how to achieve any type of conceptualization
or skill through aesthetic processes. In each example of discussion
workshops, then, the method is the same.

1. Discuss or evaluate previous session to make a logical con-
   nection to this one.

2. Use a prepared media presentation or activities in creative
   expression which will encourage the students to explore
   their feelings and ideas related to the concept in question.

3. Share the results of this experience by asking

   a. What did I do and how do I feel about it?

   b. What can I learn about myself and (the concept) by ex-
      ploring this experience?

   c. What other information can I add to (this concept) from
      my readings and other experiences?

   d. How is this concept related to growth of the whole
      person and active learning?

   e. How have our activities promoted a responsive learning
      environment?

   f. For what specific purposes might I use similar activities

in my classroom?

g.   How might I technically adapt these activities to suit
     young children or other specific populations and goals?

h.   What do I need to do to extend this learning?

In the following examples, "discussion" always refers to asking
at least some of the above eight questions. At any given session, if
any students feel they should continue the experience they are involved
in rather than break for discussion, the discussion questions are
available for reflection at any time.

The open-workshops are designed to expand personal experience of
aesthetic processes in any direction the students choose. The format
of these is designed to begin with simple interactions which flow and
expand into intense experiences. The discussion questions are again
available for reflection but are subordinate to the experience.

In all of the following examples of learning experiences it will
be seen that all of the above goals are in operation at the same time.
The goals that are especially focused on are given for each experience,
but instructors must respond to students who perceive additional goals
in the experience.

Although the open-workshops and the discussion workshops have
different focuses, they are placed side by side here so that the
reader can see how they support each other in the student's experi-
ence. Samples of "extra" modules are also given to show how extension
or alternative learning opportunities can support the goals.

Resources for activities suggested for workshops appear in
Appendix B. Full bibliographical information on suggested readings

will be found in the Bibliography following Chapter V. Supplementary materials used over the past two years in developing this program are given in Appendix C.

Module #1	Module #2	Module #3	Extra Modules A
Open-Workshop Explorations in Sense-Awareness and Imagination	Discussion-Workshop Exploration of Self and Needs for Responsive Learning Environments	Assignment for Module #5	
Goals: I A & B also II A III B IV B V A & B	Goals: IV A, B, C also V A & B, C, D II A III C		
a. Warmup: relaxing the body and senses	a. Explanation of purposes for this session	a. Revise list of preferences for responsive learning environments	a. Observe in a classroom for one of the following:
b. Sense explorations of objects and self	b. "Name Game"	b. Read TDR's report on Characteristics of Open Education	1) Ways teachers and children use their senses and imagination
c. Imagination games with objects and media	c. "Fantasy pictures" of responsive environments	c. Read "Aesthetic Program Goals, Organization, and Learning Opportunities" (copies distributed by staff)	2) Ways teachers and children respond to and support each other
d. Sharing feelings and ideas (discussion) if appropriate	d. List own preferences for responsive environments and share		Report on these and make suggestions for improving these processes
	e. Discussion		b. Read How to Survive in Your Native Land (J. Herndon)
	f. Extension: See Module #3 and Extra Modules A		

Module #4	Module #5	Module #6	Extra Modules B
Open-Workshop Exploring Self Through Expressive Media	Discussion-Workshop Exploring Professional Goals	Assignment for Module #8	
Goals: I A, B, C also All others	Goals: IV A, B, C also III A, B, C V A &B, C, D		
a. Warmup to relax body and feelings	a. Share revised lists of needs for responsive learning environments and explain goals for today	a. Clarify goals	a. Observe a classroom for the ways in which teachers and children gain self-knowledge and define goals; report on this and make suggestions for improving these qualities
b. Gestalt art and movement experiences designed to explore and share self	b. Brainstorm "ideal" classroom from four points of view	b. List skills you need to achieve your goals	b. Read any of the following selections on responsive learning environments:
	c. List and share five characteristics from b which you want to facilitate in your classroom	c. Read "Aesthetic Program Goals, Organization, and Learning Opportunities" and identify learning opportunities you need	1) Creative Learning and Teaching. Paul Torrance and R. E. Myers. 2-6, 11
	d. List and share conflicts between the points of view and use sociodrama or analogy to clarify conflicts	d. Read "Areas of Learning Potential" and select one area to expand for yourself	2) Freedom to Learn. Carl Rogers. Ch. 4-7
	e. Use above lists and reading to select ten goals for this semester	e. Read any items under "extra modules"	3) Human Teaching for Human Learning. George Brown
	f. Discussion		4) New Priorities in the Curriculum. Louise Berman. Ch. 1, 3-5
	g. Extension: See Module #3 and Module #6 and Extra Modules B		5) "ANISA Model" by Dan Jordan. On file.

Module #7

Open-Workshop
Sense-Awareness and Imagination with Media

Goals: I A,B,C
II A
IV A,B
(Exploration)

a. Warm up senses and imaginative responses

b. Offer a variety of natural and man-made materials for exploration

c. Share and discuss experiences if appropriate

Module #8

Discussion-Workshop
Clarification of Goals, Learning, and Skill Needs

Goals: IV A,B,C
V A&B,C,D
III B

a. Share lists of clarified goals and brainstorm skills needed

b. Presentation of course goals and framework

c. Discuss ways this course may help you fulfill your goals

d. Select a "Learning Competency Area" in which you need work; plan an experience and carry it out

e. Discussion

f. Extension: See Modules #6 and #9 and Extra Modules C

Module #9

Assignment for Module #11

a. Read A Curriculum for an Aesthetic Program for Teacher Education, Susan Brainerd

b. Select an aesthetic experience from your own experience that you can share with us

c. Read either of the following:

1) Art as Experience. John Dewey. Ch. 3

2) Introductory Readings in Aesthetics. John Hospers. Sec. I, Ch. 1; Sec. II, Ch. 3

Extra Modules C

a. Observe any classroom for the ways media are used for learning. Report on this and make suggestions for improvements

b. Read any of the following:

1) Creative Learning and Teaching. Paul Torrance and R. E. Myers. Ch. 5-12

2) "ANISA Model" by Dan Jordan. On file

3) Development Through Drama by Brian Way. Ch. 1,2,4,5

4) Improvisation for the Theater by Viola Spolin. Ch. 1,2

c. Participate in any experience which you think will develop an area of learning competence for you

Resource: "Areas of Learning Competency," on file. Report on the results of this experience

Module #10	Module #11	Module #12	Extra Modules D
Open-Workshop Exploring Environments for Potential Aesthetic Experiences Goals: I A, B, C II A & B, C, D a. 1) Take a trip to a selected environment; plan to use aesthetic attitude and creative perception; or a. 2) Plan ways to change or use the classroom environment in new ways. For example, build a bubble or tepee. Arrange an environment of sensory experiences b. Share experiences and discuss if appropriate	Discussion-Workshop Sharing Aesthetic Experiences Goals: I A, B, C II A, B, C also All others a. Explain goals b. Given a variety of media, use them to make something that can help you share your aesthetic experience c. Share experiences and discuss d. Extension: See Modules #9 and #12 and Extra Modules D	Assignment for Module #14 a. Read any of the following: 1) A Curriculum for an Aesthetic Program for Teacher Education. Susan Brainerd. Ch. 1,2 2) Developing Artistic and Perceptual Awareness. E. W. Linderman and D. W. Herberholtz. Ch. 1,2 3) Aesthetic Form and Education. Michael Andrews, ed. Ch. 3-6, 7	a. Observe in a classroom for either of the following: 1) How are aesthetic processes and media used to promote learning? 2) What kinds of motivation for learning are seen? Report on these and make suggestions for improvement b. Read and discuss any part of the following: 1) Fantasy and Feeling in the Classroom. R. M. Jones. Ch. 3-5 2) A Philosophy of Education. D. Arnstine. Ch. IV-VIII c. Participate in any experience which you think will be an aesthetic experience for you. Report on the results and discuss.

Module #13	Module #14	Module #15	Extra Modules E
Open-Workshop Exploring and Impro- vising with Selected Media	Discussion-Workshop The Process of Cre- ative Expression	Assignment for Module #17	

Goals: I   A, B, C
        II   A, B, C
        IV   A, B
        V   A & B, C, D
	Goals: II A, B, C		

a. Warm up senses and imagination	a. Explain goals	a. Read any of "references for workshops" and select an experi- ence to lead	a. Observe in a classroom for teachers' and children's uses of active learning. Report on ways these could be improved
b. Explore and impro- vise with selected media	b. Participate in structured multi-arts improvisation experi- ence		b. Read any part of the following and report on the relationship of the main ideas to "creative ex- pression" (See resource, A Curricu- lum for an Aesthetic Program for Teacher Education by Susan Brainerd; Chapters 1, 2):
c. Share experiences and relate them to in- dividual's goals for teaching	c. Evaluate and ex- tend experience	b. Attend a cul- tural arts event and be prepared to discuss the cultural value of art	1) The Process of Education. Jerome Bruner. Chapters 2-5 2) Toward a Psychology of Being. A. Maslow
d. Plan for next five sessions	d. Discussion	c. Engage in creative expres- sion on your own and share results	
	e. Plan for next five sessions		

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Modules #16, 19, 22, 25, 28	Modules #17-18, 20-21, 23-24, 26-27, 29-30	Extra Modules F – J
Open-Workshops designed to meet students' needs for intense or varied exploration of aesthetic processes and ways to facilitate these	Discussion-Workshops and Readings designed to meet the students' needs for conceptual knowledge and skills for	In Observation, Reading, and Participation on request
Goals: I & II related to III, IV, V	Goals: III A, B, C V A & B, C, D also II A, B, C related to many materials and techniques	

Modules #31 – 45: A Curriculum-Teaching Project in which the student will:

1. Observe and select learning goals for a specified group of children.

2. Develop learning opportunities, using aesthetic processes, to achieve goals.

3. Clarify the means through which a responsive learning environment is achieved.

4. Facilitate learning opportunities.

5. Evaluate own facilitation and students' learning.

The above organization and learning opportunities clarify the present solutions to our problems in developing an aesthetic education program for teachers. Many solutions to fulfilling the goals are possible, as the extra modules imply. Such a program could, for instance, be completely individualized study with occasional group meetings to discuss experiences and try out facilitation techniques.

In Chapter V some implications of the framework and present program will be discussed.

C H A P T E R   V

IMPLICATIONS FOR FURTHER STUDY

The innovative aspects of a multi-arts improvisation approach to teacher education lead directly to implications for further study. Although there have been efforts in this direction (as described in the body of this dissertation), much more remains to be done. For purposes of easy reference, I will outline ideas for further research on a chapter-by-chapter basis.

Implications from Chapter I

With the learner's developing abilities for aesthetic processes as a base, we should now turn our attention to the quality of the objects, events, and environments he encounters. Much of what can be conveyed through writing about the qualities of media and art forms is available, and some useful references are mentioned in the Bibliography. Each reference, however, is directed toward one specific art form, and only a few contain suggestions for multi-arts experiences. Separating art forms is primarily a European influence, left over from the times when Europe's aristocracy controlled the arts. Many contemporary American artists are realizing, as more ancient cultures knew, that real involvement in one art form spills over, extends naturally, into others. It is a common observation that children who have freedom with movement, sound, drama, and visual arts naturally mix the arts and do not feel separation among them. The wide gap needs to be closed between what is natural to children

and other cultures and the ways arts are now taught in schools. More research into the psychological and cultural implications of multi-arts is needed in order to provide

1. A firm conceptual base for emphasizing a multi-arts approach to aesthetic education.

2. New ways a multi-arts approach can support other kinds of education.

3. New ideas for ways to combine media and develop multi-arts experiences.

New directions for theories about the functions of art in society could also develop from the above studies. I have suggested that the main function of art in society is to share feelings and ideas. If we explore the arts of our own and other cultures with the following kinds of questions, we may be able to reestablish a real sense of sharing through art.

1. How have the arts of minority ethnic and racial groups in the United States contributed to the culture as a whole?

2. What can the arts of primitive tribes or ancient cultures show us about common and unique ways men relate to each other and their environment?

3. How can existing art of Eastern and African cultures help us understand these people better?

We have already begun the further exploration of the above questions, but there is a need for extensive work in this area.

