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Aesthetic education : its aim within the context of an integrated arts curriculum.

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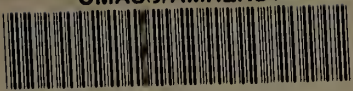
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AESTHETIC EDUCATION: ITS
AIM WITHIN THE CONTEXT OF
AN INTEGRATED ARTS CURRICULUM

A Dissertation Presented

By

Daniel Nelson Walters

Submitted to the Graduate School of the
University of Massachusetts in partial
fulfillment of the requirements for the degree of

DOCTOR OF EDUCATION

August

1974

Major Subject: Aesthetic Education

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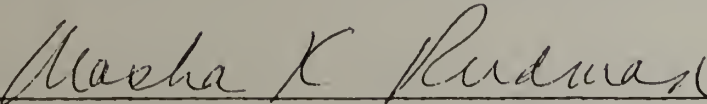
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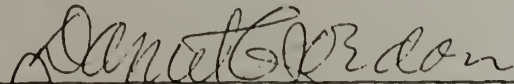
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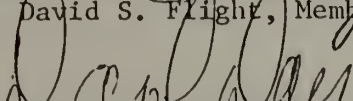
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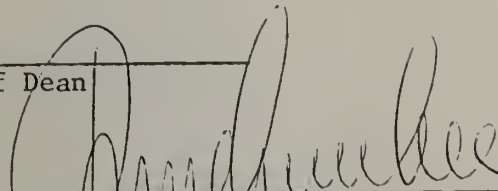
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Dr. David Day, Representative of Dean



Dr. Dwight W. Allen, Dean
School of Education

August, 1974

This Dissertation Is Dedicated

to

My wife, Maria who sees

My brother, Victor, who would have been proud of me

My foster family and relatives who helped me to learn to see

My dear Joy Dewey who taught me to move with ease and fluidity
through life processes

My dear friend, Ken Krieger whose intellect and drives across
the Mohawk Trail inspired direction and substance

My Mother-in-law, Jennie for her undying faith

Bob and Ellen Walker, Beauty and Truth

Nadine Kalt who helped organize me

Mrs. Leamon, other teachers and administrators who contributed
to my growth in the Berkshires

Harry Orell, and children like him, who hold feelings with
great joy as they walk in the limits of time

Susan Brainerd, Polly and Jacques Jiminez, Ann Schumer,
Billy Best, Roland Wiggins and other CSAE members whose
meaning is aesthetic

Bob Sinclair for his valuable contributions in curriculum

Helene and Joanne for magical minds and fingers

Paul Giovanni, my brother-in-law, for being

Lou and Ruth Ann, for "Morrell" support

Gordon Pieretti for whom our revels go on

My Committee: Dave Flight for direction and humanity,
Dan Jordan for helping me realize my human
potential, David Day for balance, and
Masha Rudman for wisdom, choreographing,
and nurturing a sensitive plant

AESTHETIC EDUCATION: ITS
AIM WITHIN THE CONTEXT OF
AN INTEGRATED ARTS CURRICULUM

(August, 1974)

Daniel Nelson Walters

B.A., Glassboro State College

M.Ed., University of Massachusetts

Directed by: Dr. Masha Rudman

This dissertation is a conceptual study aimed at defining the primary aim of aesthetic education, with an emphasis on the means of carrying out that aim in an integrative curricular context.

The Review of the Literature is an integral part of the document, encompassing the thought of theoreticians and practitioners in the fields of aesthetics, perception, creativity, and education. The theoretical development includes an integration of conceptual thought and practical experimentation rising out of two primary sources:

- 1) graduate study in connection with CSAE (the Center for the Study of Aesthetics in Education) at the School of Education, University of

Massachusetts, and (2) the Williamstown Integrated Arts Curriculum Project (Title III, ESEA), Williamstown, Massachusetts.

Chapter I, A Direction, discusses the need for a study aimed at definition and application in the area of aesthetic education. Spokesmen from diverse fields of inquiry are cited for their critical viewpoints regarding the state of the field as to the need for: developing an aesthetic perspective, a definition and semantic clarification in the field, inclusion of the arts in education, and, the addition of an aesthetic component in teacher-education.

Several questions are generated as guides in developing the dissertation. The questions are What is the primary aim of aesthetic education? What means are there for carrying out that aim within the context of an integrative approach in curriculum development? What might we extract from the philosophy of aesthetics that is fundamental and consistent with basic educational aims and philosophy? The chapter concludes with a summary of Chapter I and an overview of the content and methodology for remaining chapters.

Chapter II, The Aim, expands on the state of the field and the need for definition. Multiple synoptic interpretations and samplings of goal statements for aesthetic education are reviewed here. D.W. Gotshalk's "domain concept" is articulated and functions as a guide for narrowing the multiple interpretations reviewed. Through this process, the differentiated purpose for aesthetic education and other compatible values are incorporated into the synthesized primary aim statement, the primary vehicle comprising the aim structure.

Aspects of perception, critical to value-related dimensions of the "aim" are defined. This is followed by a description of the Williamstown Integrated Arts Curriculum Project, establishing its focus, in the dissertation, as a conceptual and practical means for actualizing the aim statement.

Chapter III, Application and Demonstration, expands on and brings clarification to the component elements contained in the proposed primary aim statement. This chapter describes the creative process and behaviors relating to it; the concept of integration; aesthetic elements in the teaching-learning process; and, aesthetic experience.

This expansion is integrated with the practical translations of the aim-statement thought, as applied from the concrete illustrations and data which are drawn from the Williamstown Integrated Arts Curriculum Project. Through this integration of thought and application, the "aim" is exposed as a dynamic statement.

Explorations of such topics as Nature As An Integrating Theme, Value Layers As Keys to Integration and Aesthetic Experience, The Aesthetic Experience and the Role of the Teacher, Demonstration Lessons, and Curriculum and Unit Development--all serve to demonstrate means of carrying out the primary aim.

The chapter moves toward conclusion with an extended descriptive analysis of an aesthetic experience, "The Day We Made the Sun." That experience is followed by a series of "aesthetic indicators" which demonstrate concrete instances of learners' perceptual awareness.

Chapter IV, Summary and Implications for Further Study, includes summary statements in terms of State of the Field, Aim-Statement, Learner, Teacher-Education, Curriculum, and Evaluation. Implications for further study are based on a review and analysis of the chapters with a summary of those implications at the end.

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CHAPTER I

CHAPTER I

A DIRECTION

What happens when one begins to make analogies and metaphors and moves beyond the ordinary forms in which experiences present themselves to us in our daily lives is to enter a world in which one breaks up ordinary associations not merely between words but between ideas and basic values within anybody's culture. This to me is the priceless contribution of the arts. Not merely to refresh and nourish the imagination, to increase the sensitivity of one's own approach to other persons, other situations, and other objects, but to shift the entire perspective in which one views reality.¹

The preceding quotation was extracted from a speech given by Harold Taylor in 1967 at an NAIS Conference held at Dobbs Ferry, New York. However, that perspective "in which one views reality" has its roots in tradition that traces back to Plato's concern for the arts in education, as well as to Sir Herbert Read's concept of developing human consciousness; and more recently, to Arthur Danto who discusses the idea of an "artworld," a perspective with which one is able to see something as art because of "...an interpretive capacity to render the new in the domain of art, meaningful."² These eminent spokesmen have been echoed through journals and countless other forms of media available to twentieth century man. And yet, what has been said has often fallen on deaf ears.

An appropriate analogy comes in the words of George Washington in the recent Broadway play, 1776. He cries out in a letter, "Does anybody

care? Is anybody listening?" The task of the Congress in those early days of constructing the American Dream was not without anguish, was not without perspective, was not without artistic expression which Susanne Langer suggests "...is the verbally ineffable, yet not expressible law of vital experience, the pattern of affective and sentient being."³

The specific perspective to be dealt with in this dissertation is the aesthetic, a primary concern of Harold Taylor and others already cited.* That perspective is made clearer, in part, through what Reid Hastie terms a "Concept cluster" which he offers as the basis for constructing a content outline in the visual arts. One such "cluster" reads:

The artist looks at his world, deeply and sensitively he abstracts, or takes out, from this seeing of his world that which he feels is important, (the essence, meaning and significance it has for him). Then through the tools of the artist-craftsman he gives concrete physical form to his perceptive vision, so that others can take out--see, feel and understand--that which he has formed.⁴

Hastie further defines the process by outlining topic areas for the "cluster." One such topic makes Langer's statement above more concrete: "The observer shares a sense of the affective nature of human experience

*The Review of the Literature is an integral part of the total discourse and is, therefore, not confined to a single chapter. Categories include: Educational and Art Journals, Monographs, ERIC Accounts, Texts dealing with the state of the field, Project Reviews and Accounts, Contemporary Non-fiction and Philosophical Works.

by perceiving the artist's visual statement and reacting to the expressiveness in the visual forms that the artist has presented."⁵

The value of the arts in our lives, Hastie's "cluster" concept, Danto's concept of an "artworld," and Susanne Langer's interpretation of artistic expression help define what I mean by an aesthetic perspective and the urgency of educating for that perspective. They emphasize the need to come to grips with the aesthetic blight that pervades our society. Rudolph Arnheim's statement, "...art dwells as a stranger in a social setting suffering from sensory illiteracy"⁶ may indeed move the art-minded to sighs, agreements, or nods; but the "frill" concept of the arts in our lives and education persists. There are, at least, movements and experiments (CEMREL, Kettering Project, National Endowment for the Arts and Humanities, Center for the Study of Aesthetic Education at the University of Massachusetts) that nationally highlight the need for a more central role of the arts as a realm of human activity laden with the potential for improving the human aesthetic condition.

In order for significant directions to be taken toward improving and educating man's aesthetic sense, a clear definition of the primary aim of aesthetic education is requisite. This would also entail a description of possible ways for one to begin cultivating his own "artworld," his own aesthetic perspective. Such a definition and proposed directions constitute the focus of this dissertation. To reach that aim, it is my intent to offer clarification and practical application by using the following questions as a guide: WHAT IS THE PRIMARY

AIM OF AESTHETIC EDUCATION, AND WHAT MEANS ARE THERE FOR CARRYING OUT THAT AIM WITHIN THE CONTEXT OF AN INTEGRATIVE APPROACH IN CURRICULUM DEVELOPMENT?

The primary aim of aesthetic education, to expand the learner's level of perceptual awareness, establishes a context for the emphasis of the dissertation. Development of this statement necessitates an explanation, and a description of the practical and theoretical application of the conceptual thought underlying that statement. This dissertation emphasizes the means of carrying out the "aim" within an integrative curricular approach. The definition is extended to include the theoretical structure of aesthetic education, as I view it. That structure will be explained through supporting literature, concrete illustrations, and analysis of certain aspects of a primary educational experiment: the Williamstown Integrated Arts Curriculum Project for which I served as project director during its planning year.

The need for such a study has been recognized not only by prominent spokesmen in the field of art, such as D. W. Gotshalk, but also by individuals from other fields. Daniel Bell's thoughts in Toward the Year 2000: Work in Progress offer a viewpoint outside the realm of art:

The mood of contemporary culture is intensely strident, hedonistic, and some would say, impatiently adolescent. Action and immediate reaction (often overreaction) are common. Daniel Bell has called this behavioral syndrome the loss of aesthetic or psychic distance - a basic feature of a mass society characterized by easy mobility and rapid communication.⁷

Implicit in Bell's description is the notion that an aesthetic perspective extends beyond the realm of art activity per se. The implication of his observation, as a projection toward preparing for the year 2000, appears as a warning urging us to acquire a human perspective without which we tend to behave rather immaturely. The rapidity and easy mobility of human and communicative systems have seemingly severed the relationships that encompass multiple facets of a world that is out of tune.

The poet William Wordsworth wrote in 1806:

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers;
Little we see in nature that is ours;
We have given our hearts away, a sordid boon!...⁸

Wordsworth's criticism of the emerging industrial society and its accompanying ills rings amazingly contemporary. This is not to imply that industrial expansion, or the search for scientific truth and planetary exploration should have been halted at the moment that Wordsworth, and others like him, cautioned us about the power to see the divine in nature. However, that kind of seeing, that kind of perception which Bell cites as lost "aesthetic distance," which Taylor refers to as a shift in the perspective through which one views reality, and Wordsworth's "We have given our hearts away" demand serious attention.

Charles Reich's Consciousness III in The Greening of America sounds an alarm and offers a launch for the educator:

The extraordinary thing about this new consciousness is that it has emerged out of the wasteland of the Corporate State, like flowers pushing up through the concrete pavement. Whatever it touches it beautifies and renews: a freeway entrance is festooned with happy hitchhikers, the sidewalk is decorated with street people, the humorless steps of an official building are given warmth by a group of musicians...We have all been induced to give up our dreams of adventure and romance in favor of the escalator of success, but it says that the escalator is a sham and the dream is real. And these things, buried, hidden, and disowned in so many of us, are shouted out loud, believed in, affirmed by a growing multitude of young people who seem too healthy, intelligent, and alive to be wholly insane, who appear, in their collective strength, capable of making it happen. For one almost convinced that it was necessary to accept ugliness and evil, that it was necessary to be a miser of dreams, it is an invitation to cry or laugh. For one who thought the world was irretrievably encased in metal and plastic and sterile stone, it seems a veritable greening of America.⁹

"Milton, thou shouldst be living at this hour..."¹⁰ Wordsworth shouted in 1802; and so, perhaps he should be living here in 1974 to help us realize the illness of indifference and the need for refocusing perspective. His voice might join that of Charles Reich whose description of a growing consciousness is aesthetic in nature. Might not that "greening of America" be William Butler Yeats' Innisfree where peace is such things as an "...evening full of the linnet's wings."¹¹ Could it be that the "place for us," heralded in West Side Story, is close by?

These illustrations, from Wordsworth's apostrophe to Milton, to Jerome Robbins' conception of West Side Story are symptomatic of the ills and hurts of a wounded world. At the same time, they are reflections

of an artistic conscience aimed to elevate the spirit of mankind. For mankind to be affected, a sensitivity to aesthetic values is needed. Reich is talking about such a level of awareness in his description of the new consciousness that he sees emerging. That level of awareness and peculiar way of "seeing" further illustrate my concept of an aesthetic perspective and the need for educating it.

If the educator is to use the Reich quotation from The Greening of America as a launch toward seeking ways to educate for an aesthetic perspective, it is appropriate to look at the implications of the aesthetic element within the context of the educational enterprise. Alvin Toffler for example, cites the aesthetic as a major area of human thought to be included among educational priorities:

...Tens of millions of children today are forced by law to spend precious hours of their lives grinding away at materials whose future utility is highly questionable...Might they not benefit more from studying probability? Logic? Computer Programming? Philosophy? Aesthetics? Mass Communications?¹²

As we hurtle toward superindustrialism, however, a new ethos emerges in which other goals begin to gain parity with, and even supplant those of economic welfare. In personal terms, self-fulfillment, social responsibility, aesthetic achievement, hedonistic individualism, and an array of other goals vie with and often overshadow the raw drive for material success.¹³

In both extractions Toffler is dealing with a question of priorities, and something called aesthetics and aesthetic achievement is included

among his priorities. Broudy's reference to the arts as "frills" comes to mind. Might it be the case that the exclusion or peripheral status of the arts, which are the basic component for aesthetic education, has persisted because of impractical and highly theoretical claims for the arts, claims which have not been easily translatable? Semantic and philosophical arguments about aesthetics naturally influence and often inhibit practical translations for educational and curricular aims.

Monroe Beardsley helps clarify meanings in the area of aesthetics through his descriptions of types of aesthetic inquiry. The first of these is scientific aesthetics which "...encompasses a rather large cluster of empirical and experimental investigations, including psychological, sociological, and anthropological studies."¹⁴ The second type is philosophical in nature and "...takes as its central task the philosophical analysis of key critical concepts in aesthetic theory with a view to clarifying the basic assumptions and increasing the rationality of all of our beliefs about the arts."¹⁵ The third type emerges through an assimilation of the analytical to the philosophical and has been labeled synoptic aesthetics. Dewey's Art as Experience, Susanne Langer's Feeling and Form, Iridell Jenkins' Art and the Human Enterprise, and D. W. Gotshalk's Art and the Social Order illustrate the synoptic approach in that "...they comprise a synthesis of several topics, ideas, and concepts that explain not only the nature of artistic creation, works of art, and critical appreciation, but also the role of art and aesthetic experience in the good life."¹⁶

These categorizations are helpful, conceptually, although Ralph Smith points out that the three may overlap and that all are important to the educator when considering the relevance of aesthetics to education.¹⁷ The classification also aims to "...prevent the common error of confusing aesthetics, a label for different kinds of aesthetic inquiry with aesthetic experience which refers to the focus of perception or structural cast of experience under certain conditions."¹⁸ Such confusions need to be sorted out so that educators involved with the aesthetic domain, as D. W. Gotshalk suggests it might be considered, can communicate what it is that characterizes this area of human activity within an educational framework and legitimizes it explicitly; as opposed to the past practices of taking for granted aesthetics, thus inhibiting the emergence of the aesthetic domain in education.

The need for definition in the area of aesthetics is contained in the literature thus far cited. Implicit awareness is not enough. Toffler, for example, advocates AESTHETICS as a possible course or area of study with pronounced import for education. Further, the differentiation between aesthetics, as modes of inquiry, and aesthetic experience from Beardsley and Smith support semantic analysis. What happens when we create the compound, AESTHETIC EDUCATION? We have not dismissed aesthetics which Kaelin states "...is an established philosophical discipline concerned with the description and evaluation of aesthetic experiences...the field of inquiry is adequately, if not clearly delineated as one in which some kind of reason is given for our aesthetic

judgments."¹⁹ What do we do, as educators, with young children? Or, what might we extract from the philosophy of aesthetics that is fundamental and consistent with basic educational aims and philosophy?

Questions such as these require investigation that could bring into focus a clearer definition of aesthetic education as a particular content area. Without definition the area remains vague, a sometime affair in the course of our lives, an occasional dabbling in the arts without any significant expression or response. It may come as thirty minutes a week of enrichment, something extra that may return again unless something else takes precedence (as often happens). Too often aesthetic concerns are isolated occurrences, hardly related to other aspects of the ongoing curriculum, hardly a priority.

As John Goodlad stated in 1967:

The neglect of art in our schools should be a national disgrace; that it seems not to be generally considered such is, indeed, a disgrace. I am not about to launch into a passionate plea for art in the schools; obviously, this is not the place for it.²⁰

Goodlad's position is quite clear as he proposes a systematic means of infusing school systems at all levels of instruction with one or more teachers fully qualified in art working together in a team approach. What such a team will do becomes another issue, an issue better dealt with after clarification is made of the aims and directions for an aesthetic education.

Additional need for a study aimed at defining the aim of aesthetic education is evidenced in the planning phase for an aesthetic education program at Ohio State University (CEMREL), launched in 1967 under the direction of Manuel Barkan. The account of that planning phase in ERIC expresses the lack of understanding as to what it is that aesthetic education can contribute to man and society. Curriculum goals are cited as ambiguously defined, as are behavioral characteristics related to aesthetic activity. Extrinsic concerns outweigh intrinsic ones and the result is that "...typical outcomes of instruction hardly suggest that students have had a significant involvement in aesthetic inquiry."²¹

Silberman concurs with CEMREL, in Crisis in the Classroom, although he is harsher: "Most schools give their students a powerful and effective aesthetic education: they teach them that interest in the arts is effeminate or effete, that the study of the arts is a frill, and that music, art, beauty, and sensitivity are specialized phenomena that bear no relation to any other aspect of the curricula or life."²² What Silberman and others fail to do is to explain what that sensitivity to aesthetic values is and what the relationship is or might be to curricula, life, or lives.

Phase 2 of CEMREL, for example, involves the development of learning units in resource packages, along with means for testing results. The studies have moved beyond the formative stages, but CEMREL strongly urges continued research and analysis that will supplement their investigations and provide new directions in the area of aesthetic education. A basic

thrust of CEMREL has been to foster a readjustment of art practices in the school. That thrust supports recent trends which emphasize the development of aesthetic sensitivity and perceptual awareness continuously throughout one's schooling.

For those involved in these new directions, Robert Corrigan cautions:

Our educational institutions have been so committed to what we believe are academic and outmoded approaches to the arts that our young people's sensory capacities have been stunted. They have been so entangled in historical development, analysis, and influence study that they no longer know how to see, hear, move or read.²³

How prudent Frank Silbey is. "Merely to learn on good authority that the music is serene, the play moving, or the picture unbalanced is of little aesthetic value; the crucial thing is to see, hear or feel."²⁴ Both Corrigan and Sibley further support the need for defining what it is that differentiates an aesthetic education from other modes of inquiry. Corrigan, specifically, urges a refocusing of perspective in teaching methodology in the arts.

Educators have, to date, often neglected man's aesthetic nature, viewing it a frill or as something hardly relevant in a technological society where practical and scientific aims often overshadow the artistic. Meanwhile, man's alienation increases as his own powers and talents remain unexplored. His vision is blurred by a barrage of sounds, pollutants and numerous other destroyers of the aesthetic. He cries

out, "Is that all there is?" Arthur Jensen cautions the educator:

In other fields, when bridges do not stand, when aircraft do not fly, when machines do not work, when treatments do not cure, despite all conscientious efforts on the part of many persons to make them do so, one begins to question the basic assumptions, principles, theories, and hypotheses that guide one's efforts. Is it time to follow suit in education?²⁵

Further, Reich's Greening of America foreshadows aspects of the new consciousness which provides seminal ideas for the conscious educator who is asking questions and proposing new areas of focus for improving education. One such focus is the area of affective education. Affective responses, according to Bloom and Krathwohl, involve degrees of human valuing. Since aesthetic inquiry involves a special kind of valuing, definition of that kind of behavior or of what it is that is to be valued in an educational context needs to be explained. Reid Hastie's analysis is a comment on the valuing concept as it relates to the aesthetic:

Often the violent criticisms leveled by youth against what they call the "establishment," although poorly expressed, involve the aesthetic components within a questioned way of life. Many of our younger citizens are not ashamed to use the word "beautiful" when describing the things they enjoy and approve of; they challenge the kind of judgment that holds more valuable something because it is practical and income producing, rather than for its "impractical" value for enriching and uplifting a way of life.²⁶

Hastie points to a problem related to definition in the area of aesthetics. As expressed by E. F. Kaelin, practitioners of the discipline must either "...narrow the field to a limited set of objects or judgments, or to broaden it to include the full range of consequences such objects and judgments have on the lives of individuals and their society."²⁷ That issue will indeed affect the direction of this discourse. My position, in an educational context, is expressed in the previously stated guiding questions for this dissertation: WHAT IS THE PRIMARY AIM OF AESTHETIC EDUCATION, AND WHAT MEANS ARE THERE FOR CARRYING OUT THAT AIM WITHIN THE CONTEXT OF AN INTEGRATIVE APPROACH IN CURRICULUM DEVELOPMENT?

Through descriptive analysis and definition, goal and value possibilities unique to the content area, but located within the context of an integrative curricular approach, should be made explicit. The work of Bloom and Krathwohl, along with E. J. Simpsons's conceptualization of the Psychomotor Domain will aid in this search for definition and clarification of the purpose structure of aesthetic education. What should be clear is that the aim is not to reconceptualize the taxonomies of the aforementioned; these have broad implications for the larger domain, education. Whether aesthetic education is viewed as a domain or as a content area of the curriculum matters little (it can be viewed as both) in that the aim of this discourse is to offer internal clarification and a curriculum perspective for it.

The curricular "thrust" contained in the second half of the above question: WHAT MEANS ARE THERE FOR CARRYING OUT THAT AIM WITHIN THE CONTEXT OF AN INTEGRATIVE APPROACH IN CURRICULUM DEVELOPMENT? poses other concerns which must be considered in light of the "primary aim." Curricular segments and related data and materials from my previous and on-going work are used in the dissertation to illustrate the concept of integration as it relates to the primary aim of aesthetic education.

This search for meaning is obviously not an end in itself. There are significant educational issues that arise. Ralph Smith provides some direction: "After broad and general objectives have been formulated for aesthetic education, one has to get down to the specific tasks of schooling, which hopefully, will connect with more enveloping life outcomes such as sensitivity, growth, or self-fulfillment."²⁸ Those connecting outcomes: sensitivity, growth or self-fulfillment are vague. Indeed, one's aesthetic education should be a life-time pursuit, but the connections outside and inside self, outside and inside the classroom, can hardly be bridged if one lacks an aesthetic perspective which might be better understood once the underlying thought and purpose of aesthetic education are made clear.

Smith expresses curricular and clarifying concerns in his reference to those general objectives needed in the area of aesthetic education. He is responding to the need for definition here, although a more weighty analysis of the state of the field comes from him in The Teacher's Handbook, published in 1971, and edited by Dwight Allen and

Eli Selfman. In the section on "Aesthetic Foundations," he outlines specific problem areas of education and the related dimensions of those areas:

<u>PROBLEM AREAS</u>	<u>DIMENSIONS</u>
AIMS	HISTORICAL
CURRICULUM	PHILOSOPHICAL
ORGANIZATION- ADMINISTRATION	PSYCHOLOGICAL
TEACHING-LEARNING	SOCIOLOGICAL ²⁹

All four dimensions, the historical, the philosophical, the psychological, and the sociological are means of studying the specific problem areas. A concern, as cited by Smith, is that the "aesthetic dimension" is not included. He explains the reason for the omission: "...because different kinds of aesthetic inquiry are presupposed in each of the major dimensional disciplines..."³⁰ Presupposition is insufficient, and what is implicit must be made explicit.

...it is plain that aesthetic subject matter does not presently have a significant place in the foundations of education. But the peculiar growth of aesthetics as a field of study also supports the case for aesthetic foundations.³¹

Broudy, Smith and Burnett in Democracy and Excellence in American Education, Kimball and McClellan in Education and the New America, and Phenix in Realms of Meaning are authors who urge that significant time be given to aesthetic education. These works, along with Ralph Smith's position, reinforce the significance of the aim of this dissertation as

a search for meaning, through definition, of aesthetic education viewed within a curricular context. Stanley Madeja gives further support and direction in his statement:

It may be necessary to develop a working definition of what is termed aesthetic education. Functionally defining the domain of aesthetic education in terms which the schools can understand could facilitate the adoption of curriculum materials by the system.³²

As illustrated, brilliant spokesmen have theorized and philosophized about the potential of an aesthetic education. Their theories and concepts provide essential stimuli-bases for an educational renaissance that is underway, a segment of which is the focus of this dissertation. Great renaissances of the past have awakened scientific and artistic expression. What it means to be human can best be realized in an education that serves to educe both scientific and aesthetic expression. That we have focused little on educating our citizenry's sensibilities is an understatement, but listen to the wind. There are rustlings of an awakening aesthetic activity, a peculiar realm of human worth which can and must take shape so that there exist viable routes leading to aesthetic literacy and a perspective with which one comes to realize, "Not to be able to see trees as lonely, seas as angry, the spring as youthful, and the starry heavens as sublime renders one opaque to art in any significant sense of the word."³³

It is that kind of perspective, expressed above by Mr. Broudy, that connects him with Harold Taylor's concern for man as symbol maker and

creator of analogies and metaphors. It is the connection of both Broudy and Taylor that helps clarify the intent of this dissertation which is to use as a basis for development the questions posed on pages 3-4 of this chapter: WHAT IS THE PRIMARY AIM OF AESTHETIC EDUCATION, AND WHAT MEANS ARE THERE FOR CARRYING OUT THAT AIM WITHIN THE CONTEXT OF AN INTEGRATIVE APPROACH IN CURRICULUM DEVELOPMENT?