Implications from Chapter II

In Chapter Two, portions of educational theory and research are related to development of the whole person and aesthetic education. These briefly stated relationships suggest that more intensive study into cognitive development, creativity, and affective education could provide new insights into the ways aesthetic education supports these. In the reference section of this chapter, there are suggestions for relating existing research in cognitive and creativity development to the basic ideas of the chapter. Investigation of these resources could expand our concepts of the ways aesthetic education and cognitive and creative development can reinforce each other.

In addition, there is a growing number of people who use art and creative movement for affective education. Charlotte Selver developed sensitivity or sense awareness training out of creative movement; Jane Rhyne and others on the West Coast have been using Perl's Gestalt Therapy combined with art; Neila Horn, in Boston, has developed multi-arts techniques for self-awareness; Marianne Simon at U. Mass. is using creative movement as the basis for Education of the Self. These are only a few of those innovators who think of themselves as educators, not therapists, as the older practices of art therapy, music therapy, dance therapy, and psychodrama implied. The above educators' uses of art materials are generally limited to very simple materials with the goal of self-discovery rather than aesthetic goals for expanding abilities for a variety of means for creative expression. The two goals are intimately related, however, and educators working in either field can learn from the other.

Implications from Chapter III

In Chapter Three, I used the available literature on humane, student-centered learning to clarify the concept of responsive learning environments. I showed that many of the assumptions about learners and learning, and the pedagogical characteristics listed by the TDR report are essential to an aesthetic program that emphasizes development of independent, creative learners.

Although the TDR report lists assumptions which are in practice in some schools which have been encouraging Open Education, each characteristic is a departure from traditional education. The assumptions, teachers' self-perceptions, and teaching behaviors are in conflict with present self-perceptions and expectations that many teachers and children have for themselves and for "school." In my opinion, one of the most crucial implications of the TDR report is that most teachers are not behaving in ways that encourage children to become independent, creative learners and that teachers who believe that this is the real function of education must begin to look honestly at their habitual ways of behaving and change many of their attitudes about learning. In his book, How to Survive in Your Native Land, James Herndon has described his experiences as he faced the implications of his behavior, tried to trust children to direct their own learning, and began to think of himself as an independent, creative learner. His humorous and realistic anecdotes show that children, when they learn anything worthwhile, do indeed learn in unpredictable ways, at their own rate and according to their own style. The incidents which he describes are humorous in retrospect but were so unpredictable and disturbing

when they happened that he and his colleagues wavered between thinking
he was crazy and thinking the children were hopeless. Only his strong
overall self-confidence, independence, honesty, and faith in children
permitted him to continue to experiment until he found some solutions
to the problems to which he had addressed himself.

It is clear from Herndon's account that unless we view teacher
education as a step in each teacher's life toward more self-confidence,
more independent action and thought, more honesty and openness, and
more trust in children and colleagues, few teachers will attempt or
survive the frustrations of open education. Either they will continue
to rely on and conform to curriculum demands imposed from outside
themselves and their students, or they will stop teaching.

In teacher education, and especially in aesthetic teacher educa-
tion, we have the responsibility to accept the challenge of continuing
to seek ways to support teachers in real efforts to establish their
individual identities and become more honest, open, and trusting. The
implications of this responsibility are so complex and so new to me
that I cannot begin to define them in depth here. Personally, I want
to explore these implications further.

Implications from Chapter IV

In Chapter Four, I restated the goals for an aesthetic education
program for teachers and gave some examples of the kind of organization
and learning strategies we have found useful for implementing these
goals. The goals and learning strategies imply that each student must
be responsible for assessing his own goals, with help if needed, and

finding his own learning opportunities. A short description of the primarily student-centered evaluation techniques we have used will show how we have arrived at our present procedures for encouraging self-diagnosis and evaluation.

During three years of research and teaching to develop an aesthetic program for teachers, we have tried a variety of means for evaluating students' learning, evaluating the program and how experiences of the course contributed to expanding the students' abilities in terms of the above goals, and evaluating ourselves as teachers. The principal methods of evaluation which have been used are:

1. Student journals on their activities.

2. Performance criteria. Students used (and evaluated) various instructional alternatives which helped them achieve self-selected competencies or performance criteria.

3. Student projects which tell instructors what kinds of attitudes and skills students are developing.

4. Attitude surveys to measure attitudes about using the arts in the classroom.

5. Video tapes and observation of students' participation in class activities.

6. Students' essay evaluations and comments on a standard course evaluation requested by the School of Education.

Some of these means for evaluation, especially the Performance Criteria and Attitude Surveys proved to be burdensome to the staff and students. Learning was disrupted by the instruments designed to evaluate it. The consensus on the inherent threat, distraction, and

purposeless paper work involved in performance criteria was the <u>only</u>
consensus we have ever had among staff and students in this program.
The performance criteria and additional information are included in
Appendix C.

Student journals, projects, and essay evaluations have provided
feedback to the staff and students which are more process-oriented
and fit in with the philosophy of the course: that each student set
his own goals, choose learning opportunities, and decide what was
significant to him.

The kind of "evaluation" we want, then, should more properly
be called feedback. We want feedback <u>during</u> the program, not at the
end of it, on how the instructors may become better resources to help
students achieve their goals. We as instructors want an opportunity
to state our goals for our own learning and to make suggestions for
learning which we think will be significant to students. To do this,
we must develop open communication with students. The following pro-
cedures seem, at this point, to be most useful:

1. Providing opportunities for students to begin and/or con-
    tinue to assess their goals and take responsibility for
    accomplishing them. Various kinds of goals (personal growth,
    needs for support, professional competencies) emerge and
    recede as the program continues and the staff and students
    must be alert for these.

2. Open group discussions and/or individual conferences as
    needed on the student's and instructor's feelings about
    the progress of individuals on their goals and about the

effectiveness of instructors and workshops in helping

accomplish these.

3. Individually-designed curriculum--teaching projects for which

    instructors act as resources or give feedback as needed.

As we continue to develop the aesthetics program, I think we
should continue these procedures with special emphasis on the quality
of personal communication achieved between instructors and students.
To do this, I think we must be "non-evaluative" in the sense that we
trust teachers as learners to set their own goals and to take advan-
tage of the goals and learning opportunities offered by the staff as
they need them and in unique ways. I will feel satisfied that the
program is improving if the instructors continue to concentrate on
and evaluate their teaching in terms of:

How much open communication am I encouraging?

and

How many students are taking more and more responsibility for
    their goals and for providing their own learning opportuni-
    ties?

Through emphasis on these criteria we can set a model for
trusting students to seek and attain their own goals, and we can en-
courage more independence, honesty, and self-confidence. Such an
emphasis may show us new ways we can think about and use Aesthetic
Education for our continuing development as teachers.

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A P P E N D I X A

CHARACTERISTICS OF OPEN EDUCATION

TABLE OF CONTENTS

INTRODUCTION

This list of characteristics is reprinted from Appendix D, Pedagogi-
cal Characteristics of Open Education, by Herbert J. Walberg and Susan C.
Thomas, T.C.R. Associates, Inc. It is included here to further define the
eight themes of open education (or responsive learning environments) used
in Chapter III in the body of this dissertation. In that chapter, I
changed the order of presentation of themes to emphasize the importance
of teacher attitudes and self-perceptions. In this appendix I have re-
tained all of the "revised characteristics" as presented by Walberg and
Thomas but for ease of reference, have reordered them to match the order
of themes in Chapter III. I have omitted Walberg's and Thomas' intro-
ductory remarks and rating scales, which can be found in Appendix D of
the report.

ASSUMPTIONS

Ideas About Children and the Process of Learning

A1.   Children's innate curiosity and self-perpetuating exploratory behavior should form the basis of their learning in school; they should have the opportunity to pursue interests as deeply and for as long as the pursuit is satisfying.

A2.   Providing for sustained involvement requires a flexible and individualized organization of time.

A3.   Children are capable, with varying degrees of support, of making intelligent decisions in significant areas of their own learning.

A4.   Premature conceptualization based upon inadequate direct experience leads to lack of real understanding and to dependence upon others for learning.

A5.   Individual children often learn in unpredicted ways, at their own rate, and according to their own style.

A6.   Work and play should not be distinguished in the learning process of children because play is a child's way of learning.

A7.   Knowledge is a personal synthesis of one's own experience; the learning of "skills" and "subjects" proceeds along many intersecting paths simultaneously.

A8.   Traditional techniques of evaluation do not necessarily measure those qualities of learning which are most important, and may have a negative effect on learning.

A9.   Looking at a child's development over a long period of time is more useful for evaluation than comparing him with his peers or a

standardized norm.

A10.   Children have the right to make important decisions regarding their own educational experience.

A11.   The child must be valued as a human being, treated with courtesy, kindness and respect.

A12.   The child's life in school should not be viewed primarily as a preparation for the future; each child's experiences are justifiable in themselves and are not dependent upon future performance for justification.

A13.   With a few consistent, reasonable, and explicit rules and limits, children are able to be more free and productive.

A14.   An accepting and warm emotional climate is an essential element in children's learning.

A15.   Learning is facilitated by relationships of openness, trust, and mutual respect.

A16.   Fear of making mistakes or of not doing well impedes a child's progress in learning.

A17.   Objectives of education should include, but go beyond, literacy, dissemination of knowledge, and concept acquisition.

A18.   The function of school is to help children learn to learn: to acquire both the ability and the willingness to extend their intellectual and emotional resources and bring them to bear in making decisions, organizing experience, and utilizing knowledge.

SELF-PERCEPTION OF THE TEACHER

SP1.   The teacher views herself as an active experimenter in the process of creating and adapting ideas and materials.

SP2.   The teacher sees herself as a continual learner who explores new ideas and possibilities both inside and outside the classroom.

SP3.   The teacher values the way she is teaching as an opportunity for her own personal and professional growth and change.

SP4.   The teacher feels comfortable with children taking the initiative in learning, making choices, and being independent of her.

SP5.   The teacher recognizes her own habits and need for importance and recognition; she tries to restrain herself from intervening in children's activities based on impatience or these needs rather than the children's.

SP6.   The teacher sees her own feelings as an acceptable part of the classroom experience.

SP7.   The teacher trusts children's ability to operate effectively and learn in a framework not centered on her.

SP8.   The teacher sees herself as one of many sources of knowledge and attention in the classroom.

HUMANENESS

Respect, Openness, and Warmth

H1.   The teacher respects each child's personal style of operating, thinking, and acting.

H2.   The teacher rarely commands.

H3.   The teacher values each child's activities and products as legitimate expressions of his interests, not simply as reflections of his development.

H4.   The teacher demonstrates respect for each child's ideas by making use of them whenever possible.

H5.   The teacher respects each child's feelings by taking them seriously.

H6.   The teacher recognizes and does not try to hide her own emotional responses.

H7.   Children feel free to express their feelings.

H8.   The teacher attempts to recognize each child's emotions with an understanding of that particular child and the circumstances.

H9.   Conflict is recognized and worked out within the context of the group, not simply forbidden or handled by the teacher alone.

H10.   There is no abdication of responsible adult authority.

H11.   The class operates within clear guide lines, made explicit.

H12.   The teacher promotes openness and trust among children and in her relationship with each child.

H13.   Relationships are characterized by unsentimental warmth and affection.

H14.   The teacher recognizes and admits her limitations when she feels unable to give a child the help he needs.

H15.   In evaluating a child's work, the teacher responds sincerely, based upon a real examination of the product and its relation to the particular child and circumstances.

H16.   The teacher promotes an unthreatening climate by helping children to accept mistakes as part of learning, not as measures of failure.

DIAGNOSIS OF LEARNING EVENTS

D1.   In diagnosis, the teacher pays attention not only to the correctness of a child's response or solution, but also to the understanding and reasoning processes which led the child to the particular response or solution.

D2.   To obtain diagnostic information, the teacher takes an involved interest in the specific work or concern of the child at the moment, through attentive, individualized observing and questioning which is immediate and experience based.

D3.   Errors are seen as a valuable part of the learning process because they provide information which the teacher and child can use to further the child's learning.