Those questions establish a context for spelling out what I propose as a primary aim statement for aesthetic education and the means of actualizing that "aim," which is done through discussion of supporting ideas from the "literature," conceptual documents and ideas which grew out of graduate study, and data extracted from interactions in the Title III Integrated Arts Curriculum Project at Williamstown, Massachusetts.

Overview of the Chapters

Thus far, Chapter I, A Direction, has expressed the need for a study aimed at definition in the area of aesthetic education, background from the "literature" relating to the state of the field, guiding questions for further development, implications of the aesthetic in an educational context, and a statement relating to emphasis in the dissertation. An overview of content and planned methodology for the remaining chapters follows.

Chapter II, The Aim, is a logical outgrowth of the first chapter and includes the proposed Primary Aim Statement for Aesthetic Education

with exposition regarding steps leading to that aim "to expend the learner's level of perceptual awareness," with its related compatible values. Further, the chapter includes additional material as review of the literature, along with ideas pertaining to aims and definition for aesthetic education. Finally, the chapter provides a background statement for the Williamstown Integrated Arts Curriculum Project which further defines my position, and establishes an emphasis on the practical application and demonstration of those aims in Chapters I and II to be further exposed in Chapter III, Application and Demonstration.

Chapter III, in many ways, functions as the crux of the matter: a dissertation aimed at a search for meaning. There I seek to bring clarification to the primary aim for aesthetic education as stated in Chapter II. As promised, other spokesmen are paraphrased or directly quoted for purposes of analysis and explanation, as well as for purposes of substantiating thought.

In this chapter are found examples of learners' perceptions in what I term "aesthetic indicators." An "aesthetic indicator" is a verbal or non-verbal response suggesting a high or low level of perceptual awareness in the midst of, or as an outgrowth of what is termed in the primary aim statement an "essential-life-experience." By that I mean an experience that involves the learner in an encounter which acquires aesthetic dimension because of the interrelationship of three primary aesthetic factors: (1) matter or materials, (2) structural form, and (3) content.

I point out that fine works of art and interactions with them are not included in the study. I would never deny their value toward advancing human aesthetic development, but the emphasis here is not so much on the object as on the processes in which the learner might engage to extend his perceptual capacity through a broader content base in an educational setting. It is important to note that the aesthetic factors cited here in relationship to "essential-life-experiences" are those referred to as primary in both producing and viewing art, according to Reid Hastie and Ralph Smith.³⁴

It is my contention that an infusion of the aesthetic element throughout education, generally, can do much to prepare the learner for his encounters with fine works of art. Implicit in this idea is a view toward the acquisition of levels of perceptual awareness, developmentally. Explicitly, there is a connection with Sir Herbert Read's concept of education, and aesthetic education specifically:

Education may therefore be defined as the cultivation of modes of expression--it is teaching children and adults how to make sounds, images, movements, tools and utensils. A man who can make such things well is a well-educated man. If he can make good sounds, he is a good speaker, a good musician, a good poet; if he can make good images, he is a good painter or sculptor; if good movements, a good dancer or labourer; if good utensils, a good craftsman. All faculties, of thought, logic, memory, sensibility and intellect, are involved in such processes, and no aspect of education is excluded in such processes. And they are all processes which involve art, for art is nothing but

the good making of sounds, images, etc...
The aim of education is therefore the
creation of artists--of people efficient 35
in the various modes of expression.

The "aesthetic indicators" described above, and analysis and description of them, in relationship to increasing levels of perceptual awareness, are focal to Chapter III's development.

Besides examples drawn from the Williamstown Integrated Arts Curriculum Project, a number of conceptual documents which grew out of graduate work at the University of Massachusetts are discussed as they relate to the conceptual development underlying the "aim statement." Analysis of those documents and the documentations of children from the Williamstown project, in conjunction with supporting ideas from the "literature," are used to expose the elements of the primary aim of aesthetic education as stated in Chapter II.

The final chapter, Summary and Implications for Further Study, is best viewed as a place for summing up and for stating implications of this dissertation. That is essentially what happens in Chapter IV. In addition, since William Blake has influenced some of my thinking, a state of mind expressed by him in the following passage beautifully illustrates a level of human sensibility toward which an aesthetic education might carry one:

"I assert for myself that I do not
behold the outward creation, and
that to me it is hindrance and not
Action...

"What," it will be questioned, "When the sun rises, do you not see a round disk of fire somewhat like a guinea?" Oh, no, no, I see an innumerable company of the Heavenly Host crying, "Holy, holy, holy is the Lord God Almighty." I question not my corporeal or Vegetarian eye any more than I would question a window concerning a sight. I look through it and not with it."³⁶

That rustling of an awakening aesthetic is becoming more intense. Sensitive educators who listen to the wind and its direction will be able to grasp the implications for their roles as educators as they seek to equip the human with an aesthetic perspective without which he is less than human.

CHAPTER II

C H A P T E R I I

THE AIM

The problem of aim and means, central to the dissertation questions raised in Chapter I, is further realized in the literature by the variety of meanings attributed to aesthetic education. Ralph Smith refers to the term's multiple interpretations in a June, 1970 article in Art Education. Four possible implications of the term are given: (1) "...any kind of education in the arts, i.e., education in music, literature, the visual and performing arts, etc.; (2) a particular approach to arts instruction, e.g., one that stresses the refinement of a special kind of aesthetic experience, judgment, attitude, form of understanding, or way of knowing, in contrast (say) to the development of a general creative position; (3) an interrelated arts or humanities program which might also stress team teaching; and, (4) the development of aesthetic aspects of anything whatsoever, including the aesthetic character of the environment, or even of teacher and learning activities, irrespective of subject or context of schooling."³⁷

That multiple meanings for aesthetic education exist indicates the complexity of the field. That varied interpretations express varying modes of aesthetic inquiry suggests possible directions in approach. That extended definition is needed in the areas of aim, approach and meaning is reinforced by the interpretations, each of which may be potentially crucial toward developing effective programs in aesthetic education. Is there, perhaps, a primary aim implicit in all of these interpretations that individuates aesthetic education as a

particular area of human activity, and might not explication of that aim provide a rationale that would invite diversity in approach? These questions amplify the implications of my underlying dissertation questions discussed in Chapter I.

Those interpretations, cited by Ralph Smith, might be viewed as synoptic statements for aesthetic education. Gleaned from the literature, the following samples of aim and goal concepts express certain commonalities, as well as divergent thought, among leading exponents in the field. These statements help narrow the underlying ideas in Smith's broad implications.

...the means by which human individuals or groups are brought to the broader horizon of their enriched situations, specifically through creation or appreciation of the values embodied in works of art. (KAELIN) 38

...I have stressed the important cognitive function which works of art perform in the lives of individuals and societies. That is, the aim of aesthetic education may be stated as the initiation of students into the aesthetic form of understanding---a special mode of knowing that results in the perception of distinctive aspects of human experience and the world. (SMITH) 39

Or one might justify the course (aesthetic education) as a means of realizing extra-aesthetic values, e.g., cultivation of personality, sensitivity to human dignity, the awareness of value potentials. (GOTSHALK) 40

Aesthetic education can have as its goal some such general objective as increased sensitivity to works of art. One might justify this by insisting, as Roger Fry and others have, that there is a distinctive aesthetic pleasure or an aesthetic emotion aroused by the formal properties of works of art; presumably it is good to promote such enjoyment through education. (BROUDY) 41

Education is regarded almost exclusively as a system for developing a capacity for forming concepts, and any idea that education should devote at least as much attention to developing a capacity for concrete perceiving has hardly ever occurred to those who formulate and direct our educational ideals. (READ) 42

...the foremost goal (is) one in which our society is composed of individuals who are visually literate and aesthetically sensitive to their environment. It is this kind of aesthetic education which ought to justify (or at least supplement) studio activities in the public school. The emphasis ought to be on aesthetic response rather than the ad infinitum manipulation of materials. (FRANKSTON) 43

It will be evident that I am not merely talking about art education. Art, as the most conspicuous island of creative vision, is given an excessive importance in our civilization. What happens in the art room, in the studio, and in art galleries and museums matters and accomplishes relatively little as long as art dwells as a stranger in a social setting suffering from sensory illiteracy. Art can make sense only as the supreme manifestation of a culture pervaded by creative visual thought. (ARNHEIM) 44

...Aesthetic education should provide opportunities for aesthetic experience, and opportunities to build the skills and knowledge necessary for significant aesthetic encounters. It follows therefore, that the general goal for aesthetic education is to increase the student's capacities to experience aesthetic qualities (values) in man-made and natural objects and events in his environment. (BARKAN) 45

Aesthetic education is not considered as a supplement but rather something that is totally integrated into all phases of our school art education program. (HASTIE) 46

Statements, such as these, further corroborate the significance and need for exploring the underlying dissertation questions. The multiplicity of ideas expressed in these goal statements is not

necessarily a hindrance. As D. W. Gotshalk suggests, "In conceiving the structure of a domain, the first important step is to place the differentiating purpose first, then to add other value possibilities, or insofar as, they are compatible with the crucial purpose, and particularly, interfertilize it."⁴⁷ Gotshalk further explains the "domain"

concept in Patterns of Good and Evil:

A domain then, is any area of human value activity that has an established and distinctive telic pattern or structure...Better than the other components of value situations, this differentiates one domain from another, or individuates it. Subjects and objects are not in themselves particularly differentiating, passing in and out of domains, usually members equally of several or many. What sets them off as differentiated subjects and objects and as differentiated subject-object wholes is the business that brings them together or the purpose they have with each other. 48

Gotshalk provides a basis for expanded thought relating to the questions I have raised in this dissertation. I credit him in helping me generate the primary dissertation question, WHAT IS THE PRIMARY AIM OF AESTHETIC EDUCATION? My concern for educators helping learners acquire an aesthetic perspective is clearly related to Gotshalk's differentiated purpose concept as it pertains to aesthetic education's primary aim. Further, an analysis of the aim and goal concepts on pages 25 and 26 has led to a narrowed differentiating purpose for aesthetic education as it is contained in the extended primary aim statement that I propose later in this chapter.

That differentiating purpose, inherent in the stated aim and goal concepts of Ralph Smith, D. W. Gotshalk, Herbert Read, Leon Frankston, Rudolph Arnheim and Manuel Barkan, focuses on perceptual awareness and experiences in perception. Critical to an understanding of "perception" as it applies here is the idea of perception not as a means to another end, but rather, perception as the "end." At its highest level, such an experience is an aesthetic one, characterized by "intrinsic perception or attention to an object or a field pre-eminently for the apprehension of the full intrinsic perceptual being and values of the object or field."⁴⁹

My proposed "primary aim" statement for aesthetic education incorporates, then, a differentiating purpose first. Furthermore, definition through delineation of that purpose, or primary aim, must reflect a value-base as Gotshalk specifies aesthetic education as an "...area of human value activity."⁵⁰ Herbert Read builds on that idea, incorporating another dimension of my extended primary aim statement by stating, "The aesthetic activity as such is the organic process of physical and mental integration: the introduction of value into a world of facts."⁵¹ And, finally, James Smith adds a critical aspect of the extended primary aim statement in his book, Setting Conditions for Creative Teaching in the Elementary School: "Thus perception is more than imprinting. It is the creative process in itself. The perceiver creates the field from which his percepts, signs and symbols emerge."⁵²

Those dimensional aspects, expressed in the former paragraph, are contained in my synthesized primary aim statement for aesthetic education. That statement, which follows, is the outcome of influences already cited, as well as others which grew out of extensive reading, experiences in the educational field, and personal reflection. My aim, from this point on, is to elaborate on the key ideas and terminology of the synthesized statement by way of definition, illustration and application.

The primary aim of aesthetic education is to expand the learner's level of perceptual awareness. This entails the learner's active engagement in either self or other-directed "essential-life-experiences" which may be expressive in nature, as in the expressive-objective concept of Eliot Eisner; or, catalytic in nature, aiming to engage the learner in a creative process for purposes of having him identify a "germ idea" to be shaped and translated into an original, personal expression of intrinsic value.

An integrative and developmental approach to learning are basic to such activity and are believed to be instrumental in the learner's advancement toward new levels of perceiving,

responding and constructing his own experiences and creations, as well as perceiving and responding to those created by others.

The emergence of a personal aesthetic is crucial to this aim and necessitates shifts in the perspective with which the learner views reality.

The arts, including music and sound, visual and plastic, movement and dance, drama and literature, are essential components of a content base which is, by no means, limited to the arts; but rather, enhanced through the inclusion of the "self" and a broad educational context aimed at educating that "perspective" through essential-life-experiences and encounters within or outside the immediate educational environment.

Essential in these encounters are the learner's sensitivity, creative imagination and other creative behaviors: components of the creative process. That process, aligned with integrative and developmental approaches to aesthetic education, is aimed at equipping the learner for new levels of perceptual awareness, aesthetic sensitivity, and aesthetic experience.*

* A glossary of key terms appears at the end of the dissertation. (Also, indented materials, without footnotes, belong to the author of this dissertation or are data from the Williamstown Project.)

The meaning and implications of an increase in perceptual awareness as the differentiating purpose for aesthetic education requires further explanation. Expressed in the aim statement is the concept of perceptual differentiation, developed by Rudolph Arnheim and other Gestalt psychologists. According to Arnheim, "...perception develops by increasing degrees of differentiation as an individual matures or learns."⁵³ And, from Dr. Daniel Jordan at the University of Massachusetts, "Perceptual competence relates not only to sensory input but to the interpretation or organization of sensory input in preparation for a response."⁵⁴

Arnheim's thinking aligns itself with the expressed emphasis of the aim statement on aesthetic education as developmental. Jordan points to what Gotshalk terms mechanical and telic aspects of perception leading to a response. The mechanical aspect includes: (1) sensation - an awareness of objects or a perceptual field in terms of sensory features, such as colors, textures, timbres, etc.; (2) intuition - an awareness of objects or a perceptual field in terms of their "spatial and temporal order and arrangement"; (3) intellect - a cognitive dimension relating to interpreting type and detail of the object and field; (4) feeling - apprehension of feeling qualities attributed to an object or perceptual field, such as an edifice soaring, or music as melancholy; and, (5) imagination - a perceptual ability involving "...the ability to apprehend as if present in an object for perception something only suggested but not literally present"; an instance of imagination would be in feeling the melancholy of a piece of music.⁵⁵

At the center of these mechanical components of perception Gotshalk places sensation around which the others function, with memory, for experiencing the object or perceptual field in its actual existence and suggestions.⁵⁶

In conjunction with the mechanical aspect of perception is the telic which is characterized by "...the purpose, aim, interest, desire, motive or need central in the perception."⁵⁷ The critical idea here is that in aesthetic perception the two aspects described by Gotshalk are aimed at increased perception as the foremost guiding purpose or aim. That kind of experiencing suggests a highly sophisticated operation of mechanical and telic aspects of perception in relationship to fine works of art which Gotshalk views as the prime objects for eliciting aesthetic experiences that are peak in nature. As I noted earlier, such works of art, or interactions with them, are not the focal objects of this discourse. What will be focal are those selected examples of what I have termed "aesthetic indicators" and "essential-life-experiences" which are explained in the overview to Chapter III at the end of Chapter I. Those indicators and experiences, as indicated, grew out of my work in the Williamstown Integrated Arts Curriculum Project for which I now give some background.

The project proposal for the operational year of the Williamstown Integrated Arts Curriculum Project (Title III) is included in Appendix D. The proposal is a significant conceptual document in that the structure and aims of the project grew out of my educational and community

work in the Berkshire County schools served by the project. Since I was active with the project during its planning year (1971-72) only, descriptions and data used in the body of this dissertation pertain primarily to that time period of the project.

The following statement which I wrote in February, 1972, is included as part of the Project-Summary and On-Site Evaluation Report. It was later used as a primary statement for engaging community support and establishing an advisory council. It serves to further establish my position and reinforces the implications of the second question which I raise on page 4 : WHAT MEANS ARE THERE FOR CARRYING OUT THAT AIM (the primary aim for aesthetic education) WITHIN THE CONTEXT OF AN INTEGRATIVE APPROACH IN CURRICULUM DEVELOPMENT? The statement reads:

In a Ford Foundation reprint from Cultural Affairs (1970), Junius Eddy discusses the role of the arts in general education. The reprint is entitled, "The Upside-down Curriculum," a rather fitting title for existing school curricula which, for the most part, impede human aesthetic development because the arts, and the art experience have consistently been viewed as extra-curricular and questionable as realms of human inquiry. To counteract this myopic view, and to offer a way to balance the lives of children and teachers in schools, the Williamstown Integrated Arts Curriculum Project was conceptualized.

The project recognizes, first, that art specialists usually work in schools in isolation. It aims to create a working team out of the isolated specialists in the areas of physical education (movement and dance), music, art and drama. Specialization would then be replaced by integration through the creation of a team with a common conceptual base from which commonalities in the arts could be explored. These explorations become threads for the child as he moves toward his own integration and a chance to be

right-side-up. Thus, the Integrated Arts Curriculum takes as its focal point, the real world of the child: his thoughts, his feelings, his movements.

To further satisfy this aim toward a balanced curriculum and human being, a second major thrust of the project has been identified. That aim is for the Integrated Arts staff to work with classroom teachers, demonstrating techniques and methodology that teachers can translate into their own teaching patterns as ways to elicit creative responses and a growing sensibility for themselves and their students. Through this process, other aspects of the school curriculum can be enhanced through the arts.

A combination of the art-specialist-team approach, aligned with classroom teachers aiming to choreograph the thoughts, feelings and movements of the child (from the child's perspective), might well serve as a model to be replicated by other educators who are seeking ways to integrate the aesthetic experience into the life of the school, the curriculum, and the teaching-learning process.

This background description of the project establishes a context for the aims of Chapter III as previously outlined. The concept of integration, inherent in the project scheme, explains, in part, the underlying integrative component basic to my philosophy and guiding dissertation questions. The project description further sets the stage for additional explanation, application and demonstration of the integrative concept and those other basic ideas contained in the extended primary aim statement for aesthetic education.

The importance of educators seeking to augment the learner's level of perceptual awareness and personal sense of self-integration is better understood through Benedetto Croce's metaphor: "Art and intellect are the two wings of the same breathing creature, and together they

insure the progress of the human spirit towards the highest range of consciousness."⁵⁸ Croce's statement soars, and, in some ways, points to the difficulty in making concrete, the sometimes elusive and poignant perceptual experiences that occur in an educational setting.

I would hope that Croce's metaphorical statement might spur the educator to evaluate his role as "aesthetic educator." Further, I envision such educators plotting directions for purposes of structuring learning activities, experiences and environments which serve to augment, in a developmental way, the learner's growth of intelligence toward increasingly higher aesthetic states.

I met one such winged, breathing creature, in progress, on a cold winter's day in Williamstown, Massachusetts. She was among a group of first graders who had just come into the classroom from an outdoor play period. We talked about the cold and warm sensations that were being experienced. The little girl, raising her innocent "wing" took flight in metaphor. Responding to the sensations in her face, she called one cheek, Winter; the other, Summer. "How educators in the Berkshires take hold of the Winter and Summer in that little child will largely determine the greatest possible change in the children of the region and in the teachers whose expanded awareness can bring them in out of the cold."⁵⁹

The above statement was extracted from the continuation grant proposal for the Williamstown Integrated Arts Curriculum Project. It

invites further dialogue and documentation for the primary aim of aesthetic education within the context of an integrative curricular approach.

CHAPTER III

CHAPTER III

APPLICATION AND DEMONSTRATION

Levels of Perceptual Awareness

The Romantic poet William Wordsworth reminds us that "The child is father of the man" in his short lyric, "My Heart Leaps Up."⁶⁰ Later, in his "Intimations of Immortality from Recollections of Early Childhood," Wordsworth suggests that the vitality and sense of mystery of young children lead him to believe that at birth we arrive "trailing clouds of glory...From God, who is our home."⁶¹ As the child ages, his innocence, according to Wordsworth, is altered by worldly things, leading to forgetfulness about heavenly beginnings and divinity. Indeed, Wordsworth was not professing an awareness of the child's existence through logical or scholarly thought, but rather, through suggestions, or "intimations" and experiences.

In this discourse, focusing on exposing the ideas underlying an expansion of the learner's level of perceptual awareness, Wordsworth's observations and thoughts about children and their aging are relevant. His concern for the loss of "innocence" might be paralleled with Bell's idea of the loss of psychic or aesthetic distance discussed in Chapter I (p. 4). Wordsworth later expresses in his Intimations³ ode that man can acquire strength from ripened experiences, still retaining some of the joy of childhood.

My observations would lead me to believe that there is a need for sustaining, through education, the vitality, the sensitivity, the curiosity and the mystery of the child. To be more direct, I would

say that the kinds of experiences that education can offer must awaken and keep alive and expand human vision, human perception so that the child is continuously seeing anew and translating his experiences into concrete expressions that should contribute toward his acquiring aesthetic distance. Whatever it was that Wordsworth intuitively sensed in children who had grown away from heavenly leanings has something to do, I believe, with education's cutting off sensitivity and imagination, both of which would appear to directly affect one's aesthetic development and degree of perceptual awareness.

If we accept the proposed aim statement for aesthetic education, aesthetic development depends upon the child's, or whoever's, capacity for being sensitive and imaginative. Explanation for those terms is given in Gotshalk's Art and the Social Order: "The capacity to be keenly affected by the perceptual world, to gather "facts" and to lay up memories convertible into a great symbolic repertory is usually called sensitivity. The power to reintegrate this repertory, to construct from it images of novel perceptual systems, to shape 'the facts into the fabric of vision' is usually called "imagination," creative as distinct from reproductive imagination."⁶² And, "...at its best where imagination is what Coleridge meant by the term, the unity created is like an organism in which the parts have a complex, mutually sustaining interrelevance that gives the whole a dense and durable set of values, as when the poet compares the frost to a white assassin or a painter arranges the colors and shapes of the objects in a small picture so as to create subtly contrasting or parallel rhythms within a unified realistic design."⁶³

There are, I believe, observable "intimations" or indicators which can inform or cue the sensitive educator to the child's refined use of his senses. Keeping in mind that an expanded perceptual awareness is primary to aesthetic development, the observant educator can study perceptual responses as a means for diagnosing and planning strategies to augment the child's perceptual capacity, his "artworld," his perspective in viewing reality; all of which have relevance to the concept of aesthetic growth. And, that kind of growth urges the educator to refocus his thinking in terms of the child "in process," the child who has the capacity to immerse himself in the perceptual world, to gather pieces of that world to be translated into original, personal expressions of intrinsic value.

That is the child whom Wordsworth saw as "father of the man"; that is the child who has the capacity for what Blake termed "fourfold vision," a hierarchical scheme in which: "Single vision...is simply what ordinary physical eyesight enables us to see...Twofold vision is the still limited act of imagination...In threefold vision, we do not see the mean thing-in-itself...but we see the thing as symbol...Fourfold vision is still a step beyond...it is vision suffused with the most intense feeling: horror, awe, ecstasy, desolation."⁶⁴

One aspect of this hierarchy is that it demonstrates a developmental scheme, pointing to increasing levels of awareness. In that scheme, "single vision" experiences are low-level but important indicators in perceptual development. The point is that to just see is not enough;

the eye can be educated to fish with Thoreau in the sky "whose bottom is pebbly with stars."⁶⁵

With such heights in mind, the educator can begin to celebrate and orchestrate experiences in the aesthetic realm, experiences wherein "...perception (is) raised to a major activity valuable in its own right."⁶⁶ Such experiences compliment Herbert Read's overriding plea in Education Through Art for "concrete perceiving,"⁶⁷ and further, they serve to explain the concept of "essential life experience" as that idea relates to the primary aim statement.

Essential-Life-Experiences

In his book, Creative Power: The Education of Youth in the Creative Arts, Hughes Mearns writes, "Children are creative persons, not scholiasts; they use language as the artist the world over and in all ages has used his medium, not as an end in itself but as a means for the expression of thought and feeling...if the vision is steady and the feeling true these will find their proper vehicle. The attention is never on the word but upon the force that creates the word."⁶⁸

I find Mearns' ideas rather helpful in that they serve to clarify and explain the intangible and often inexpressible quality of what I mean by an essential life experience. Such experiences arise from a force that colors the experience qualitatively. It is an experience in perception involving recognition of the aesthetic element, a response to the "force" created by those elements, and the percipient's personal engagement, mentally and emotionally, leading to valuable insights.

Value-laden, such experiences may evoke an understanding of intrinsic worth, a characteristic of those expressions and translations rising out of valuing activities, leading to new insights.

The "force" that Mearns speaks about is instrumental, I suggest, in generating the word, brush stroke, body movement, musical note, or any other response termed an "aesthetic indicator." These "indicators" gain in perceptual intensity, as does the force prompting them, through the multiplication of words, brush strokes, movements, notes or other expressions. Also, the "force" is a palpable quality and not only cues the creator to heightened aesthetic awareness, but also excites the perceptive observer. In the play A Midsummer Night's Dream, Shakespeare shapes that force, "And as imagination bodies forth the forms of things unknown / The poet's pen turns them to shapes / And gives to airy nothing a local habitation and a name."⁶⁹

Nature as an Integrating Theme

Keeping in mind the developmental aspect of aesthetic growth in reaching higher levels of perceptual awareness, I turn to the language of children, drawing from nature's "dictionary." Gotshalk uses the phrase "nature's dictionary"⁷⁰ as he sees nature functioning as a source of countless suggestions and forms offering significant points of departure for the percipient who, if moved, involves himself in the process of creating a perceptible form which communicates a notion of being, celebrated or uncelebrated.

the nest in the
 nature
 corner

Love Julia

.....

Dear Alan,

Thank you for
 comming to
 our class.

One day

I went to
 the park and

I saw some
 flowers, they were

lite blue. My

mother sied

they were

May flowers.

Love Linda

.....

Alan Whinston, a consultant and demonstration teacher to the Williamstown Integrated Arts Curriculum Project (1971-72), describes the workshops, which were to involve him with elementary school children:

An out-of-doors workshop investigating the shapes, sounds, colors, and movements of nature. Investigation of the process of growth and decay, change

of day and season, the elements of earth, water, fire and air, animal and plant life, breathing and the uniqueness and relatedness of trees, flowers, rivers, mountains, grass, snow, rock, sunrise, sunset, animals, plants and people.*

The workshop(s) description functions as a "dictionary" itself, a source of possible "essential" encounters, points of departure which can elicit perceptual responses on many levels.