D4.   In diagnosis, the teacher values the child's fantasy as an aid in understanding the child's concerns, interests, and motivations.

D5.   When the teacher groups children, she bases her grouping upon her own observations and judgment rather than standardized tests and norms.

D6.   Children do not always depend on teacher judgment; they are also encouraged to diagnose their progress through the materials they are working with.

PROVISIONING FOR LEARNING

P1.   Manipulative materials are supplied in great diversity and range with little replication, (i.e. not class sets) and children work directly with them.

P2.   Books are supplied in diversity and profusion, including reference books, children's literature, and "books" written by the students.

P3.   The environment includes materials developed by teacher and children and common environmental materials (plant life, rocks, sand, water, pets, egg cartons, plastic bottles, etc.).

P4.   Materials are readily accessible to children.

P5.   The teacher gradually modifies the content and arrangement of the classroom based upon diagnosis and evaluation of the children's needs and interests and their use of materials and space.

P6.   The teacher permits and encourages children's use of materials in ways she had not foreseen and helps to move activity into useful channels.

P7.   Each child has an individual space for his own personal storage, while the major portion of the classroom space is organized for use by all children.

P8.   Activity areas provide for a variety of potential usage and allow for a range of ability levels.

P9.   Children move freely about the room without asking permission.

P10.   Children are free to use other areas of the building and school yard and neighborhood for educational purposes.

P11.   Many different activities gnerally go on simultaneously.

P12.   Informal talking between children and exchanging of information

and ideas is encouraged as contributing to learning.

P13.   Children help one another.

P14.   The teacher divides the day into large blocks of time within which
children, with the help of the teacher, largely determine their own pro-
gram.

P15.   Children generally work individually and in small groups largely
determined by their own choices, and guided by the teacher.

P16.   The teacher occasionally groups children for lessons directed at
specific immediate needs.

P17.   The teacher provides some occasions when the whole group gathers
for such activities as story or discussion, to share feelings and ideas
and activities, and in order to promote the sense of community and belong-
ing to the group.

P18.   The class is heterogeneous with regard to ability; streaming or
establishing class assignment according to similarity of ability is not
practiced.

P19.   The teacher promotes a purposeful atmosphere by expecting and
enabling the children to use their time in general productively and to
value their work and learning.

INSTRUCTION

Guidance and Extension of Learning

I1.   The teacher tends to give individual children small concentrated amounts of her time rather than giving her general attention to the children as a class all day.

I2.   The teacher plans instruction individually and pragmatically; she becomes actively involved in the work of each child as one who seeks to help him realize his goals and potential.

I3.   The teacher gives diagnostic attention to the particular child and the specific activity in which he is involved before suggesting any change, extension, or redirection of activity.

I4.   The teacher uses the child's interaction with materials, equipment, and his environment as the basis of her instruction.

I5.   The teacher avoids whole class assignments, instead, amplifies and extends the possibilities of activities children have chosen, through con-versation, introduction of related materials, direct instruction when warranted, and assignments appropriate to individual needs.

I6.   The teacher keeps in mind long-term goals for her children which inform her guidance and extension of a child's involvement in his chosen activity.

I7.   The teacher encourages children's independence and exercise of real choice.

I8.   The approach to learning is interdisciplinary; e.g. the child is not expected to confine himself to a single subject, such as mathematics, when learning.

I9.   Activities arise from children's interests and responses to
materials and are not prescribed or constrained by predetermined curricula.

EVALUATION OF DIAGNOSTIC INFORMATION

E1.   The teacher uses her observation of the child's interaction with materials and equipment and other children as well as what he produces as the basis of her evaluation of his learning.

E2.   Standardized, grade-level, or age-level "norms" of performance are not used for evaluating children or children's work.

E3.   Evaluation of a child's school experience is not accomplished by looking only at data collected in a single situation or series of experiences; that is, evaluation of the effect of a child's school experience covers a long range of time, more than a year.

E4.   The teacher's record-keeping consists of writing and compiling individual notes and progress reports chronicling the child's cognitive, emotional, and physical development.

E5.   The teacher keeps a collection of each child's work and makes use of it for her own evaluation of the child and to encourage his self-evaluation.

E6.   The teacher uses evaluation to provide information she will use in seeking better ways of encouraging and providing for children's development; i.e., she uses evaluation of the children's work and of the usefulness of materials, arrangements, etc. to guide not only her interacting with children but also her provisioning of the classroom environment.

SEEKING OPPORTUNITY TO PROMOTE GROWTH

S1.   The teacher seeks information about new materials.

S2.   The teacher experiments herself with materials.

S3.   The teacher seeks further information about the community and its
physical and cultural resources.

S4.   The teacher makes use of help from a supportive advisor.

S5.   The teacher enjoys ongoing communication with other teachers about
children and learning.

S6.   The teacher attempts to know more about the children by getting to
know their parents or relatives and their neighborhood.

A P P E N D I X B

RESOURCES AND REFERENCES FOR

WORKSHOP ACTIVITIES

Introduction

This appendix presents in greater detail activities listed in open-workshop and discussion-workshop modules. (See Chapter Iv, pp. 68-74 for definition of types of workshops and pp. 76-81 for initial description of Modules #1, 2, 4, 5, 7, 8, 10, 11, 13, 14.) Assignment Modules #3, 6, 9, 12, 15 and Extra Modules A - E are not included in this appendix because all the necessary information for these is provided on pp. 76-81. Full bibliographical information for the resources listed in Section I and additional references for materials and films are included in Section II.

SECTION I

RESOURCES FOR OPEN-WORKSHOPS AND DISCUSSION-WORKSHOPS

Module #1: Open-Workshop (see p. 76)

Explorations in Sense-Awareness and Imagination

a. Warmup: relaxing the body and senses

References for activities:

Mettler, Barbara. Materials of Dance, pp. 18-52.

Spolin, Viola. Improvisation for the Theater, pp. 56-60.

b. Sense explorations of objects and self

References for activities:

Gunther, Bernard. Sense Relaxation, pp. 10-92, 94-107.

Linderman, E. W., and Herberholtz, D. W. Developing Artistic and Perceptual Awareness, pp. 19-35.

o.   Imagination games with objects and media

References for activities:

Biasini, Cole, and Pogonowski, Lee. Music Curriculum for
Young Children. Appendix, Volume II, pp. 7-8.

Linderman and Herberholtz, op. oit., pp. 71-95.

Mettler, op. cit., pp. 267-87.

Parnes, S. Creative Behavior Guidebook, pp. 159-65.

Spolin, op. oit., pp. 53-88.

Way, Brian. Development Through Drama, pp. 50-56.

d.   Sharing feelings and ideas. Use discussion questions if
appropriate.[1]

Module #2: Discussion-Workshop (see p. 76)

Exploration of Self and Needs for Responsive Learning Environments

a.   Explanation of purposes for this session

1.   Getting acquainted with each other.

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[1]For all open-workshops and discussion-workshops, disoussion
questions may be selected from the following:
1) What did I do and how do I feel about it?
2) What can I learn about myself and (the concept) by ex-
ploring this experience?
3) What other information can I add to this (concept) from
my readings and other experiences?
4) How is this concept related to growth of the whole person
and active learning?
5) How have our activities promoted a responsive learning
environment?
6) For what speoifio purposes might I use similar activities
in my olassroom?
7) How might I technically adapt these activities to suit
young children or other specific populations and goals?
8) What do I need to do to extend this learning?
In the following examples, "discussion" always refers to asking
at least some of the above eight questions. At any given session, if
any students feel they should continue the experience they are involved
in rather than break for discussion, the discussion questions are
available for reflection at any time.

    2. Learning more about our own individual requirements of learning environments which help us grow.

I feel that we need to explore these in order to:

    1. Begin to know each other and how we can support each other.

    2. Begin to know our own needs so that we can take responsibility for them.

b. "Name Game"

Sitting in a circle, each person says his name and "<u>If I were</u> (a building and place, something to eat, a book, etc.), <u>I would be</u> (a cabin in the woods, a pizza with everything, "Let Them Do It Themselves," etc.)." Originated by Masha Rudman

c. "Fantasy pictures" of responsive environments

Ask everyone to close his eyes and think about some environment and the people in it where he felt he was most nourished for growth. Using crayons and paper, or a variety of media, make a picture of this place. Originated by Anna Markus

d. Preferences

List own preferences for responsive environments and share.

e. Discussion

See Module #1, footnote #1.

f. Extension

See Module #3 and Extra Modules A, p. 76.

Module #4: Open-Workshop (see p. 77)

<u>Exploring Self Through Expressive Media</u>

a. Warmup to relax body and feelings

Reference for activities:

Perls, Fritz, et al. Gestalt Therapy, Chapters 1 and 2.

b. Gestalt art and movement experiences designed to explore and share self

Suggested activities (Original activities developed by Neila Horn and Jane Rhyne; unpublished):

1. From piles of different-colored construction paper, choose the color that you are today.

2. In small groups arranged according to similar colors, say, "I am (orange); I am (vibrant); I am (a mixture of strong red and weak yellow); etc."

3. Tear, fold, and do anything necessary to put your paper into a shape. Don't plan it; just let your hands work with the paper.

4. Arrange yourselves into groups and again say, "I am (this shape); I am (messy, curved, flat in some places, neat, etc.)."

5. Take paper and crayons (or other simple media) and scribble. Notice the shapes you are making, the directions your hands are moving in, and make these stronger. Begin with your scribbles or new ideas and make a simple "self-portrait." Let your hands do the work. Don't "think" about it or plan. Get into groups and say, "I am (this green squiggly line going nowhere); I am (this bright intense circle with many lines going out)." Own everything in the picture: every line, color, shape,

and open space. No fair saying, "This is," "Here is,"
or other detached statements. Okay to say, "I am con-
fused," or "I hate or like my (blue lines, sharp edges,
open spaces)."

I hope that in the near future Jane Rhyne's book on Gestalt Art
will be published. Available on request are an article by her and
lists of media for self-exploration by Neila Horn (Associates for
Human Resources, Concord, Massachusetts).

c. Discussion if appropriate

See Module #1, footnote #1

Module #5: Discussion-Workshop (see p. 77)

Exploring Professional Goals

a. Share revised lists (from Module #3-a) of needs for responsive
learning environments and explain goals for Module #5

b. Brainstorm "ideal" classroom from four points of view

Put up four very large pieces of paper on the walls. Title
each paper:

1. What you see happening in your ideal classroom in which
you are a student;

2. What kids see happening in their ideal classroom;

3. What you as a teacher see happening in the ideal class-
room you are facilitating;

4. What the "school system" and/or "community" sees
happening in its ideal classroom.

Give everyone crayons or felt markers and tell them to quickly
put on the papers whatever comes to mind on these subjects.

(See Torrance, Paul, and Myers, R. E., <u>Creative Learning and</u>
<u>Teaching</u>, pp. 66-120.)

c. List and share five characteristics from <u>b</u> which you want to
facilitate in your classroom

d. List and share conflicts between the points of view in <u>b</u> and
use sociodrama or analogy to clarify conflicts

Reference for activities:

Torrance and Myers, <u>op. cit.</u>, pp. 78-96.

e. Use above lists in conjunction with readings to select ten goals
for this semester

f. Discussion

See Module #1, footnote #1.

g. Extension

See Module #3, p. 76, and Module #6 and Extra Modules B, p. 77.

Module #7: Open-Workshop (see p. 78)

<u>Sense-Awareness and Imagination with Media</u>

a. Warm up senses and imaginative responses (See Module #1, a-c.)

b. Offer a variety of natural and manmade materials for explora-
tion. Improvisation with these materials may develop sponta-
neously. All the references attached to this section contain
ideas for media exploration. The instructor may want to be sure
that he includes media which challenge the senses of touch,
taste, and smell. Fabrics, food items, and natural materials—
wood, bark, leaves, pine straw, etc.—are all good for explor-
ation. One of my favorite combinations of media is to "paint"
with strong coffee or tea and glue on spices to make a collage.

Students will enjoy working with words if provided with
suggestions of simple forms of poetry such as haiku,
cinquaine, and concrete poetry.

c.   Share and discuss experiences if appropriate

Module #8:   Discussion—Workshop (see p. 78)

Clarification of Goals, Learning, and Skill Needs

a.   Share lists of clarified goals (from Module #6) and brainstorm
     skills needed to achieve goals

b.   Staff presentation of course goals and framework using multi-
     media format

c.   Discuss ways this course may help you fulfill your goals

d.   Select a "Learning Competency Area" in which you need work;
     plan an experience and carry it out

     From the "Areas of Learning Competency" presented in Chapter
     II, each student chooses one that he needs to develop. In
     class, students are asked to restate and further define the
     areas they have chosen, using group brainstorming or any
     other method; then, to develop a learning activity for
     themselves which will help them grow in this area. They
     have already participated in learning activities which can
     be used as examples. (Modules #1, 4, and 7 offered work in
     every area.)

e.   Discussion

     See Module #1, footnote #1.

f.   Extension

     See Module #6, p. 77, and Module #9 and Extra Modules C, p. 78.

Module #10: Open–Workshop (see p. 79)

<u>Exploring Environments for Potential Aesthetic Experiences</u>

a. 1) Take a trip to a selected environment; plan to use aesthetic

   attitude and creative perception; share results

<div align="center"><u>or</u></div>

a. 2) Plan ways to change or use the classroom environment in

   new ways. Build a bubble, a tepee, or a yurt. Arrange

   an environment of sensory experiences

b. Share experiences and discuss if appropriate

Module #11: Discussion–Workshop (see p. 79)

<u>Sharing Aesthetic Experiences</u>

a. Explain goals

b. From the variety of media available, choose one or a combination

   to help you share the aesthetic experience you selected in

   Module #9

      Provide visual media (crayons, finger paints, glass slides,

      ink), tape recorders, and records, and resource people for

      movement and theater improvisation.

c. Share experiences and discuss

      See Module #1, footnote #1.

d. Extension

      See Module #9, p. 78, and Module #12 and Extra Modules D, p. 79.

Module #13: Open–Workshop (see p. 80)

<u>Exploring and Improvising with Selected Media</u>

a. Warm up senses and imagination (see Module #1, a–c)

b. Explore and improvise with selected media

Instructors or students may choose improvisation experiences from the references listed under <u>Dance</u>, <u>Music</u>, <u>Theater</u>, and <u>Visual Arts</u> in "References for Workshop and Classroom Use" which follows.

c. Share experiences

Ask each participant to relate this experience to his <u>goals</u> (see Module #8).

d. Plan for next five sessions

Ask each participant to revise goals (see Module #8) if appropriate and request kinds of activities he wants for the next five sessions.

Module #14: Discussion—Workshop (see p. 80)

<u>The Process of Creative Expression</u>

a. Explain goals

b. Participate in a structured multi-arts improvisation experience

    1. After some relaxation, ask each person to make a mouth sound and accompanying movement.

    2. Ask them to explore the ways they can extend this sound and movement.

Change:	pitch	speed	volume
	motion	space	weight
		levels	

     . Play with the sound and movement. What would it be like if it were a cloud? A snake? A spider?

    3. In small groups play with sounds and movements more to put them together with others' sounds and movements.

    4.   Plan a way you can present these to the group.

    5.   Draw your plan with crayons or markers.

    6.   Perform, tape record, and manipulate sounds electronically.

    7.   Discuss "exploring" and "improvising" phrases and move on to evaluating processes and extending.

c. Evaluate and extend experience

d. Discussion

    See Module #1, footnote #1.

e. Plan for next five sessions

SECTION II

REFERENCES FOR WORKSHOP AND CLASSROOM USE

Dance

*Barlin, Ann Lief. The Art of Learning Through Movement. 192 East
     Green Street, Claremont, California 91711.

*Bruford, Rose. Mime.

*Canna, Norma. And a Time To Dance. Boston: Beacon Press.

CAREL. Dance. Geraldine Dimondstein and Naomi Prevots.

*Gray, Vera, and Percival, Rachel. Music, Movement, and Mime for
     Children. New York: Oxford University Press, 1962.

 Laban, Rudolf. The Mastery of Movement. London: McDonald Evans,
     1960.

*Mettler, Barbara. Materials of Dance as a Creative Art Activity.
     Tucson: Mettler Studios, 1960.

Names to contact for workshops and materials:

     Pearl Primus, New York

     Ann Halprin, San Francisco

     Alma Hawkins, UCLA Dance

     Mary Holmes, UCLA Integrated Arts

     Mary Whitehouse, UCLA

     Janet Adler Boettiger, Amherst, Massachusetts

Dance Films

*Early Childhood Production Company. P. O. Box 352, Chatsworth,

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     *Highly recommended

California 91311:   "A Time To Move," Dee Hanson and Edie

    Buchanan.

<u>American Dance Therapy Association, Inc.:</u>

And So They Move

    AAHPER

Art and Motion

    17 min, 16 mm, color

    EMC (#4572)

Being Me

    13 min, b/w. By Robert Dalva and Joe Carmichael

    EMC

Body and Soul, Part 2:   Soul   (Black America Series)

    30 min, 16 mm, b/w

    EMC (#7444)..rent $ 9.50.

Children Dance

    15 min. Directed by Naomi Prevots and Geraldine Dimondstein

    EMC

Children's Theatre

    1963, 17 min, color

    AFB

The Dance

    74 min, b/w. By the San Francisco Contemporary Dancers

      Foundation

    AF...rent $ 25.00.

Dance Your Own Way

    1954, 10 min, 16 mm, color. By L.P. Frank, Jr. and Guy Goldsmith

CF, BF, or EMC (#2569)...................................rent $ 7.00.

Developing Aesthetic Concepts Through Dance

29 min, b/w

DFA

Discovering the Music of Africa

22 min, color

EMC (#7549)...rent $ 13.50.

Dream Dances of the Kashia Pomo (American Indian Series)

30 min, 16 mm, color

EMC (#6461)...rent $ 16.00.

Early Expressionists

16 mm, color

CF/McGraw-Hill and PMRC

Five Aboriginal Dances from Cape York

8 min, 16 mm, color

DFA (Fold Dance) or ANIB..............................rent $ 8.00.

ANIB...sale $ 85.00.

From the Inside Out

13 min, b/w. Produced by Carolyn Bilderback

RF

Gestures of Sand

For information, write Academic Communications Facility

I Am Me

By Gloria Jenkins

HC (#069P-120)......................................rent $ 15.00/

hour tape/week

Invisible Walls

    12 min, 16 mm, b/w

    EMC (#7534)..rent $ 6.00.

Learning Through Movement

    32 min, b/w

    S-L

Looking for Me

    1968-69, over an hour. By Janet Adler (Morris Brock)

    EMC (#7782)..rent $ 12.00.

    EMC (#7782)..sale $175.00.

A Moment in Love

    1957, 9 min, 16 mm, color

    CF..rent $ 15.00.

    CF..sale $ 15.00.

    EMC (#6546)...rent $ 6.00.

Mountain People of Central Asia (Men's Dance)

    11 min, 16 mm, color

    DFA (Folk Dance) and IFF..rent (apply)

    DFA and IFF...sale $135.00.

*Movement in Time and Space (Discovery and Experience Series)

    30 min, 16 mm, b/w. Made by British Broadcasting Corporation

    EMC (#7395)...rent $ 14.00.

Movement Speaks

    1961, 16 min, b/w

    WSU

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    *Highly recommended

Mr. Peabody's Bag

> By Muriel Tolbert
>
> HC (#069P-12d)......................................rent $ 15.00/
>
> > hour   tape/week

Other Voices

> 100 min, 16 and 35 mm, b/w
>
> DC...rent $100.00.
>
> > (Benefits go to DVMHF)

Role Playing in Guidance

> 14 min, 16 mm, b/w
>
> EMC (#4315)..rent $ 4.50.

Role Playing in Human Relations Training

> 25 min, 16 mm, b/w
>
> EMC (#5089)..rent $ 7.00.

Shapes and Sizes

> By Kathleen Houston
>
> HC (#069P-12f)....................................rent $ 15.00/
>
> > hour   tape/week

Show Me

> 28 min, 16 mm, b/w
>
> UEVA and DFA.......................................rent $ 7.00.
>
> DFA...sale $150.00.

A Song for Michael

> 1967, 22 min, b/w. F. Bornet for the Music Therapy Center
>
> MTC...rent $ 25.00.
>
> MTC...sale $200.00.

Studio Watts Workshop and the Dancers' Workshop

     30 min, b/w. Directed by Ann Halprin

     For information write: Marilyn Harlow, Dancers' Workshop

Trance and Dance in Bali (Margaret Mead Series)

     20 min, 16 mm, b/w

     EMC (#5525)...rent $ 7.00.

Youth Dances

     1959, 15 min, b/w. By L. P. Frank, Jr. and Guy Goldsmith

     CF

Distributors:

ACF--Academic Communications Facility

    University of California at Los Angeles

    Los Angeles, California 90024

AAHPER--American Association for Health, Physical Education and

    Recreation

    1201 Sixteenth Street, N. W.

    Washington, D. C. 20036

ASF--Associated Films, Inc.

    660 Grand Avenue

    Ridgefield, New Jersey 07657

AF--Audio Films

    406 Clement Street

    San Francisco, California

AFB--Australian Film Board

ANIB--Australian News and Information Bureau

    636 Fifth Avenue, New York, New York 10020

BF--Bailey Films, Inc.

    6509 Folk Street

    San Francisco, California 94109

          or

    828 Custer Avenue

    Evanston, Illinois 60202

DFA--Dance Films Association

    250 West 57th Street, Room 2202

    New York, New York 10019

Dancers' Workshop

    15 Ravine Way

    Kentfield, California 94904

DVMHF--Delaware Valley Mental Health Foundation

    Doylestown, Pennsylvania

DCAC--Developmental Center for Autistic Children

    120 North 48th Street

    Philadelphia, Pennsylvania

DC--Dorowite Corporation

    136 East 55th Street

    New York, New York 10022

EMC--Extension Media Center (University of California)

    2223 Fulton Street

    Berkeley, California 94720

Mrs. Magdolna Madge Gerber

    1550 Murray Circle

    Los Angeles, California 90026

HRC--Human Resources Center

    Albertson, Long Island, New York 11507

HC--Hunter College

    Craig Allen, Coordinator

    Television Center

    Hunter College

    695 Park Avenue

    New York, New York 10021

       or

    Audio-Visual Center

    Hunter College

    695 Park Avenue

    New York, New York 10021

IU--Indiana University

    Audio-Visual Center

    Bloomington, Indiana 47405

IFF--International Film Foundation

    Dance Films Association

    250 West 57th Street, Room 2202

    New York, New York 10019

Helen Lieberman, Administrator

    71 Park Avenue

    New York, New York 10016

MPEMC--Mountain Plains Educational Media Council

    MPEMC includes, among others, the following institutions:

1. Colorado State College

   Instructional Materials Center

   Attn: Booking Clerk

   Greeley, Colorado 80631

   (303) 351-3093

2. University of Colorado

   Bureau of Audiovisual Instruction

   Attn: Booking Clerk

   Boulder, Colorado 80302

   (303) 443-2211, ext. 7341

3. Brigham Young University

   Department of Educational Media

   Attn: Booking Clerk

   Provo, Utah 84601

   (801) FRanklin 4-1211, ext. 2713

4. University of Utah

   Audiovisual Bureau

   Milton Bennion Hall 207

   Salt Lake City, Utah 84110

   (801) 322-6112

5. University of Nevada

   Audiovisual Communication Center

   Attn: Booking Clerk

   Reno, Nevada 89507

Miscellaneous Films on Dance

"African Rhythms." Free Loan Library

"Air for G String." Todd Gallery, 25 Barrow Street, New York, N. Y.

"Dancing Feet." Sterling Movies

"Frozen Moment," Japan; "Fire and Ice," Sweden; "Haunting Passage,"
        India; "Culture in Transition," Nigeria. Modern Talking Pic-
        ture Service, 1212 Avenue of the Americas, New York, N. Y.

"A Night at the Peking Opera." Film Image, 220 West 42nd Street,
        New York, N. Y.

"Nine Variations on a Dance Theme." Radim Films, Inc., 220 West
        42nd Street, New York, N. Y.