Two entries in the Appendices of this dissertation are cited for their relevance, at this point. The first is a page from the Aesthetic Curriculum Segment (Appendix B), developed under the direction of Dr. Robert Sinclair at the University of Massachusetts' School of Education. On page 4 of the document (Society As A Data Source) is the following objective: (THE LEARNER) THINKS INDEPENDENTLY, ORGANIZING HIS EXPERIENCES AND BUILDING HIS OWN BODY OF KNOWLEDGE. This educational objective adds further meaning to the primary aim of aesthetic education by expanding the learner's role in terms of that segment of the aim statement which emphasizes "active engagement in either self or other directed essential life experiences which may be expressive in nature...or, catalytic, aiming to engage the learner in a creative process..." Expected is a growing responsibility, on the learner's part, for organizing his experiences and building a personal body of knowledge.

*Taken directly from a bulletin circulated among project schools during the project planning year.

The objective has direct bearing on the responses to Alan Whinston in that the letters of those first graders illustrate low-level, but significant indicators of perceptual awareness (aesthetic indicators). For example, a record of the perceptual field (the boundaries of the nature walk), as John experienced it, states that he saw "dandelions" but did not see the squirrel. He liked the trip and the "ins ter mints." For Marybeth, the trip was a "walk," "a nice time in the woods," and a single object in the perceptual field -- "a stropearry flower." Julia still has the "nest in the nature corner." Linda makes a relationship by recounting another "to the park" where she saw some "lite blue flowers" which her mother called "May flowers." I am not suggesting that the children saw no more, but the independence of thought, organization of the response about the experience, and expressed knowledge and feelings are significant in terms of cues in personal aesthetic development for each child. It would, therefore, be in error to view these responses as simply "cute." The responses are delicate records of felt-thought, unsophisticated in some ways, more sophisticated in others.

In Blake's range of Fourfold Vision, these responses would be categorized as Single vision. I reiterate that this low-level classification does not lessen the significance of the responses, for they are delicate records of perceptual probing by early beginners, containing multiple cues, or aesthetic indicators.

For example, each child has made a response that is the outcome of the interrelationship of three primary aesthetic factors: (1) the matter

or materials -- words; (2) structural form -- a letter; (3) content -- perceptions drawn from nature's "dictionary." More sophisticated responses, adhering to the interrelationship of these factors, are discussed later; however, these low-level responses are significant in that each child devised his own pattern for retelling his experience. The typed versions correspond as closely to the originals as I could get them in this form.

The educator must be sensitive to the patterns and rhythms that are natural to the child and afford insights into individual expressions and growing perceptions. Particular interests and patterns of individual children point to educational possibilities for future experiences leading to expanded perceptions. In the letters to Alan, for example, John informs us that he liked the "ins ter mints"; he's talking about musical instruments. Alan had taken along a recorder and some simple sound-producing objects to orchestrate the walk. Music and sound, as noted, represent one of the content areas of aesthetic education. John's liking the instruments denotes, behaviorally, what Robert Mager would term an "approach response," or in my terminology, an "aesthetic indicator." In a developmental scheme, higher levels of perceptual awareness can be detected through growing responses, by John, emanating from essential-life-experiences in music and sound. John's growth of intelligence and perception demand not only his sensitivity and imagination but also that of his mentors who will be assisting in choreographing essential life experiences for him, Marybeth, Linda and Julia.

Turning to Julia, she still has the nest she collected, and she has it in the nature corner. I wonder what kinds of questions she will engage in about the nest? I wonder how often we as educators ask questions that expand perception, as opposed to shutting it off. In relationship to Julia's "find," questions such as, What's its structure? What's its shape? What's it look like upside down? What else might it be used for? -- questions like these can begin to shape a Bird Nest Symphony. Intrinsic values, primary to aesthetic education, can arise from responses to questions such as those cited which Parnes would classify as creative questions; those that call for ideas, rather than simple facts or judgments.

An interesting illustration of intrinsic value is Julia's placement of the word "corner" in her letter; there it sits "in the nature
corner"--

I wonder if the placement of the word was just by accident? -- probably not. The placement of the word, corner, is as value-laden as the flowers which Linda saw that were "lite blue." Discriminations, such as "lite blue" are aesthetic indicators, and having made the distinction, Linda has demonstrated, in part, her individual capacity to be keenly affected by the perceptual world. She and the other children hold promise for reaching more sophisticated levels of perceptual awareness.

Such development, from less sophisticated states of thought and feeling to more highly sophisticated ones, parallel the ideas of Benjamin Bloom, David Krathwohl, and others in their Taxonomy(ies) of Educational Objectives. The controversy, as to the value of the

taxonomies, does not preclude their importance in terms of aesthetic education. Rather, their value is strengthened, particularly in the parallel that exists between the major thesis here of aesthetic growth as developmental and the hierarchical format of the constructs basic to the taxonomies. The Affective Domain, specifically, has major implications for aesthetic development in that it provides a range of valuing behaviors that might be displayed as an individual goes through a process of value internalization. These include: (1) RECEIVING, (2) RESPONDING, (3) VALUING, (4) ORGANIZATION, and (5) CHARACTERIZATION.⁷¹ This breakdown of affective processes involved in the learner's development toward higher levels of knowledge, expression and organization of feeling is critical to the primary aim statement for aesthetic education.

Those processes support the concept of perceptual differentiation as that idea was explained in the previous chapter (see Chapter II, paragraph 1, p. 31). The Affective scheme also connects with Jordan's concept of perception as the preparation for a response as the learner engages in the complex elements of meaning-making (see Chapter II, paragraph 2, p. 31). This idea further exposes the underlying idea in the primary aim statement of aesthetic education as a human value activity (see Chapter II, p. 27, from D. W. Gotshalk's Patterns of Good and Evil).

Another relevant value of the taxonomies, relating to this discussion of aesthetic education and the aim statement, lies in the relationship between cognitive and affective behaviors. That relationship involves an interrelatedness, or an interdependence, which strikes at thought

and feeling as the "two wings of the same breathing creature."⁷² I add to those dimensions the implications of the "third domain," the Psychomotor by E. J. Simpson.

Thoughts, feelings, and movements, working in concert via a developmental and creative process, are essential to the integrative aim of aesthetic education in the way that Viktor Lowenfield expresses the idea:

As the child produces he brings his feeling, his thinking, and his perceiving into integrative relationships in such a manner that he cannot separate one from the other. Integration occurs in the child -- the child is affected by his emotional responses which he may have received through his eyes, his sense of touch, through his ears, or other perceptual experiences. Indeed, he translates this emotional response into some concepts of his own, and therefore his thinking, too, is immediately a part of this creative process. So whenever we engage a child in a creative process -- a meaningful creative process -- the child meaningfully integrates. 73

This brings me to a second entry in the Appendices, which amplifies Alan Whinston's "nature workshop" idea and further elaborates on the integrative dimension of aesthetic education's primary aim. The entry is a curricular unit entitled "The Seasons" (Appendix C). The unit grew out of a course at the University of Massachusetts in which we were investigating aesthetic experience and concept development. As a resource unit it offers both theoretical and practical directions for the educator. From the introduction to "The Seasons":

I have often wondered what my life would be like had I lived in a region of this country or another where seasonal changes were not quite so dramatic. In relationship to concept and perceptual development, this unit offers a route for a series of experiences that could significantly affect learning competence in

human beings. I foresee implications for increased competence in the multiple dimensions of human behavior (i.e., cognitive, affective, perceptual, aesthetic) through a series of experiences in which the delights (the defining attributes of a concept) of Summer, Autumn, Winter and Spring (the concept: season) are investigated, recorded, experienced, personalized and internalized.

A basic learning competency is that of abstracting, arranging, and then responding to things because they belong in a particular class. The seasons and their delights await the abstractions, arrangements and responses of each unique human organism who reduces the complexity of his environment through these processes as he moves from season to season...

The unit is planned for children ranging in age from four through eight years. In keeping with the proposed aim for aesthetic education, it offers a developmental approach for concept attainment; it aims to expand the learner's level of perceptual awareness; it incorporates "process" elements and a variety of essential encounters using the arts and other media. From the conclusion to the introduction,

I would hope that through the experiences in and out of season, human beings would acquire a concrete understanding of the concept, SEASON, but more than this, I would hope that the subtleties and personal effects of the seasons might be realized and expressed through movement, art, verbalizations and other responses that are equally valid ways of knowing and conceptualizing.

The seasons, a dimension of "nature's dictionary," represent a content area for aesthetic education that is replete with essential encounters for eliciting both minor and major instances in aesthetic experience. Surely one cannot underestimate the complicated process involved in concept attainment. Concomitantly, one cannot dismiss

Mearns' intrinsic "force" idea when investigating the seasons, for in a final analysis, "...abstractions will not come to life until the student breathes life into them."⁷⁴ Knowing the names of the seasons, and when they arrive, and what the defining attributes are for each only begin to explain winter, spring, summer and fall. The seasons are more than single vision concepts: they are a quartet of images that color imaginations, invite dialogue, poetry and contemplation. They tune mankind to the ritual of life, as in Le Sacre du printemps, and, display a medley of value layers or aesthetic elements which, if perceived, can awaken and expand human perception and aesthetic development.

Value Layers: Keys to Integration and Aesthetic Experience

Those value layers found in nature include: space, color, line, rhythm, time, pattern and form. Expressive qualities, like these, are cues for "germ ideas" (see Primary Aim Statement, Chapter II, p. 29) which engage the mechanical and telic aspects of perception (see Chapter II, pp. 31-32), leading to new levels of perceptual awareness, aesthetic sensitivity and aesthetic experience. Expressive qualities, such as those listed above, are some of the value layers basic to the arts, a primary content base for aesthetic education. Each "layer" offers multiple experiences in perception which can be investigated through integrated, educational units aimed at increased perceptions and aesthetic meaning for learners.

The construction of integrated units was a focal activity in the Williamstown Integrated Arts Curriculum Project and illustrates an integrative curricular approach. In the project, those value layers, discussed above, are identified as examples of commonalities in the arts to be used for such unit development. Their significance and the concept of integration are clarified in the descriptive statement (see Chapter II, p. 33, paragraph 2): Specialization would then be replaced by integration through the creation of a team with a common conceptual base from which commonalities in the arts would be explored. These explorations become threads for the child as he moves toward his own integration.

The integrative component of the "aim statement" is further expanded through project aims in Objective 4 of the Continuation Grant Proposal for the project (see Appendix D, p.185). That objective reads:

TO DEVELOP INTEGRATED TEAMS COMPOSED OF:

- a. arts specialists
- b. classroom teachers
- c. the preceding in combination, or with other school and community personnel

TO DEVELOP AND REFINE INTEGRATED ARTS INSTRUCTIONAL UNITS.

This objective further serves to operationalize the multi-dimensional concept of integration underlying the primary aim statement for aesthetic education.

Of utmost importance, at this point in the development of this dissertation, is the third paragraph of the Project Summary Statement (see Chapter II, p. 34). beginning, "To further satisfy this aim..." In this context, the classroom teacher no longer "leaves the room" when the art teacher comes. Or, said another way, ongoing responsibility and involvement in aesthetic development and perceptual probing are responsibilities of all educators. The "commonalities in the arts," alluded to in the Project Summary Statement, are those same value layers or aesthetic elements identified earlier in the discussion about nature and the seasons. Content areas outside the arts, and common elements of the arts as "content" (with an emphasis on integration as opposed to specialization) offer a viable conceptual scheme aimed to expand the learner's level of perceptual awareness.

An illustration of such a learner, from the Williamstown Integrated Arts Curriculum Project, demonstrates a response to a value layer outside the arts, per se, involving perceptual awareness and self-integration. It provides a poignant transition as he expresses the subtleties and personal effects of a May morning walk:

I feel the breeze blowing at my face as I walk through the limits of happiness and joy. As I pass the old dead trees I get a feeling of small wonder as if I had been the tree itself. I touch, I feel, I open my eyes and see wonders of the universe. And still I see great pleasure and people laughing and having a good time.

I sometimes feel as if I belong in another land as I walk and sway. I hold my feelings to myself with great joy as I walk in the limits of time.

"What I Feel" is a response from Harry Orell, a sixth grader in one of the project schools. It can be categorized as an aesthetic indicator, as that term is defined (see Chapter I, paragraph 3, p. 19). Again, it would be folly to view the response as "cute" or "nice." The degree of Harry's perceptual awareness is obviously more sophisticated than that of the first graders who wrote their letters to Alan (see this chapter, pp. 43-44). Both responses, of course, are delicate records of felt-thought. The range of response supports the developmental growth idea inherent in the primary aim statement, as well as in Arnheim's perceptual differentiation concept.

Harry's response, specifically, advances meaning of the aim statement, dramatically, if one considers Cyril Burt's comments: "But like every other experience, an aesthetic experience has its emotional constituents as well as its cognitive element...If for brevity, we adopt McDougall's terminology, we may identify joy as the most obvious ingredient, but other primary emotions are always conjured as well -- wonder, humility, and usually something akin to affection (tenderness or love): selfish feelings are conspicuously absent. McDougall terms the compound emotion which thus results as admiration."⁷⁵

Harry's use of the word "joy" twice in his essential response may be a significant choice, based on McDougall's analysis of the aesthetic experience. Also, I find it not by accident that Harry expresses "a feeling of small wonder" which points to those emotional elements of the aesthetic experience included in the above description. In his

little "masterpiece," I suggest that Harry has gone beyond Single vision (see this chapter, p. 40) by means of his sensitivity and creative imagination.