"Parades and Changes." Ann Halprin, 15 Ravine Way, Kentfield,
        California

"Rooms," "New York City Ballet," "Four Pioneers," "Great Performance
        in Dance," "Invention in Dance," "Modern Ballet," "The Language
        of Dance," "In Search of Lovers," "Robert Joffery Ballet,"
        "Echoes of Jazz." NET Film Series, Indiana University Audio-
        Visual Center, Bloomington, Indiana

"Totem." Cinema 16, 175 Lexington Avenue, New York, N. Y.

Imagination and Creativity

Cunningham, B. F., and Torrance, E. R. Imagi/Craft Series in Cre-
        ative Development. Boston: Ginn and Co., 1965-66.

Parnes, S. J. Creative Behavior Guidebook (and Workbook). New York:
        Charles Scribner's Sons, 1967.

Synectics, Inc., Cambridge, Massachusetts. Making It Strange. New

York: Harper and Row, 1968.

Torrance, Paul, and Myers, R. E. Creative Learning and Teaching.
    New York: Dodd, Mead, and Co., 1970.

Music

Experiments with Sound and Instrument Making

Alexenberg, Melvin L. Sound Science. Englewood Cliffs, N. J.:
    Prentice-Hall, 1968.

Education Development Center. Instrument Recipe Book. Newton, Mass:
    EDC.

Contemporary Sound and Improvisation

*Biasini, Cole, and Pogonowski, Lee. Music Curriculum for Young
    Children. Washington, D. C.: CAREL, Arts and Humanities.

Contemporary Music Project for Creativity in Music Education. Experi-
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Dennis, Brian, et al. Experimental Music in Schools. "Toward New
    Worlds of Sound." New York: Oxford University Press.

*Manhattanville Music Curriculum Project, Ronald Thomas, Director.
    Purchase, N. Y.: Manhattanville College.

*Payntor, John, and Astor, Peter. Sound and Silence. Cambridge
    University Press.

*Highly recommended

Traditional Approaches to Music Education

(Some including part of Orff-Schulwerk approach*)

Abney, Louise. Choral Speaking Arrangements for the Lower Grades.
    PN4193 C5 A33 1953a, 1953.

Ernst, D. D., and Gary, Charles L. Music in General Education.
    Washington, D. C.: Music Educators' National Conference, 1965.

Gary, Charles L. The Study of Music in the Elementary School. Wash-
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McGehee, Thomasine. People and Music. Boston: Allyn and Bacon, 1963.

Music Educators' National Conference. Perspectives in Music Education,
    Source Book III. MT3 U5 M813, 1966.

*Nash, Grace. Music with Children. "Teachers' Manual," "Rhythmic
    Speech Ensembles," "Verses for Movement." Scottsdale, Ariz.:
    Swarthout Enterprises, Box 476.

*Nielsen, Floraine, and Folstrom, Roger A. Music Fundamentals: A Cre-
    ative Activities Approach. Reading, Mass.: Addison-Wesley
    Publishing Co.

Serfoss, Emile, and Singleton, Ira. Music in Our Heritage. New
    Jersey: Silver-Burdett Co., 1962.

Stoddard, Clara B. Sounds for Little Folks: Speech Improvement,
    Speech Correction. PN4197 S7, 1940.

Discographies

Folkways Records. Folkways Record and Service Corporation, 117 West
    46th Street, New York, N. Y. Junior Scholastic.

Educators' Guide to Free Tapes, Scripts and Transcriptions. Randolph,
     Wisconsin, Annual.

The Record Hunter. 507 Fifth Avenue, New York, N. Y.

History of Music in Sound. Recordings, with booklets. RCA LM 6057-
     6092. Ten albums.

Parrish, Carl, and Ohl, John F. Masterpieces of Music Before 1750.
     New York: Norton, 1951.

Schwann Long-Playing Record Catalog. Boston: W. Schwann.

Story of Great Music. Recordings. New York: Time-Life, 1966.

Films on Music

"Our Own Music." Peter M. Robeck and Co., Inc., 230 Park Avenue,
     New York, N. Y. 10017

Song Books

For the Very Young:

  Landeck, Beatrice. Songs To Grow On. New York: Edward B. Marks.

  _____. More Songs To Grow On. New York: Edward B. Marks.

For Ages 7 +:

  Books of popular folk songs by Peter, Paul, and Mary; Joan Baez; and
     others will please children most. Folkways Records has collec-
     tions of children's songs by Pete Seeger, Ella Jenkins, and
     others; also a large variety of ethnic music.

Ethnic Dance and Music

Ambrose, Kay. Classical Dances and Costumes of India. London:

H. & C. Black, Ltd., 1950.

Jones, A. M. Studies in African (Dance) Music. London: Oxford
    University Press, 1959.

_____, and Kombe, L. The Ocila Dance Old Style. Roodeport:
    African Music Society, 1952.

Lawler, Lillian B. The Dance in Ancient Greece. Middletown, Ct.:
    Wesleyan University Press.

Mitchell, J. Clyde. The Kelela Dance. Livingstone: Rhodes-Living-
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Nettle, Bruno. Folk and Traditional Music of the Western Continents.
    Englewood Cliffs, N. J.: Prentice-Hall, 1956.

_____. Introduction to Folk Music in the United States. Detroit:
    Wayne, 1962.

_____. Music in Primitive Culture. Cambridge, Mass.: Harvard
    University Press, 1956.

Tracy, Hugh. African Dances of the Witzwatersrand Gold Mines.
    Johannesburg: African Music Society, 1952.

Zoete, Beryl de, and Spies, Walter. Dance and Drama in Bali. New
    York: Harper and Bros., 1939.

Zorina, Xenia. Classic Dances of the Orient. Crown Publishers, 1967.

Sense Awareness

Gunther, Bernard. Sense Relaxation. New York: Collier Books, 1968.

See also references under Creativity and Theater.

Theater

Chilver, Peter. Improvised Drama. London: B. T. Batesford, Ltd.,
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Hodgson, John, and Richards, Ernest. Improvisation: Discovery and
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*McCaslin. Creative Drama in the Classroom. New York: McKay.

*Spolin, Viola. Improvisation for the Theater. Evanston: North-
western University Press, 1963.

*Way, Brian. Development Through Drama. London: Longmans, Green,
and Co., 1967.

Films on Theater

"Bird Hunt." University of California, 1951.

"Four Ways to Drama." University of California, 1950.

"Marcel Marceau's Pantomimes." Brandon Films, Inc., 1955.

"Shaw's Pygmalion." Teaching Film Custodians, 1962.

"The Devil's Disciple." Teaching Film Custodians, 1959.

Visual Arts

General

*Brigham, Donald. An Interdisciplinary Visual Arts Curriculum (on
file). Attleboro, Mass.

*Linderman, E. W., and Herberholtz, D. W. Developing Artistic and
_____
*Highly recommended

Perceptual Awareness. Dubuque, Ia.: Wm. C. Brown Co., 1964.

*Luca and Kent. _Art Education: Strategies of Teaching_. Englewood
Cliffs, N. J.: Prentice-Hall.

Wankleman, Wigg, and Wigg. _A Handbook of Arts and Crafts_. Dubuque,
Ia.: Wm. C. Brown Co.

Specific Projects

Anderson, Yvonne. _Teaching Film Animation to Children_. NC1765. 1970.

Baranski, Matthew. _Mask Making: Creative Methods and Techniques_.
GT1747B3. 1969.

Barford, George. _Clay in the Classroom: A Means to Creative Expression_. TP808B34. 1963.

Betts, Victoria. _Exploring Finger Paint_. ND2490 B4. 1963.

_____. _Exploring Papier-Mache_. TS1155 B45. 1966.

Boylston, Elise R. _Creative Expression with Crayons_. NC855 B6. 1954.

Croy, Otto R. _Creative Photography_. TR650 C7263. 1965.

Films Deliver. _Teaching Creatively with Film_. Schillaci, A. and
Culkin, J. M., ed. LB1044 F465. 1970.

Guyler, Vivian V. _Design in Nature_. TR721 G8+ 1970.

Hoover, Francis L. _Art Activities for the Very Young, From 3 to 6
Years_. N361 116. 1961.

Hopper, Grizella H. _Puppet Making Through the Grades_. LB1542 H64. 1966.

Horn, George F. _Arts for Today's Schools_. N350 H58. 1967.

_____. _Cartooning_. NC1320 H65. 1965.

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_____. The Crayon: A Versatile Medium for Creative Expression.
NC855 H6. 1969.

_____. Posters: Designing, Making, Reproducing. NC1810 H6. 1964.

Johnston, Mary Grace. Paper Sculpture. NB1270 P3 J62. 1964.

Lidstone, John. Self Expression in Classroom Art, Material, Process,
Idea. N361 L5. 1967.

Lord, Lois. Collage and Construction in Elementary and Junior High
Schools. N350 L56. 1958.

Pattemore, Arnel W. Printmaking Activities for the Classroom. N361
P3. 1966.

Randall, Reino. Design in Three Dimensions. NK1510 R15. 1965.

Reed, Carl. Art from Scrap. N350 R4. 1960.

Reid, William. Metal Spinning and Anodising. TT206 R44. 1968.

Reisz, Karel. The Technique of Film Editing. PN1996 R43. 1968.

Timmons, Virginia G. Painting in the School Program. ND1115 T5. 1968.

Films for Study

"The Sky," Contemporary Films

"Rhythmus 21," Museum of Modern Art   (The Dimensions

"Symphonie Diagonale," MMA

"La Marche des Machines," MMA   of the

"The Bridge," MMA

"Nothing Happened This Morning," Center Film Coop   Film Medium)

"Light Play--Black, White, and Gray," Radim

"Time Out of War," Contemporary Films

"An Occurrence at Owl Creek Bridge,"   (A Comparison
   Contemporary Films   of Styles)

"The Bridge (The Spy)," Audio

"Entr'acte," MMA

"Ballet Mecanique," MMA   (Dada and

"Anaemic Cinema," MMA   Surrealism)

"Meshes of the Afternoon," MMA

"Song of Ceylon," Brandon Film, Inc.
                                                        (Sound of the
"Listen to Britain," Contemporary Films
                                                         Cinematic Dynamic)
"Night Mail," Brandon Film, Inc.

"La Chute de la Maison Usher," MMA   (Two Styles of

"The Fall of the House of Usher," MMA   Surrealism)

"Trade Tatoo," MMA

"H_2O," MMA

"Computer Art (Number One)," Filmmakers' Coop   (Abstractions)

"Son of Dada," Filmmakers' Coop

"Very Nice, Very Nice," Contemporary Films

"Pacifier 231," Audio Film Center   (Documentaries

"The River," Brandon Films, Inc.   and

"The New Earth," MMA   Rhythms)

"The Magician," Center Film Coop   (Style

"N. Y., N. Y.," MMA

"Breathdeath," Filmmakers' Coop   and

"The Critic," Audio Film Center

"Day of the Painter," Brandon Films, Inc.   Polemic)

"Ineluctable Modality of the Visible,"

  Center Cinema Coop

"Portrait of Lydia," Center Cinema Coop

"Venus and Adonis," Center Cinema Coop   (Underground Films)

"The Pop Show," Center Cinema Coop

"Logos," Center Cinema Coop

"Hold Me While I'm Naked," Center Cinema Coop

A P P E N D I X C

PROGRAM MATERIALS

TABLE OF CONTENTS

INTRODUCTION

The enclosed materials have been used to provide information to students enrolled in the aesthetics course for teachers, Aesthetic Elements in the Teaching and Learning Process. In 1970 members of the Center for the Study of Aesthetics in Education (CSAE) developed a performance based curriculum for this course. The performance criteria and accompanying materials are given in Section I. In 1971 the course has been offered as a series of optional workshops, discussions, and reading modules. A list of modules and a student contract are included in Section II.

SECTION I

Program Materials from 1970

The Performance Criteria, "Sample List of Instructional Alternatives," "Performance Criterion Questionnaire" and "Instructional Alternative Questionnaire" included in this section were provided to students in place of a course syllabus. "Some Questions about Aesthetic Experience and Education" and "Summary of the Basic Ideas of MMCP" were provided as additional information for workshops in aesthetic experience and sound improvisation. "Elements of a Responsive Learning Environment" was compiled and distributed by a group of students to fulfill one performance criterion (See P.C. III). The "Nature of Evaluation Component" was written by a member of the staff to describe our evaluation procedures.

Performance Criteria for

Aesthetic Elements in the Teaching and Learning Process

Introduction

To the student:

The Aesthetics Center is committed to finding new roles for the arts in the classroom. In trying to develop an Aesthetics component for teacher education the staff decided to use the METEP concept of performance criteria in stating goals and evaluating teacher candidates. A full description of the concept of performance criteria follows.

Performance criteria demand that the staff provide you with a choice of instructional alternatives that will help you develop the knowledge and skills that are required to fulfill the performance criteria. A full description of the types of instructional alternatives that we are offering follows. You are encouraged to think of more.

The staff offers these performance criteria and instructional alternatives on an exploratory and experimental basis. We have engaged in a large research project in the various aspects of applied aesthetics and believe that these performance criteria are a sound beginning attempt to deal with the most important areas of knowledge and skill that an elementary generalist will need in the classroom. This semester, as we work with you, we expect to continue developing the performance criteria and instructional alternatives. The development is an ongoing project and, ideally, development of the P.C.s and I.A.s should continue as long as they are used.

You will be divided into small support groups which will meet one hour each week. Your group will provide a place for you to express your

feelings and ideas, ask questions, and perform most of the initial p.c.s.
We have not fully established evaluation criteria, and you will have many
opportunities to help us do this. Your evaluation of yourself is the most
important aspect of this process.

The scheduled evening hours will be used for workshops which will be
listed as instructional alternatives.

During the middle weeks of the course you may elect an evening
activity group which will allow you to engage in multi-arts activities on
a deeper level. Each activity group is asked to choose a performance
from the project p.c.s and share the results of its investigations with
others.

During the final weeks of the course you will engage in an individual
project selected from the project p.c.s. Your choice must be made in
advance of the time for which you sign up to present your project and
discussed with a staff member.

If you find the p.c.s confusing, please be patient and try to work
out the problems with us. We will not make unreasonable demands of you,
but we also expect that the work will be challenging, will require that
you think on your own and make your own decisions, and will not always
go smoothly or easily. We promise that the instructional alternatives
will provide ample opportunity for you to learn the concepts and skills
necessary to complete the p.c.s, and that your support groups will pro-
vide enough contact with the staff to iron out any difficulties.

P.C. requirements are as follows:

1. All of I and II are required.

2. Choices in III, IV, V, VI and VII as listed.

3. Choices of project p.c.s as already stated.

These requirements may be altered as we proceed with the course.

The files in the Aesthetic Center will contain:

1. Your personal folder.

2. A folder for each p.c. with I, as listed.

3. Any other material listed as "on file."

Project Performance Criteria

The p.c.s labeled "project" are designed to have you use a variety of skills in combination as you would when actually teaching. Each performance must show that you understand the concepts involved, and know a suitable approach to curriculum development. Each project performance criteria must include a description of the learner population, the learning environment, behavioral objectives and evaluation procedures. The methods for demonstrating your p.c.s are numerous, but we advise that you actually involve the group in at least one learning opportunity or activity.

You will do three project performance criteria as follows:

1. One chosen by, worked on, and demonstrated by your whole support group. Demonstrations during weeks 8 and 9.

2. Another chosen by, worked on, and demonstrated by your activity group. (Your group may choose to work in couples or threes and do two or three p.c.s.) Demonstrate during weeks 10 and 11.

3. One chosen and done by you, to be demonstrated during the last four weeks of class. Class and workshop time will be held open for these performances. You should try to choose from three

ditferent areas:

>   Responsive Environments
>
>   Perception
>
>   Creativity
>
>   Expression
>
>   Multi-arts as tools for
>   for teaching other
>   subject matter

This may not be possible with your support and activity groups, but you are responsible for making sure that your individual project is from an area other than the ones chosen by your groups.

We will establish a bulletin board listing opportunities for engaging in aesthetic activities with children. If you have no teaching experience, we strongly urge that you take advantage of some observation and participation activities. If you have an opportunity to do a project p.c. with children, your learning would be greatly facilitated by doing this. In the future we hope that the teacher education program will be able to offer field experience for everyone.

Performance Criteria

I. Aesthetic Experience

1. Describe in an appropriate manner an aesthetic experience you have had (that is not connected with art if possible). Include any effects this experience had on you as a learner about yourself and your environment.

2. Evaluate (in an appropriate manner) your responses to interest in two artistic cultural events that you have selected and attended this semester. Try to attend events which are unfamiliar to you. You are invited to contribute notices of events to the bulletin board.

II. Course Goals

The following performance criteria request that you examine your goals and compare them to the goals that are stated in the performance criteria. Each p.c. from you will be used to plan or revise the curriculum for the aesthetics component of teacher education.

1. List, in the most effective way you can, your personal and professional goals for engaging in work in aesthetics. Estimate which of these goals you think you can accomplish this semester. Which goals would you make an effort to accomplish at some later time?

2. Revise the above if necessary and assess the relevance of the performance criteria to your goals.

3. Revise number 2 and assess the effectiveness of the instructional alternatives in helping you meet your goals.

3. Make a list of the ingredients of an environment which supports learning in the area of student concerns: identity, connectedness, and power.

4. Describe 3 multi arts experiences which, by making the medium the message, contribute to operationalizing identifiable elements of an environment responsive to student concerns.

Projects*

5. The candidate will write a mini-unit designed as a transition from a non-responsive learning environment to a responsive environment. What student-behavior changes are wanted and how can the mini-unit achieve these changes? Use one of the descriptions of students on file or describe a group of five students from your own experience.

6. After study in at least two of the following areas, write a performance criterion for yourself that will satisfy you that you are able to use the multi-arts approach to help a designated population of learners discover their own potential in one area, with the second area acting as a helper. For instance, use learner's ability for relaxation, and attention as well as multi-arts to help you improve their self-concept.

   Self-concept

   Relaxation and attention

   Empathy

   Emotional growth and mastery

* Projects: see explanation in introduction.

4. Keep a log recording your activities and how you felt about them in this course. Please comment in detail on any aspect of the staff's performance that seemed significant to you.

5. Use this log, your performance criteria from above, and any other information you have to help you evaluate this course.

6. Construct a performance criterion which would indicate that you have fulfilled one of your goals in aesthetics and suggest several instructional alternatives.

III. Responsive Environments

The following performance criteria are designed to engage you in learning about responsive environments. It is clear that people learn more effectively in stimulating environments in which they can participate with their full physical, emotional, and intellectual capacities. The staff believes that aesthetics can make a large contribution to designing and maintaining a responsive environment.

Choose 2 of the following:

1. List some ingredients of a responsive learning environment which you have experienced (or would like to experience). What behaviors, or types of behaviors, might such ingredients encourage in a student. Include the physical and social aspects as well as teacher behaviors and activity organization.

2. This is your classroom. Affect the environment so that it includes identifiable ingredients of a responsive aesthetic environment. Make arrangements for fulfilling this p-c. at a time and place appropriate to your ideas.

Group dynamics

Self-actualization: being cognition and B-valuing

Communication

IV. Perception

Perception, the organization of sense data, is perhaps the most
individualistic and constant act you engage in. Your particular
point of view and all of your physical, emotional, and intellectual
associations go into every act of perception. Every discipline,
including aesthetics, emphasizes particular kinds of perception.
The following performance criteria are designed to engage you in
discovery of various kinds of perceptions.

Choose 2 of the following:

1. Given experience with ambiguous perception games the candidate will
   create one ambiguous perception experience in at least two sensory
   modes and lead a group through the experience.

2. After choosing 2 distinct sensory modes, i.e. visual, tactile, the
   candidate will discriminate no less than 5 sensuous qualities of
   each of 2 individually selected object/events in each mode (include
   both natural and man-made object/events).

3. The candidate will select a familiar object/event, will contemplate
   the aesthetic qualities of that object/event from a perspective
   different from his usual perspective, and will describe/discuss the
   results in an appropriate manner (may include the perspective of
   film or audio tape).

4. The candidate will select an object/event and will first identify
   his initial sensory responses. Then, using other sensory modes he

will explore the object/event and record/share his exploration in some manner.

5. The candidate will select an object/event that moves him to contemplation and will spend a personally appropriate amount of time in contemplation of the selected object. He will share his responses in an appropriate manner.

Choose either 6 or 7

6. The candidate will describe five ways in which work in developing perceptual potential can help students become better learners.

7. Could work in developing the learner's perceptual potential become one of the basic ingredients of a school curriculum? Explain your answer fully.

Projects

8. Design a mini-unit in which more flexible perception and ability to change one's perspective are the objectives. State the objectives in behavioral terms, explain the activities, and explain evaluation procedures.

9. Design a mini-unit in which more intense aesthetic perception leading to aesthetic experience is the goal. State the objectives in behavioral terms; describe the population and level of ability; describe the activities designed to reach the objectives; and explain your evaluation procedures.

V. Creativity

The following performance criteria are designed to enable you to understand the meaning of creativity in general, assess the desirability of teaching for creative responses, and reach a

minimum proficiency in achieving artistic creativity.

1. The candidate will show knowledge of 3 different group problem
   solving techniques in an appropriate manner.

Choose one:

2. Select an improbable situation (tomorrow is called today, you
   suddenly become twenty years older) and propose at least five
   different classes of results. Record or dramatize these results.

3. Using one of the arts or any combination of the arts, present some-
   thing which is derived through a process similar to an improbable
   arrangement of word phrases, i.e. a flavored lamb, a noisy wall, a
   swarm of bees, the vegetable street was shown wide spicy snow in the
   great hours.

4. Given a limited palette of art materials such as a group of notes,
   group of words, group of colored shapes the candidate will be able
   to produce at least five different arrangements which he perceives
   to be aesthetic.

Choose one:

5. The candidate will create a short art work such as a painting, poem,
   musical piece, play, dance, film, etc. Using this product the
   candidate will create another art work which is related to the first
   (music for film, dance for a piece of music, dialogue for a dance).

6. Select something that is initially in written form; present it using
   a non-verbal medium.

7. Select a story and present it to a group of children using multi-
   arts rather than verbal means.

8. Given a complete art work (painting, musical piece, poem, play,

dance) the candidate will create a complementary response in at least two other art mediums.

9. Given an uncompleted art idea (such as musical phrase, two line poetic expression, uncompleted line drawing, opening drama dialogue, video-taped movement) the candidate will be able to provide at least 5 different completions.

Projects

10. The candidate will demonstrate in an appropriate manner that he understands the significance of creativity in education and can release the creative potential of his students. Each of the following items must be fully identifiable by raters:

    a.   Elements of knowledge about creativity.

    b.   Learner population, activities, and learning environment.

    c.   Evaluation procedures.

11. Choose two objectives from II B in the outline on Aesthetics as a Framework for Learning. Describe three children who have undeveloped potential in these areas. Design a short curriculum using multi-arts which will increase the abilities of the children. Include evaluation criteria and means.

VI. Expression

Multi-arts improvisation can be used for the purpose of expressing what is inside you into some form which can be directly perceived by you. In fact, any creative activity is by nature expressive of the person who engages in it, and therefore, a high risk activity. It is not our intent to analyze the psychological factors of expression, but to help learners find more joy and variety in their

expressive abilities.

1.   Describe from your own experience two situations in which

    a.   Creative multi-arts activity provided you with a release

       of excess emotional energy or provided a means for

       channeling emotional energy into creative expression

<div align="center">or</div>

    b.   Spontaneous or planned expression provided you with new

       insights into yourself and more awareness of your own

       individuality and/or humanity.

<div align="center">Projects</div>

2.   Describe a group of children who in your estimation have shown
a need for more ability to express their feelings and ideas.
Explain how you assessed this need; develop a set of behavioral
objectives which will help you evaluate their progress; describe
at least three learning opportunities that will help the learners
achieve new expressive skills and show how these might be related
to the learners' other classroom activities.

3.   Show specifically how the kind of learning environment you
intend to maintain in your classroom will encourage learners to
develop more variety and depth of expressive abilities. State
how the physical, teacher and social aspects of the environment
contribute.