Although Harry was not in the presence of a fine work of art, the content of his experience deeply involved him in what Gotshalk terms a "minor instance" in aesthetic experience.* Though minor, I believe that the nature of the experience and depth of perceptual awareness urge us to look upon the experience as major also. Certainly, such an experience, as expressed, contains indications of perception raised to a major activity valuable in its own right. I would hypothesize that such instances of perception, as the little girl who described one of her cheeks as Winter, and the other, Summer; the descriptions of the perceptual field perceived by the first graders in their letters to Alan Whinston; and Harry Orell's "What I Feel" are critical documentations. I view them as critical in their relationship to the differentiating purpose of aesthetic education contained in the primary aim statement: "to expand the learner's level of perceptual awareness." I view them critical, as well, in their relationship to the other identified values of the aim-statement; these include equipping the learner with new levels of creative imagination, aesthetic sensitivity and aesthetic experience.

*D. W. Gotshalk's Art and the Social Order (Chicago, 1947) offers a valuable analysis of aesthetic experience and levels of that experience. See, particularly, the first section of the text.

Further development of the underlying ideas and terminology in the primary aim statement for aesthetic education follows. In the next section, *An Expanding Universe*, there is an expansion on the idea of "value-layer" and the characteristics and quality of the aesthetic experience. Also, certain aspect of the teacher's role and attitude in the processes of aesthetic education are discussed. Both the theoretical and practical are in evidence by way of documentation from the "literature" and the Williamstown Integrated Arts Curriculum Project.

An Expanding Universe: The Aesthetic Experience
And The Role Of The Teacher

The first condition for having experiences of an aesthetic nature is openness...What Heidegger said has been well understood by artists and perceptive psychoanalysts. 'They know that an individual subject is capable of living in a unique universe, that this universe is expressible, and that what is expressed is capable of being understood by him who cares enough to respond with his own openness.' 76

Harry Orell's "felt-thought" in "What I Feel" celebrates what is expressible in the universe as he openly reaches toward an expanding universe of thought and feeling in his progress toward higher ground. He reminds me of Saint Exupery's Little Prince who teaches that what is essential in life is invisible to the eye; he is indeed, as Hughes Mearns suggests, not so much caught up with the word but with the force that creates the word. He holds his feelings to himself with great joy as he walks in the "limits of time."

This reference of Harry's to the "time" element helps to further expand the universe of thought underlying aesthetic education's primary

aim. Harold Taylor, for one, cites a close link between man's internal rhythms and his perception of time. The implications of "time" acquire even greater intensity through Philip Phenix's comment in Realms of Meaning: "The meaning of music is most intimately connected with the rhythmic sense, which, in turn, is directly related to the fundamental human experience of time."⁷⁷ Time is indeed "invisible to the eye," and as an expressive quality, an aesthetic element, or value layer, it offers a universe of possibilities for aesthetic encounters, essential life experiences, leading to unique translations of intrinsic value which time itself possess.

A striking illustration of another way of looking at time is in an anecdote from a music specialist in the Williamstown schools who had been exploring note values with a group of second graders and their teacher, Miss Gobeille. Following one of the music sessions, Miss Gobeille, continuing in the absence of the music specialist, commented, "We were practicing our fire drill, and we did it all in quarter notes!" The idea is reminiscent of Silberman's note in Crisis in the Classroom in which a teacher suggests to another that rather than have the children march as soldiers, have them move like butterflies.⁷⁸ Fire drills in quarter notes and legions of butterflies can expand one's level of perceptual awareness, can introduce one to the value of time as another and essential way of learning how to tell time.

This value dimension expands on the concept of aesthetic education as a human value activity. In the process of aesthetic education, as

a human value activity, we are reminded in the introductory quotation to this section, "...and that what is expressed is capable of being understood by him who cares enough to respond with his own openness."⁷⁹ Miss Gobeille's conducting a fire drill in quarter notes illustrates an openness as does the following note which accompanied Harry Orell's, "What I Feel":

Dear Dan,

Just a note to say that what we did one Tuesday morning was wonderful. We took a small walk and the loveliness of the day was overwhelming. I had asked them if they could find one word to express what they felt, but joy was too simple and too grand a word. However the joy comes through in what they wrote as I left the assignment open for what they wanted to write. They all saw and felt the green and gold of the May morning. I have a copy of Harry Orell's, but some of the others were almost as good.

(Mrs.) Thelma Parker

Henry David Aiken provides a logical follow-up to Mrs. Parker's note as he discusses the role of the teacher:

For at his best he himself provides an exemplum: a continuous presence who by his talk and gestures, as well as his reticences, conveys an awareness of what it is to look for true possibilities in a work of art, what it is to find a significant artistic form, and what it is to develop an authentic taste...By his example, in a word, the teacher imbues the student with a sense of his own proper freedom as well as of the responsibilities which that freedom entails. His exemplary task is thus to awaken and sophisticate independent judgment, and in so doing, to make clear that judgment always has an end beyond itself which each student must realize 80 in his own way.

Two significant points are raised in relationship to Mrs. Parker's note and Henry Aiken's passage from the monograph. First, Aiken is specifically talking about the role of the "art teacher." Mrs. Parker is not an "art" teacher in the traditional sense; however, in the same way that fine works of art are not the primary focus of this discourse, "art specialists," along with fine words of art are not being viewed as sole agents in the processes of aesthetic education. The implications of this idea are far-reaching as illustrated in the proposal for the Williamstown Integrated Arts Curriculum Project (see Appendix D) and as expressed in the Project Summary and On-Site Evaluation Report segment cited in the previous chapter (pp. 33-34). Miss Gobeille and Mrs. Parker are critical links in the integrated teams seeking to help children become "integrated" human beings. To eliminate the Mrs. Parkers from that process of integration would only serve to fragment it. The scheme, consequently, de-emphasizes specialization, but by so doing this, it maximizes the role of aesthetics in education, generally.

A personal reflection seems appropriate. In the conventional sense of the term, I do not think of myself as a "visual artist." Thus, since I did not draw pictures with any great skill, I saw no reason for taking art in high school. As a matter of fact, I was afraid of it. How many human beings are there for whom the aesthetic realm is left unexplored because of anesthetic education? In many ways I support Ralph Smith who suggests that "what the child produces are bits of learning, not works of art."⁸¹ I have termed them "aesthetic indicators," for as bits of learning they are essential responses which must not be

confined to, or thought expressible in art rooms only. Further, the circumstance or media involved in the aesthetic encounter lie, as Mearns' "force" idea, beyond the conventional tools of the artist. In truth, I probably didn't lose out by not "taking art" in high school.

Often, as John Goodlad's recent observations of art practices in schools revealed, "art" taught in schools is an anesthetic experience. That idea is treated by John Dewey in his Art As Experience in which he elaborates on the idea of "experience" versus "not experience." Dewey states: "For in much of our experience we are not concerned with the connection of one incident with what went before and what comes after... There are beginnings and cessations, but no genuine initiations and concludings."⁸² Dewey speaks of our drifting, of our lack of "unity" in experience; and for him, the unity is the result of an aesthetic quality. The "content" for such experiences is much broader than the offerings in art at the secondary level or the occasional visits from the "art teacher" in the elementary grades where the "art" experience is often Dewey's observed "not-experience."

I contend that both minor and major instances of aesthetic encounters and experiences, or significant "preparations" for higher levels of perceptual awareness and a growing aesthetic sensitivity abound in such educational engagements as those I have cited. Such engagements demand educational environments which, as Carl Orff reminds, bring out the "artist" which is within every child. In the process, the kind of openness that Heidegger supports, and that Mrs. Parker displays, raises a second point.

Mrs. Parker's note ended with, "I have a copy of Harry Orell's but some of the others were almost as good." The statement reinforces aesthetic education as a human-value activity. The primary value, however, in that realm of thought and feeling has been described as "intrinsic." Those in the educational field know the difficulty in trying to grade or evaluate "intrinsic" compositions, regardless of the medium. And, from Henry Aiken, "And disagreements about what is "there" aesthetically invariably wind up as unresolvable disputes about the meanings of a word...The art teacher's task, however, is only to inform and enhance awareness of a significant composition or design. And neither he, his student, nor the work of art has anything to gain (or lose) from his effort but an increment of being and (in the fine old-fashioned sense of the term) truth."⁸³

Again, Aiken, is speaking specifically about the art teacher's role. An integrative approach, however, joins specialist and generalist as a team of aesthetic educators, equally responsible for learners. This implies a need for modifying both roles and training of educators, generally. Mrs. Parker, as a team member, must assume the task of Aiken's "art teacher" in instances, specifically, where encounters acquire an aesthetic dimension and value because of the interrelationship of the aesthetic factors: materials, structural form, and content. Those elements, woven together in the "right" proportion and environmental setting, in a host of educational contexts, can lead only to aesthetic encounters on a much larger scale, educationally.

As Dewey noted, neither the practical nor the intellectual oppose the aesthetic; the point is that aesthetic elements flavoring any practical, intellectual or other kind of experience can heighten the value of the experience, aesthetically, if as experience it "...possesses internal integration and fulfillment reached through ordered and organized movement."⁸⁴ On one level, Mrs. Parker, the art specialist, the student and the "instance" have nothing to gain or lose, in Aiken's words, "...but an increment of being and truth."⁸⁵ Herbert Read echoes the same idea when he says, "What is verifiable in art is a perceptible form which communicates a notion of being, a man-made piece of reality."⁸⁶ And Henry Aiken, speaking about the complexity of teaching and learning in the arts, says, "...it involves that wide experience of relevant life which enables the free mind to apprehend some of the possibilities of human being of which every work of art is a celebration."⁸⁷ And from Harry Orell, the sixth grader, "I touch, I feel, I open my eyes and see wonders of the universe...I hold my feelings to myself with great joy as I walk in the limits of time."

Harry's response is a celebration which communicates a "notion of being"; it is an essential "happening" in his aesthetic development, a level of awareness to be further expanded. It is much like the "moment" described by Clive Bell: "Who has not, once at least in his life, had a sudden vision of landscape as pure form? For once, instead of seeing it as fields and cottages, he has felt it as lines and colors. In that moment has he not won from natural beauty a thrill indistinguishable from that which art gives?"⁸⁸

Harry Orell's teacher, Mrs. Parker, described the moment as "the green and gold of the May morning" and beckons a return to the comment about the need for modifying the roles and training of educators. The need is largely one of attitude on the part of the educator. Two of Mrs. Parker's comments are critical in this regard: first, she states, "I left the assignment open for what they wanted to write." Heidegger's first "condition" for experiences of an aesthetic nature has been answered. That does not mean that all such encounters aimed at aesthetic development are without guidelines or directions; in truth, organizational planning and follow-through are often highly structured. Such "structures" do not have to inhibit; their aim should be to release the "forces" that give rise to unique translations through a variety of media. A "closed" Mrs. Parker would be an anesthetic educator and experience for any child. Her second comment is "...but some of the others were almost as good." Here, she is making value judgments, an activity already pointed out as somewhat difficult in the aesthetic realm because of the intrinsic element. But then, something of value made Harry's response particularly noteworthy. Do we, then, simply accept our intuitions about the Orell piece and write on his response -- "Excellent"? I think not. By saying this I do not mean to imply the elimination of evaluative criteria. On the other hand, I am not convinced that we have been using particularly valid means of evaluation, or better yet, that we have really taken time to treat, in detail, the intentions or responses of Harry or other learners.

To make this point clearer, I suggest that saying "...the others were almost as good" gains relevance, or begins to, only when Harry and others like him are informed and increasingly made aware of their individual insights based on what Viktor Lowenfeld and J. P. Guilford cite as "criteria of creativity." These criteria include: (1) sensitivity to problems, (2) fluency -- "continuously shifting responses to a given idea, object or material," (3) flexibility -- both "adaptive" meaning "the flexibility we use in adapting to a certain situation;" and "spontaneous," meaning "the flexibility we use continuously as part of our behavior," (4) originality, meaning "uncommonness in responses," (5) redefinition or the ability to rearrange, meaning "the ability to shift the function of objects and use them in a new way," (6) analysis, meaning "the ability to abstract," (7) synthesis, meaning "the combining of several elements to form a new whole," and, finally, (8) coherence of organization -- Lowenfeld suggests, "It is this criterion which gives the works its aesthetic impact."⁸⁹ The application of such criteria, through an ongoing dialogue, to the learner's personal expressions of intrinsic value and the processes engaged in, expands the universe of such nebulous criteria as poor, good, or excellent which do not begin to inform the learner of his being, his worth, or his place in the universe. In addition, such criteria point to the implications of possible behaviors relating to creative and aesthetic development which have already been cited in the Bloom and Krathwohl taxonomies (see listing, this chapter, p. 49, paragraph 1). Further, and of significance in this dissertation, those criteria give meaning to the proposed primary aim statement for

aesthetic education in that they: (1) call attention to the openness which Heidegger cites as the first condition for having experiences of an aesthetic nature; (2) make more concrete the implications of the word "engage" in the section of the aim statement, reading, "...aiming to engage the learner in a creative process..."; (3) amplify the implications of the aim statement section, reading, "Essential in these encounters are the learner's sensitivity, creative imagination and other creative behaviors: components of the creative process."; (4) expose implications for the roles and training of educators, generally, who will be engaged in the process of aesthetic education, a creative human-value activity; and, finally, (5) designate creative behaviors which, by their very nature, imply a process of integration.

Harry Orell and Mrs. Thelma Parker have progressively advanced this discourse. Harry's "wonders of the universe" and Mrs. Parker's openness and her "green and gold of the May morning" characterize an attitude that might be described as aesthetic. It is that aesthetic attitude, along with the components: creative perception and unity and meaning in experience that interdependently comprise the aesthetic experience as explored by Susan Brainerd in her dissertation: A Curriculum for an Aesthetic Education Program for Teacher Education (December, 1971).*

* Brainerd's dissertation has relevance to the area of teacher-training in aesthetics. She suggests directions based on a substantial theory, along with core offerings from the Center for the Study of Aesthetics in Education (CSAE) at the University of Massachusetts' School of Education. Chapters III and IV of her dissertation investigate goals for an aesthetic component in teacher-education and organizational and learning strategies employed by CSAE. These chapters are, of course, an outgrowth of process

This tie-in with Brainerd is significant in terms of a creative process which both of us view as integral in the processes of aesthetic education which Brainerd discusses at length in her first chapter.⁹⁰ Her work serves to expand the universe of thought in this section as have the various spokesmen whose ideas provide meaning and substance for the stated aim of aesthetic education.

This foundation clears the way for further explanation, application and demonstration of those ideas expressed in the aim-statement and dissertation questions raised. To achieve these aims, the final section of this chapter incorporates the following: a restating of the primary aim statement which further clarifies those ideas contained in the original; extended illustrations through demonstration lessons of some practical applications about aesthetic education in a general educational context, culminating in "The Day We Made the Sun"; and, finally, a collection of aesthetic indicators drawn from periodic observations, interactions and written documentations during the planning year of the Williamstown Integrated Arts Curriculum Project.

The Primary Aim Restated

In his theoretical development, Gotshalk states, "In conceiving the structure of a domain, the important first step is to place the

components basic to aesthetic education and the substance of her first two chapters. Her final chapter explores the implications for further development and research in the teacher-education area, aesthetic education, and related fields.

differentiating purpose first, then to add other value possibilities, or insofar as, they are compatible with this crucial purpose, and particularly, interfertilize it."⁹¹ The following epitomizes aesthetic education's differentiating purpose and incorporates compatible value possibilities:

The aim is for an increase or heightening of the learner's level of perceptual awareness, moving beyond mere "recognition," a lower but significant rung of the perceptual ladder. Direction and progress are guided by encounters engaging mechanical elements of perception (sensation, intuition, intellect, feeling and imagination) (see Chapter II, pp. 31-32) in conjunction with a creative process and basic criteria governing that process (see Chapter III, p. 65). An integration of these elements, along with the learner's perceiving or manipulating the aesthetic factors: matter or materials, structural form, and content (and the inter-relating of these elements), lead to Jordan's "preparation for a response" and, in turn, the response; differentiated perceptually, depending upon the learner's depth of perception. The differentiated concept establishes a context for the levels of insight and intensity (of emotions, senses) created by "unity of experience," or what Lowenfeld calls "coherence of organization." The experience is essentially one in perception, and since the primary cast of that experience is increased perception with intrinsic value, the telic aspect of perception, it is an aesthetic experience which, as Gotshalk suggests, can be of minor or major proportion.

These ideas restate and expand those underlying the "primary aim statement," summarize and provide a perspective for expository elements used thus far, and, establish a context for the discussion of the lessons and other chapter content which follow.

Demonstration Lessons

All of the outcomes and observations that occurred or were made during the planning year for the Williamstown Integrated Arts Curriculum Project cannot be recounted here. I can say that my personal growth toward a clearer understanding of the meaning of aesthetic education was dramatically shaped through the many interactions of teachers, project staff, consultants to the project and the children of Williamstown, North Adams and Lanesboro. Certain aspects of that project have already been discussed as they relate to elements of the "primary aim statement." Some of that discussion, particularly that focusing on the "integrative" element, has been largely conceptual. The implications of the Letters to Alan Whinston from a group of first graders, the poignant response from sixth grader, Harry Orell in "What I Feel," and the child as symbol-maker who told me that one of her cheeks was Winter, and the other, Summer, are far-reaching as practical translations and illustrations of the conceptual thought underlying the primary aim statement for aesthetic education.

Stanley Madeja's statement in Chapter I of this discourse (p. 17) has further practical implications as he cites a need for defining aesthetic education in understandable terms so that school systems might adopt related curricular materials. This need for practicality is understandable, but sometimes difficult because of the nature of the aesthetic experience and the processes involved. One sometimes finds himself fearful of destroying the impact of such experiences

which often gets lost if one tries to explain what it was that happened, for example, "The Day We Made the Sun."

That "day," along with several others spanning a period of time between December, 1971, and March, 1972, are recounted in this final segment. The data comes from observations and direct comments made by the first grade teacher of the children involved. Those comments are recorded on what was devised as a follow-up Demonstration Lesson Form. In the project scheme, a "demonstration lesson" involved a project staff member responding to a request from a project school teacher to "demonstrate" a lesson in the classroom. The "lesson" could take one of two basic forms: (1) one illustrating the concept of integration within the arts, using a common element as a basis; or, (2) one illustrating the concept of integration using aesthetic elements/concepts/processes in conjunction with content areas outside the arts.

The lessons described here fall into both categories. They range in content from two related to a science unit called "What Makes Things Work," to an investigation of color which culminates in "The Day We Made The Sun."

Turning to "What Makes Things Work," a science unit in which this group of first graders had investigated machines in their homes and school and the means of movement and sounds of the machines, two members of the Integrated Arts staff were called in to conduct demonstration lessons in the areas of "sound" and "movement." Both of these areas

have been identified as components of the content base for aesthetic education in the primary aim statement. An analysis of the two lessons serves to further explain both practical and intrinsic elements of that statement. I stress the idea that a common element in the two sessions was an adherence to the belief that participation and creative thinking begin with the child's world, where he is now (or was then). This idea fosters an understanding of the process components of the primary aim statement as they relate to the basic assumption that in aesthetic educating there is distance to be covered; there is some primary aim or direction in which the learner is headed.

Sound

I conducted the lesson in "sound." One segment of the Demo-Lesson Form, filled out by the classroom teacher, asked for Content (General aim and context; briefly, what went on). Mrs. Leamon's comment: "To have D. explore with the children how sounds are made; how sounds are a part of most of the feelings we express; how flexible sounds can be and to begin understanding the relationship between noise and music; to be aware of how a person can change a sound and adapt materials to make new sounds. D. used his Sound Box and objects therein." Mrs. L. further commented, "It was very cold and the children had just come in from morning recess -- They were shivering and D. picked up right where the children's feelings were -- how we feel when we're cold or hot -- what sounds do we make, what movements seem to come naturally when we express the feeling. With this obvious start of communication, D. led the class to rug area, and exploring of sounds began."

Certainly, for one to move through an exploration of sound and to be able to differentiate between "noise and music" entails more than a single encounter. Phenix reminds us in Realms of Meaning that "The subject matter of music consists of individual musical compositions. A "musical composition" is a patterned sequence of sounds which has a beginning and an ending and is deliberately created for an esthetic purpose -- that is, to be listened to for its own intrinsic interest and not for any ulterior utilitarian ends."⁹² I sensed, from observations, that these first graders were not quite ready for a session climaxing in synthesis; however, we moved through a series of explorations from which valuable insights can be gleaned and examined by way of Mrs. L.'s thoughts and perceptions. The "object" of the perceptual field was sound and the possibilities to which that element might rise. Such comments from her as "how sounds are made," "how sounds are a part," "how flexible sounds can be," and "to be aware of how a person can change a sound and adapt materials to make new sounds" highlight differentiating levels of perceptual awareness and expansion of those components of the primary aim statement.

Also, certain "integrative" elements are expressed in the documentation from Mrs. L. in her concern for "how sounds are a part of most of the feelings we express," and "what sounds do we make, what movements seem to come naturally when we express the feeling." These comments point to an integrative component in the processes of aesthetic education where thoughts, feelings and movements (and the inter-relating of these)

provide avenues for expanding perceptual awareness as the learner reaches for self-integration. Jordan's perceptual competence idea relates with its emphasis on both sensory input and the organization of sensory input in preparation for a response.

Process elements, involving criteria for creativity and mechanical aspects of perception, are observable in such words and comments from Mrs. L. as: "feeling," "picked up right where the children's feelings were" (adaptive flexibility, as well as spontaneous); "how a person can change a sound and adapt materials to make new sounds" (fluency, re-definition); "what movements seem to come naturally when we express the feeling" (spontaneous flexibility); "the relationship between noise and music"(intellect).

The demonstration lesson was "catalytic in nature, aiming to engage the learner in a creative process for purposes of his identifying a "germ idea" to be shaped and translated into an original, personal expression of intrinsic value," as stated in the primary aim statement. A note to Mrs. L., following the session, exposed this catalytic intent, along with other expository elements:

December 2, 1971

Dear Mrs. L.,

What a lovely group of children - my thanks to them and you for an uplifting morning. Their enthusiasm was most contagious and their responses much more than I could have asked for. I realized the possibility for a group "sound poem" (Machines Make Noises" -- an example from one of the children.). These responses or sentences blended with human sounds and object sounds (toys created, maybe, or other sound objects we used during the lesson). Please talk with me about this if you find it

interesting or possible. There's also the possibility of a child making up his own little story using his sounds, object sounds, or a combination in telling it.

I loved the dialogue with Earl using the earphone idea -- what a wonderful improvisation -- hardly anticipated in my plan (thank heaven for spontaneity and child-like explorations!).

I was pleased that the idea of making different sounds using a single object came out through exploration and dialogue. I was primarily interested in:

The learner (the child):

- 1-explores sounds using himself as an instrument
- 2-recreates a situation using his imagination and past experience (Birthday Party, Seasons, Cold)
- 3-moves to sounds using his body
- 4-makes sounds using a found object from a collection of unconventional "instruments"
- 5-compares sounds of different objects
- 6-listens to sounds of varying kinds
- 7-investigates sound possibilities for a given (selected) instrument
- 8-identifies and comments on ways that sounds are made (human and object)

I realize the breadth of all that and "beginnings" which can be further pursued. I hope that the relevance of the experience was valuable at this stage of their development and in relationship to your particular interests with and for them.

Please jot a note to me with your personal observations and feelings about the lesson. Sorry about the time element -- I'll do better next time. I'm interested in ways that you might follow up on what was done, extensions of something or things that struck you particularly. I'm most willing to sit down and chat about further ways of building on what happened. Your own personal ideas and possible explorations are and will be most valuable in determining what can be used or what directions could be most profitable. Thank you again.

Sincerely,

D.

Specific comments supporting the catalytic nature of the session include: "I realized the possibility for a group sound poem"; "There's

also the possibility of a child making up his own little story using sounds, object sounds, or a combination in telling it"; "The learner investigates sound possibilities for a given (selected) instrument"; "I realize the breadth of all that and "beginnings" which can be further pursued"; "I'm interested in ways that you might follow up on what was done, extensions of something..."

The word "extensions," in the previous statement, denotes something central to the aim statement for aesthetic education. As McLuhan viewed the bicycle as an extension of the foot, each step that an individual takes in the personal investigations in the world of sound advances him closer to experiencing sound as an extension of thoughts, feelings and movements in concert, where intrinsic interest is foremost. Those "extensions" can be likened to the levels of perceptual awareness of the aim statement through which one comes to know that "The meaning of music is most intimately connected with the rhythmic sense which, in turn, is directly related to the fundamental human experience of time."⁹³

Recall Marybeth's letter to Alan Whinston in which she "had a nice time"; Harry Orell's, "I walk in the limits of time"; Mrs. Parker's "Tuesday morning" and "green and gold of the May morning"; and Miss Gobeille's "fire drill in quarter notes" -- responses at varying levels of perceptual awareness to the fundamental human experience of time. Time, as an expressive element, along with others such as color, offers multiple experiences for perceptual growth, extensions to be realized through "the learner's active engagement in either self or other-directed

essential-life-experiences."

The extensions of the "Sound" lesson, as expressed by Mrs. L. read: "Class was beginning to be ready to learn difference between noise and music; to be ready to make up a rhythm of their own using objects found - not necessarily musical instruments. I asked Mrs. K. (music teacher) to do some follow up here, and I took over making rhythms with words to describe toys the children made. On-going classroom needs: will attempt more word rhythms (chorically) and take patterns discovered in math and show what repetitive rhythms they have. Will continue with sound when have Science Unit on Sound." Mrs. L.'s repeated use of the word "rhythm" connects with Pehnix's emphasis on that sense giving meaning to music. He also suggests that "Music is similar to language in that both consist of patterned sound-sequences."⁹⁴ The difference, he points out, is in discursive meanings found in language and qualitative ones found in music.

It is important to note that this sound session was the one in which the child told me that one of her cheeks was Winter, and the other, Summer. It was also the session out of which came the following comment from Mrs. L.: "I am positive that D. gave to Krista Rand, or caught a spark in her that was not brought out before. Earl Harris spoke aloud creatively for the first time and could hardly stop talking about what he discovered about how sounds could be made."

Viewing aesthetic education's primary aim, or differentiating purpose, as an increase in the learner's level of perceptual awareness, I suggest

that Mrs. L.'s comments about Krista and Earl illustrate possible "additional values" to be realized through aesthetic education.

Thinking back to the discussion about the rhythmic sense being directly related to the fundamental human experience of time, I recall time standing still for me when Mrs. L. told me that I was the first person Krista had touched in the classroom since school had begun. That contact was the "spark" that something had "caught." Maybe it was the sound of music. Both Kirsta and Earl can and must travel further. They not only make sounds but movements as well.