VII. The arts as tools for teaching other subject matter.
The following performance criteria are designed to enable you to use
multi-arts improvisations as a teaching device for any subject
matter that you choose.

Choose 2:

1. Construct and present a self-portrait using the multi-arts approach. Be sure to think in terms of movement, music and visual arts. Brainstorm the possible areas for further study that might arise in a classroom if you did this.

2. Construct and present a multi-arts portrait of a famous person or event.

3. Create an environment using the multi-arts process so that students will learn any mathematical concept, such as multiplication is repeated addition.

4. Design (and present) a multi-arts experience that will help the learner discover a basic concept in any subject.

5. Design (and present) a multi-arts experience to help the learner discover a basic concept in aesthetics.

6. Design or identify two experiences which you might use to increase a learner's understanding of the meaning of aesthetic experience of their natural or man-made environment. State the aesthetic concepts you expect to deal with and how you intend to evaluate the outcome.

    The following performance criteria are designed to engage you in thinking about the notion that art is a fundamental human activity, and to enable you to use the arts to engage your students in questions about human nature in a cross-cultural framework.

7. Using any type of game(s) played with traditional objects (balls, tops, ropes, hoops and the like), plan or design a cross-cultural experience that demonstrates or points out the strongest similarities

and greatest differences in terms of rules, numbers of players, courts or sittings, rhymes or rhythms, movements, rewards (if any) and anything else which you find to be significant. (Rated in terms of numbers of cultures involved in appropriateness of game selection in terms of demonstrating cross-cultural similarities and differences).

8. Using something from the oral tradition*, plan a multi-arts ex- perience that demonstrates the importance of multi-cultural approaches to any given theme.

Projects

9. Plan a week's activities to demonstrate the role of one or more of the arts in any contemporary or past culture's (select one)

    a. use of leisure time

    b. superstition--religion, mythology

    c. concepts of immortality

    d. concept of a divine being

    e. personal or other decoration

    f. one of your own selection

10. Given the aesthetic concepts outlined in one or two of the following books, explain how you could use these concepts as the basis of discovery activity in three different subjects.

    a. Donald Brigham: Interdisciplinary Visual Arts Curriculum.

    b. Manhattanville Music Curriculum Project and CAREL projects.

* Some elements of the oral tradition are rhymes, folk lore, folk songs and ballads, children's games and jump rope, rhymes, fairy tales, visual descriptions, and any representation of a theme transmitted through the ages and not frozen in time.

     c.   Spolin: Theater Improvisation.

     d.   Mettler: Creative Dance Materials.

     e.   Gray: Music, Movement and Mime.

11.   Using Dan Jordan's human potential model (on file), explain fully how a curriculum could be constructed that would be based on this model using traditional subject matter and aesthetics as tools rather than goals. Demonstrate two experiences you would use.

12.   Construct a unit in any area of the curriculum (cognitive, affective, physical, or any combination) using multi-arts as the ongoing link. Indicate length of time, materials, and concepts to be learned. Suggest some learning experiences. Use one of the descriptions of learners on file or substitute one of your own.

                      Presented by Susan M. Brainerd and Staff:

                              Ann Schumer
                              Polly Jiminez
                              Charles Gray
                              Dan Walters
                              Clare Rhoades

                              January 1971

Sample List of Instructional Alternatives

Performance Criteria I. <u>Aesthetic Experience</u>

1. Describe in an appropriate manner an aesthetic experience you
   have had (that is not directly connected with art, if possible).
   Include any effects this experience had on you as a learner
   about yourself and your environment.

<u>Instructional Alternatives</u>

1. Readings--see enclosed sheet in folder

2. Folder of xeroxed materials--see library folder #1

3. Films: "Why Man Creates"

4. Video-tapes; audio-tapes: n.a.

5. Discussion groups: February 8 & 10

6. Workshops: Sue Brainerd - Feb. 1 & 4
                             Feb. 8 & 11

7. Lectures - in class: n.a.
              on tape: n.a.

8. Interviewing: Make a list of questions you have about the
   nature of aesthetic experience. Interview Ann Brentlinger,
   Philosophy Department or any member of CSAE, or any elementary
   classroom teacher to find out the effects of aesthetic experience
   on learning.

9. Observation: Observe in any classroom which seems to you to
   encourage aesthetic experience. Keep a record of the kinds of
   learning you observe.

Aesthetic Elements in the

Teaching and Learning Process

Performance Criterion Questionnaire

PC#_____ Date Completed_____ Name_____

1. How long did it take to complete the performance criterion and
    evaluation (the criterion without counting the IA)_____

    _____

2. Evaluate the PC in terms of its worth to you as a student, and your
    estimate of its worth to you as a teacher.

    _____

    _____

    _____

    _____

    _____

    _____

3. Can you suggest a better PC in this general area?

    _____

    _____

    _____

    _____

    _____

4. How many times have you attempted this PC? _____

5. How many Instructional Alternatives did you use for this PC?

    _____

Instructional Alternative Questionnaire

P.C.# _____ Date_____ Name_____

The answers to these items will not influence the grading of this PC, but the PC is not completed until this page has been returned. We will use the information to revise and evaluate the program.

1. Which IA did you select? #_____

   Title Description_____

2. How long did it take you?_____

3. What was your reason for selecting this IA?

   _____

   _____

   _____

   _____

4. Which parts of the IA (materials, readings, tapes, lectures, experiences, etc.) were the most helpful to you?

   _____

   _____

   _____

   _____

5. Which parts of the IA were the least helpful?

   _____

   _____

   _____

   _____

   _____

   _____

6. Evaluate the total IA in terms of its worth to you.

    Extremely Helpful_____ Useless_____

    Comments_____

    _____

    _____

    _____

7. Why didn't you choose the other IA offered on the sheet?

    _____

    _____

    _____

    _____

8. Can you suggest another IA you might have preferred?

    _____

    _____

    _____

    _____

                        This form was developed by
                        Dr. Masha Rudman for a Performance
                        Based Curriculum in Reading and
                        Language Arts.

Some Questions about

Aesthetic Experience and Education

"Aesthetic experience is a unique and elusive (physiological, emotional, and intellectual) reaction to the recognition of the unity of relationships between sensory experiences." Model Elementary Teacher Education Program, 1969.

When survival and safety need persist in an individual there is a unity in the experience of the person in fulfilling these. The surety that these needs will be adequately satisfied leads a person to needs for satisfying human relationships and a sense of purpose and order in his life which meet standards that are not based on survival. At this point that unity of relationships between sensory experiences (the only direct way we are in contact with our environment) must find new ways to develop. Aesthetic experience will become a top priority goal for the individual if he understands that it is possible to achieve on a consistent basis. If not, he will, as a defense, become anesthetized, unconscious of his needs for the aesthetic, willing to accept an anaesthetic, hodge-podge way of experiencing.

Art developed as means for communicating the aesthetic. Drawing pictures on a cave, putting fine designs on cooking utensils, ritual music and dances, preserved and communicated the sense of unity in the lives of people in primitive societies and the various lines of develop-ments in the oriental and western arts folk and "art" can be drawn from there. Do we today have enough aesthetic experience in our lives? Do we have artists who are capable of envisioning this experience and communica-

ting it for us? Where do we find isolated instances of the experience
most prevalent?

What can we do as educators to help people recognize the need for
this experience that they have inside, the source of this experience that
they carry within them, the human and physical resources in their environ-
ments which can help them unify experience?

Must we begin with the assumption that most people are anesthetized?
Probably not, especially children, but we must be prepared for the fact
that many are. An alienated person needs great care to begin his path
toward aesthetic experience. We must look for the experience that at
present offers them the most potential for finding satisfactory relation-
ships in experience. We can help them become more sensory or sensitized,
learn to trace their sensory experience to their body, emotions, and
intellect. Here the materials of the arts (sound, visual material, and
movement) offer us a unique compound tool to develop the senses, to trace
the affect, and to find intellectual relationships. Improvisation in the
arts offers us a total, unified kind of experience through which to achieve
our objectives for aesthetic experience.

The materials for improvisation come from the integrates sense,
emotional, and intellectual self. They are expressed sensorally, but
expression is planned intellectually and emotionally--it must sound or
look right, feel right, and seem right. Those who view or listen (or
both) must use the total self in receiving. Both creator and hearer have
had or have not had a sense heightening experience integrated with emo-
tional learning and a new set of intellectual relationships.

Techniques for improvisation in the performing arts are approaching their 50th birthday. Jazz, Moreno's psycho-drama, and "modern" dance began early in this century. Slade and Spolin in theater; Whitehouse, Mettler and Pesso in dance; and Orff in music have all promoted improvisational techniques for education. Most recently electronic improvisation has opened up a vast new world to those unskilled in traditional music. I feel we must take the opportunity now to become fully aware of the possibilities for these techniques. We need to find specific objectives which we want to meet, train ourselves in improvisational methods, and test the methods and materials until we find those that best suit our objectives.

<div align="center">Broad Objectives in Aesthetics</div>

I. Identity

    A. To improve the capacity for sense awareness

    B. To become aware of sense impressions on body feeling, emotions, and intellect

    C. To become aware of one's needs for unity and variety in experience

    D. To become aware of the power of intellect for finding relationships

II. Connectedness--to find the kinds of experiences with people and things where one feels most integration of sense, body, emotions, and intellect

III. Power--to have in one's repertoire alternative patterns of behavior that lead to choosing experiences that are integrated.

(Susan Brainerd, 1970---Information to accompany workshop/discussion in aesthetic experience.)

A Summary of Basic Ideas in the MMCP

The Manhattanville Music Curriculum Project (MMCP) contains several important elements that are not found in other curricula.

1.   The division of aural, dexterous, and translative skills. The teacher can emphasize the aural skill area if she wishes without a problem of trying to maintain complex dexterous and translative skills. These latter have been simplified for the young child. "Indicate precisely where to begin", for instance, is a valid objective for conducting (dexterous skills).

2.   The designation of pitch, rhythm, dynamics, and timbre, as the parameters of sound and form as the plan of the music lead us into concepts which are transferrable to any kind of music. Well developed concepts of "melody" and "harmony" when taught through traditional western music leave one high and dry for approaching contemporary and music of other cultures.

3.   Making clear the usefulness of sound exploration as the first step in a total musical process:

    a.   Exploring sounds

    b.   Forming sound ideas

    c.   Improvising, composing

    d.   Performing, conducting

    e.   Recording

    f.   Evaluating

4.   The child must take an active part in every musical decision that is made. No musical materials are prepared in advance, only strategies.

5.   Outlining basic concepts and strategies which do not necessarily fall into one sequence and which can be used in an infinite variety of ways by teachers and individual children. The children can work individually because they begin to realize they can ask their own questions and final answers.

6.   Pushing out the limits of sound media to show that any available sound can be manipulated to make music if the "composer" so desires.

7.   Using improvisation as the means for insuring tnat the students compose. Form, at first defined simply as a plan, can then be explored through the student's compositions when motives, repetition, imitation, patterns, etc., emerge. The concepts of forward motion, unite and contrast, tension and release, clarity, consistency of style, become meaningful to children who are struggling to have their music sound right to them. Here, intrinsic motivation stemming from the musical problem, rather than extrinsic motivation, takes place.

8.   There is no right or wrong way to solve a problem, only that this solution sounds right because.....or does not suit us so we will try another solution. The disfunction of using traditional western music as a basis for teaching is that too many elements can be wrong. Also, traditional methods are primarily imitative or recreative rather than creative. In today's world the child needs to develop his creative abilities. I do feel, however, that skills in metered rhythm, fixed pitch differentation, and harmonic patterns are valuable and should be taught at a time when the child wants to learn them, as efficiently as possible.

(Susan Brainerd, 1970--Information to accompany workshop in sound
 improvisation.)

Elements of a Responsive Learning Environment

Personal:

A. Attitudes

    1. Teacher

        a) reasons justifying authority
        b) non-threatening manner
        c) respect without harsh discipline
        d) teacher open to ideas, comments, questions, receptive, willing to admit he or she "does not know."