Movement

The demonstration lesson in movement was conducted by Joy Dewey, one of the conceivers of the Williamstown Integrated Arts Curriculum Project. One day during a dialogue about project ideas she made the following statement which I recorded. We were talking about the aims of education, and she said that the general objective should be "To build a thought-process in the child using any and every frame of focus and involve the child in fundamental processes so that he is able to move with ease and fluidity through life processes." The integrative element in her statement expands the realm of human expression to include, strongly, "movement." She herself is a dancer, and the statement beautifully illustrates that in the phrase "to move with ease and fluidity through life processes." I feel that her general objective for education and her interest in the implications of "movement" toward developing a thought-process are further expressed in Martha Graham's

comment: "You don't dance to get rid of something, you dance to be aware of something, and the awareness that movement evokes seems to carry over into the children's writing, painting, and sculpture."⁹⁵ Back to our first graders and their toys.

An outgrowth of the related science unit, "What Makes Things Work" was a Toy Unit in which the children constructed original toys. On the Demonstration Lesson Form, Mrs. L. stated that the reason for the lesson was "To show how toys we made could move -- move that way ourselves." A further contextual element for the movement lesson is the fact that Mrs. L. had made an extension with the children following the "Sound Lesson." What was called a WORD RHYTHM had been created by the children. In it, a refrain was created:

CUCKOO KONGA CRAZY CAR

MAKE UP A TOY -- WHEREVER YOU ARE (repeated after each rhyme)

Each child then created a two liner, giving a name to his created toy, suggesting a sound or movement, or combination of these for the toy.

Examples included:

KRISTA: WITH BELLS ON HER FEET WALKS SUPER SOCKS

SHE RINGS BELLS, INSTEAD OF KNOCKS.

SCOTT: I MADE A SMASHER-DASHER

IT BREAKS AND BANGS AND REALLY CRASHES

TERRI: HERE'S PUPPET WOBBLY

AS LIMBER AS YOU PLEASE.

Again, beginning where the "child is," these created toys and language of the children served as catalysts for a movement session directly connected with "integration" in conjunction with content areas outside the arts. Observations and analysis are basis on comments from the Demonstration Lesson Form. In the "General Aim-Content area," Mrs. L. stated: "Moved furniture to create as much space as possible; children had to find their space within the structure. Joy sensed each child's ability or fear of movement (or hesitation of) and led class accordingly. They imitated her and she, in turn, would imitate them and interpose a new movement with a question -- how about this?" Heidegger's first condition for having aesthetic experiences --OPENNESS-- has been satisfied.

Mrs. L.'s observations and comments clearly demonstrate a sensitivity to the restructuring of the classroom environment for the activity. Her statement about the children finding "their space within the structure" is revealing on more than one level. It first establishes a relationship with process elements and the phrase "the learner's active engagement in either self or other-directed essential life experiences" in the primary aim statement. One's "space within the structure" also functions as a position in time for each learner and the possibilities for moving from that position to another within his own created structure. The "structure" is also a mental one encompassing the integrative concept, underlying aesthetic education, in which the child's thoughts, feelings and movements are brought into concert.

Both Joy's and Mrs. L.'s sensitivity to the "hesitation" on the part of some children is a critical observation, particularly when one considers that responses and possible values about expressive elements, such as movement, are being molded in encounters such as this. There is a need for "openness" and recognition of where the child "is" if he is to advance to a level of awareness where he dances "to be aware of something," where he moves "with ease and fluidity through life processes."

"Movement experiences," as a part of aesthetic encounters, can contribute to many possibilities (value) aside from the primary one aimed at expanding perceptual awareness. Mrs. L. points to some of these in these observations and comments: "Again I asked Mrs. K. to relate some of the movements with the Christmas music. I made notes of some movements and asked Miss S. (phys. ed. teacher) to help children with some "uncoordination" that was very evident. Need to make class as a whole more sure of moving their bodies and to be proud of them as they learn new physical skills." These "extras" cannot be explored at length here, but in the process of education, aesthetic or whatever, this kind of interaction among staff members can lead to improving one's self-concept as well as increased levels of perceptual awareness for both teacher and child.

In another comment from Mrs. L.: "Several children commented about how they wished they could be as limber as Mrs. Dewey. Scott said, "How did she know how our toys would move -- does she just make

everything up right here?" A comment, such as Scott's, denotes his sensitivity to the perceptual field. It also opens the door to his own thought process and an understanding of Joy's interest in helping him "move with ease and fluidity through life processes."

Personal awarenesses of movement are evidenced in the words these children chose for their word rhythms composed for their toy inventions -- words like float, walks, knocks, fly, limber, round and round, spinning, and marches. In some instances, the names they gave their toys strongly suggested ideas for movement: One Wheel Racing Car, Flying Get-Away, Puppet Wobbly, Twirly-Worly, Smasher-Dasher, and Stick Man. Expansion of perceptual awareness was a guiding factor as Joy explored these original creations with and through the children's verbal and body language. The encounters are "essential" as that idea is reflected in the "essential-life-experience" concept.

Other "essential" experiences had preceded this one. The movement encounter was an extension of the processes that had gone on in (1) creating the toy, (2) finding a name for it, (3) composing a "word rhythm" that succinctly identified individual creations. Numerous beginnings, middles and ends, followed by another beginning, emerge in these essential investigations where the child is directing himself and being directed toward new insights in his personal aesthetic development. The integrative element and its cohesive quality in the numerous encounters made in the Toy Unit point to strong possibilities for a sense of unity in experience, or "coherence of organization" which Lowenfeld cites as a factor creating aesthetic impact.

Some further comments bring this demonstration lesson to a close. They are comments from Mrs. L. that cogently express the value and need for "extensions" such as this one. She mentions that the children were "beautifully tired afterwards." That reminds me of Reid Hastie's comment (Chapter I, p. 14) in which he says, "Many of our younger citizens are not ashamed to use the word "beautiful" when describing the things they enjoy and approve of; they challenge the kind of judgment that holds more valuable something because it is practical and income producing, rather than for its "impractical" value for enriching and uplifting a way of life."⁹⁶ I am reminded of eighteenth century aesthetic thought and the art for art's sake movement in which the word "beauty" and the study of it were central. Exposition in this dissertation moves aesthetic education beyond an "art for art's sake" approach. Nonetheless, the concept of the beautiful and educational encounters which elicit the intrinsic response, "beautiful" connect with aesthetic thinkers of the past in their personal quests for meaning.

The word "beautiful" applies to Mrs. L.'s comment which reads, "I was a complete observer for this lesson. I think another time I should participate in the movement also. However, I learned a great deal about the children, watching new interactions which had to take place if they were trying to do the same thing -- or if one child would show another how to do the movement. It was a form of communication where, in a real sense, all the children were equal (they sense differences in reading ability now) and where they were using one great thing in common -- their human bodies."

The wheel is an extension of the foot in the same way as sounds and movements are extensions of an aesthetic creature, a human instrument. Through aesthetic education, with its primary aim directed toward increasing levels of perceptual awareness, aesthetic sensitivity and aesthetic experience, educators can note the sounds of that instrument and choreograph the movements; realizing what Mrs. L. means in a final comment about the two demonstration lessons: "In the total experience of the December unit, we were not integrating arts -- we were integrating and bringing out what was already in the child." I contend that the children who were active in those essential experiences became increasingly involved in the mechanical and telic aspects of perception, creative behaviors and a creative process, and, cognitive, affective and psycho-motor behaviors. Intuition tells me that December's sounds and movements were instrumental in creating an environment for January 20, 1972, "The Day We Made The Sun."

The Day We Made The Sun

To make a prairie it takes a clover
and one bee, --

One clover, and a bee,

And revery,

The revery alone will do

If bees are few.⁹⁷

Revery has carried me back on numerous occasions to that day in January when Mrs. L.'s first graders and I found the ingredients to make

our own "prairie" -- the sun. What intrigues me most about the session was the element of the unexpected. I am not sure now where we would have gone had we not taken the direction decided upon by a group of six year olds. That it was an "essential-life-experience" of a very high order I have no doubt. I am reminded of Kenneth Clark's comment in Civilisation: "I cannot distinguish between thought and feeling, and I am convinced that a combination of words and music, colour and movement can extend human experience in a way that words alone cannot do."⁹⁸ Those qualities and elements of the fine arts can be explored in fundamental human experiences. By degrees, the human is prepared for encounters with fine works of art which are prime objects for eliciting major instances of aesthetic experience which also applies to the day we made the sun. I will try distilling the essence of that day.

Mrs. L. and I had decided that the children's involvement with color was a cue for some kind of exploration. What spurred this, in part, was the fact that one of the children had called me "Mr. Purple." For the earlier "sound" lesson I had created what I called a "Sound Box" from which a variety of objects (not musical instruments in a conventional sense) were used in rhythmic and other sound investigations. For this anticipated "color" lesson I created a similar box with objects of many textures and colors. At some point on the Mohawk Trail (traveling from Amherst to Williamstown) I composed a little lyric which went like this, "The sun is yellow, the sky is blue, I'm thinking of a color, can you?" I decided that the lyric would be a good opener

and the Color Box an avenue for other extensions. We did not, unfortunately, videotape the session. Memory and Mrs. L.'s notes guide.

One of the children immediately called me "Mr. Brown" when I walked into the room (based on what I was wearing). This was followed by Mr. Yellow and Mr. Orange (a floral tie with those colors). I asked that they find colors on classmates which brought a chorus of color. Sitting on the floor together, I then asked them to think inside to themselves, "If you could be any color you want to be, what would it be -- keep it inside for a whole minute." And then it happened. I began with my Mohawk lyric, "The sun is yellow, the sky is blue, I'm thinking of a color, can you?" Individual preferences that had been held inside were sounded and shared.

At some point in the midst of these responses, there arose a confusion between gold and silver. I remember thinking to myself that I was wearing a watch band that was both gold and silver, but something told me that that was too easy. The catalyst lay within the "Color Box" in which I just happened to have a twenty-five foot long gold tinsel garland. Something in my mind, or mind's eye hinted that the confusion between gold and silver would be answered through the garland. Mrs. L. and I are not sure who made the transition, but the children took hold of that golden object and began circling with it. Before we knew what had happened, or who had, in Harold Taylor's words, "shifted his view of reality," the garland has been transformed into the SUN!

In both an artistic and poetic sense, the garland experience became an extended metaphor. The movement seemed to intensify the quality of the experience, and even though the children had taken the reins, they were willing to expand on responses as I interjected, "The sun is yellow, the sky is blue" lyric which simply became an extension that further colored the experience; for they had already moved beyond the lyric. From somewhere had come "The sun stays up" which was sung three times as the children found their own lyrics to color imaginations and movements. I recall that a new child was a part of the group and sang aloud,

Ann, Ann, is new in the class,

She must have a color, alas! alas!

Ann responded that her color was "black." She then informed the rest of the group, through corresponding physical movements, "The sun stays up" (raising garland) "and when down it's sunset" -- all sank in sunset. Seconds of quiet, followed by Will, "The sun's coming up just now, let's get up and go to school." I don't know the words he used, but periodically Will ran around inside the "sun" and sang spontaneous lyrics.

In Mrs. L.'s words, "The garland circle still going - the sun gets bigger -- Earl asks Mr. W. to join in also. 'Like Merry-go-round (interposed by D.) Up and down sun/Up and down sun/ around/around/around the sun goes/Where it goes nobody knows/It goes around the world.' Three children move to the center and begin a refrain 'We're three in the middle of the sun,' which was repeated three times. From someone else, 'What does the sun do?' Answer: 'It shine up the world.' D. sits or

falls into the center of the circle. Will sits on D.'s knee and says, "I'm sitting on a tree." D. responds, "I'm a tree in the middle of the forest." Three other children came and leaned on D. and became animals -- one a tiger. Joseph entered middle of the circle to have contact with D. and left and continued to suck thumb but watching everything in process. From someone: 'It's day again/ It's day again/ The sun is shining, shining, shining/ It's hot again/ Now the sun is going down/ It's sunset.' Some children began to tire and sit down. Ann, Emily and Christine kept being the moving sun. From one of them, 'How far away is the sun?' Varied answers. Will gets in the center and says, 'Here's a plant and I'm growing because the sun is shining -- all the plants are growing. And now it's day again.' From D., 'Joseph will come in and show us something.' And from Joseph who had been handed earlier, upon leaving the "sun," a prism, responded, 'How the light turns into a rainbow.' Carol begins to pick up strands of the garland that have fallen on the floor and begins to say (after looking out window and seeing actual snowing) as she picks up strands, 'It's snowing, it's snowing' which became a rhythm with the circle. From somewhere a transition, 'The sun is shining on the earth again/ The sun is shining on the earth again.' And then from D., 'As the sun slows down, down, down (children responded accordingly) I want you all to close your eyes, hold out your hands. I'm going to give something you may keep, something very special' (gives each child bright orange feathers from the "Color Box"). From someone, 'Let's put our feathers on.'"

I remember the children putting the feathers in their hair, on boots, clothing and some even going to Mrs. L. to ask for a stapler after which some feathers were attached to the "sun." At some point the other half of the class reappeared (they had been with a student from Williams College seeing a silent film for which they were to supply dialogue). The sunmakers shared their experience in words, first, with the others. Mrs. L. noted the following: "'We looked at the light and saw a rainbow.' 'I was a lion.' 'I was a tiger.' 'I was a plant and the sun helped me grow.'"

Then, when asked how we should end the day, someone said, "A sunset." One group picked up the sun, and the others entered it. As we began spinning, those moving the sun toward sunset lowered their bodies to the floor, and the children in the center went down with the sun. I broke the silence, "The sun is yellow/ The sky is blue/ I'm thinking of a color, can you? -- And from the center of the sun came a burst of color.

Multiple relationships exist between this experience and the underlying thought of the primary aim statement for aesthetic education. "The Day We Made The Sun" is an essential-life-experience of a very high order. That becomes clear if one compares