    2. Everyone

        a) open-mindedness
        b) interrelatedness
        c) freedom
        d) individuality of expression
        e) a pleasant atmosphere for the individual
        f) personal flexibility
        g) trust
        h) personal-goal orientation
        i) appreciation of individual worth
        j) constant attempt at understanding
        k) realness
        l) each child accepted as individual
        m) compassion and respect for others
        n) empathy

B. Behaviors

    1. communication
    2. freedom
    3. involvement, intuition, ideas
    4. a pleasurable experience
    5. mobility
    6. groups
    7. interaction on personal level
    8. spontaneity
    9. emotions, ideas, opinions, freely expressed and dealt with on individual basis
    10. smiles, laughter, sharing
    11. participation
    12. listening

C. "Curriculum" (?)

    1. involvement on part of students (via brainstorming)
    2. time for sensitivity games

3. inquiry sessions
4. creativity provided by students
5. non-restrictive, semi-structured
6. kids major source of supplying responses
7. lots of individual p.c.s, job cards, projects, brain-teasers available at any time to any interested person
8. explore many cultures
9. student oriented
10. no right or wrong responses
11. free time for exploration
12. organized chaos
13. centers

>   reading
>   creative writing
>   perceptual awareness   all areas were developed in
>   music   detail (furnishings, etc.)
>   science
>   social studies
>   math

D. Physical surroundings

1. a limited amount of distractions
2. carpeting
3. decorated window shades
4. painted desk and folding chairs
5. lots of different colors, shapes, sounds, smells, textures
6. lots of children's work displayed
7. well-lighted classroom
8. animals, plants, insects
9. collages
10. ceiling decorations
11. musical instruments
12. magazines
13. mobiles
14. big windows
15. comfortable furniture, cushions
16. current books
17. material centers
18. graffiti sheets
19. motion
20. materials bought and self-constructed
21. typewriters
22. record player, tape recorders, radios
23. books
24. pictures
25. home-made furniture
26. displays set up by children
27. children bringing in objects of interest to them

28. art supplies
29. plenty of storage space
30. outdoors as well as in
31. no seating plan
32. freedom to move
33. varied stimuli

Nature of Evaluation Component

by Charles Gray

The evaluation component of Aesthetic Elements -205 has maintained
two general emphases, both formative in nature. The first has to do with
the internal validity of the course. The strategy of staff has employed
has been concerned with the internal consistency or logical sequencing of
the following four elements.

1) Theoretical Rationale--Developed during a planning seminar held
    during Sem. 1, 1970-71.

2) Broad Objectives--As expressed in the curriculum materials
    distributed in the form of performance criteria.

3) Educational Specifications--Same as in number 2.

4) Policies and Procedures--Weekly staff meetings presented an
    opportunity to gain feedback from both Alpha and Beta perspectives,
    i.e., student and staff reports and observations.

The second evaluative emphasis has centered on the external validity
of the course. We have been concerned with student learning, student
growth, and student change in attitude or behavior. The following areas
are suggestive of the continuing efforts at validating the course ex-
ternally.

1) Attitudes toward education, and specifically, the role of
    aesthetics (arts) in education. Data gathered from questionnaires
    and student journals.

2) Self-confidence: Self-image of student in the context of expres-
    sive experiences in aesthetics both as an individual participant

and a leader/presentor. Data gathered from video-tapes of class

sessions (not enough budget!!) and student journals.

3)   Terminology, concepts, awareness of available literature and

resources. Data gathered from student questionnaire and Instruc-

tional Alternative evaluation sheets.

The following two areas are projected for the near future given the

financial and administrative support necessary.

1)   Emergence of creative powers with special emphasis on the arts.

Data to be gathered from standard creativity tests using both

verbal and symbolic sections as well as use of biographical

inventories (see "Biographical Inventory Correlates of Scientific

and Artistic Creativity" by C.E. Schaefer, unpublished Doctoral

Dissertation, Fordham University, 1967).

2)   Classroom Behavior/Student Outcomes. Data to be gathered from

video-tapes of classroom behavior of students in student-teaching

or first year teaching as well as yet to be devised student out-

come measures sensitive to aesthetic instructional input.

This last area is the final or ultimate criteria that most educational

reformers are calling for. It means mounting a large-scale follow up re-

search study with the objective of validating the preservice training

program. Large schools of education and regional education laboratories

would be best suited for this task. (See "Current and Future Research on

Teacher Performance Criteria" by Rosenshine and Furst appearing in a forth-

coming book entitled Research on Teacher Education: A Symposium, edited by

B.O. Smith, Englewood Cliffs, N.J. Prentice-Hall, 1971.) Without this

important, final step, in the evaluative strategy the significance of any

of the previous steps is extremely limited.

SECTION II

Program Materials from 1971

The enclosed "Outline of Workshops and Discussions" was provided to students in 1971 as a course syllabus. Students were asked in Series I,A to assess their own goals and to select the modules which were appropriate for fulfilling these or to select optional experiences. A contract on which students could indicate their choices is included as "Contract for Aesthetic Modules."

Outline of Workshops and Discussions

Series I - The Processes of Aesthetic Education

    A. Workshop:

        1. Sense Awareness and Self-Awareness

        2. Planning for future workshops

      Discussion:

        1. Introduction to course and introduction of participants and staff

        2. Assessment of student goals

        3. Experiences in sense awareness and discussion of functions of sense awareness for education

      Readings (suggested)

        1. Course Outline

        2. Gestalt Therapy X Ch. 1 & 2

        3. Sense Relaxation V Ch. 1,2,6,7

    B. Developing Creative Perception

      Workshop:

        1. Imagination and creativity techniques

        2. Plan for next weeks

      Discussion:

        1. The concept of creative perception and its relationship to learning (using ideas from readings below and experiences in workshops)

        2. Continuation of assessment of student goals

3. Assignment: Think of one aesthetic experience you would like to share next week

Reading: required for discussion

1. Creative Teaching and Learning VI Ch. 4

2. Developing Artistic and Perceptual Awareness V Ch. 1 & 2

3. One of the following (if possible)

Gestalt Therapy Ch. 3 & 4

Creative Behavior Guidebook VI Ch. 1 & 2 (see pp. 118-207 for creativity techniques)

Development Through Drama V Ch. 4 & 5

C. Aesthetic Experience

Workshop: Take a trip to any environment desired. Use sense awareness and imagination techniques to increase awareness of aesthetic elements of environments. Share experiences.

Discussion:

1. Sharing aesthetic experiences

2. Discussing the concept of aesthetic experience (see readings)

3. Assignment: Attend two cultural-arts events during the next two weeks; reading assignments

Readings: required for discussion

1. Dissertation Ch. I (on file)

2. Introductory Readings in Aesthetics I Ch. 1 & 3

3. Art as Experience I Ch. III

4. One of the following (if possible)

Creative Teaching and Learning VI Ch. 3

Fantasy and Feeling in Education X Ch. 4,5,6

   <u>Development Through Drama</u> V Ch. 1 & 2

D. Creative Expression

  Workshop: The first in a series of seven workshops beginning
  intensive improvisation with one medium. Emphasize process of
  creative expression.

  Discussion:

  1. Multi-Arts Improvisation: an experience in the process and
    discussion of the process (from readings and experiences)

  2. Student assessment of own skills in and facilitating skills
    for creative expression

  Readings: two of the following

  1. <u>Developing Artistic and Perceptual Awareness</u> V Ch. 4 & 5

  2. <u>Creative Learning and Teaching</u> VI Ch. 3 & 8

  3. <u>Improvisation for the Theater</u> V Ch. 1 & 2

E. Creative expression for sharing experience

  Workshop: Continuing intensive improvisation, emphasizing the
  "sharing" aspect

  Discussion:

  1. Sharing the main ideas of readings. Cultural arts as a
    means for sharing ideas and experience

  2. Discussion of principle uses of aesthetics for the classroom

  3. Introduction to Series B

  Readings: Selections from the bibliography (III & IV) will be
  assigned

Series II - Aesthetic education for development the whole person's

creative learning processes.

F. Development of the whole person

Workshop: Continuing intensive improvisation. Emphasize experi-

entially the development of the whole person.

Discussion:

1. An experience in using creative expression to develop the

whole person

2. Discussion of readings

3. Using aesthetics to develop the whole person

Reading:

1. "The Anisa Model" (on file)

2. Freedom to Learn Ch. 14, 11-13

3. One or two of the following

a. Reach, Touch, and Teach, Ch. 2-6

b. Children, Ch. 1, 4-6, 9-13

c. Piaget's Theory of Intellectual Development, Ch. 1 & 6

d. Taxonomy of Educational Objectives, Ch. 2-4

e. Toward a Curriculum for Humanistic Education

f. Human Teaching for Human Learning

G. The nature and nurture of active learning.

Workshop: Continue intensive improvisation. Be aware of the

active learning behaviors developed by these experiences.

Discussion:

1. Discussion of the processes of active learning

2. Development of aesthetic ways to foster active learning

Readings:

1. Dissertation, Ch. 2

2. Reach, Touch, and Teach, Ch. 7-11

3. Creative Learning and Teaching, Ch. 2-5

4. Any of the following, if possible

   a. Creative Behavior Guidebook, Ch. 1-4

   b. The Process of Education, Ch. 2-5

   c. Fantasy and Feeling in Education, Ch. 3-7

   d. A Source Book for Creative Thinking, Ch. 1-4

H. Responsive Learning Environments

Workshop: Continue intensive improvisation. Discuss the elements

of the environment that encourage creative work.

Discussion:

1. Discussion of elements of a responsive learning environment

2. Development of aesthetic techniques to foster responsive

   learning environments

3. Assignment of observation experiences

Reading:

1. Dissertation, Ch. 3

2. Education for Initiative and Responsibility, pp. 9-22

3. Creative Learning and Teaching, Ch. 11

4. If possible:

   Freedom to Learn, Ch. 3-7

   Anger in the Rocking Chair

I. Using aesthetic resources to develop enabling skills

Workshop: Students will facilitate improvisations or do

independent creative work.

Discussion:

1. Diagnosing own enabling skills for aesthetic education

2. Discussing results of observation experiences

3. Discussing facilitation styles suggested by reading

Reading: any one or two of the following

1. Teacher

2. An Experiment in Education

3. 38 Children

4. Lives of Children

5. Education and Ecstasy

6. Teaching as a Subversive Activity

7. Crisis in the Classroom

8. A Perfect Education

J. Aesthetics in all parts of the curriculum

Workshop: Final session in intensive improvisation. Emphasize various uses of improvisation in the curriculum.

Discussion:

1. Uses for aesthetics in the curriculum

   a. Aesthetic growth

   b. Knowledge of the arts

   c. Development of the whole person

   d. Development of creative learning processes

   e. Aesthetic concept for interdisciplinary studies

   f. Aesthetic presentation

   g. Learning styles

h. Aesthetics and other subject matter

        Cultural studies

        Science

        Math

        Language

        Behaviroal sciences

2. Development of projects

Readings: see week before and references for improvisation and creativity activities.

Contract for Aesthetic Modules

Name: Support group:
                                         Phone:

    I wish to participate in the following modules with emphasis as checked:

	Personal Experience	Educational Theory	Facilitation Skills
A. Sense Awareness			
B. Imagination and Creativity			
C. Aesthetic experience			
D. Creative expression process			
E. The implications of the Cultural Arts for individual and social development			
F. Involving the whole person			
G. Creative learning			
H. Responsive Learning Environments			
I. Enabling Skills			
J. Other ways to use the arts in the classroom			

    I wish to participate in workshops providing intensive experience in:

Sense Awareness and Imagination

Music and Sound

Movement and Dance

Theater

Visual and Tactile Arts

    1.   Creative media - (be specific--paints, clay, natural materials, etc.?)

2.   Crafts -- (macrame, sewing, cooking, woodworking, etc.?)

3.   Film - (bleached film, photography, developing, storg boards, etc.?)

I wish to participate in the following types of modules:

Extra reading (what kinds?)

Attending cultural events

Observation of classrooms

Creative expression on my own

I can offer or assist in offering the following kinds of experiences:

I wish to develop and teach a short curriculum for a specified group of children:

I want the following types of workshops, discussions, etc. not already mentioned here, or do more intensive work on some topic listed: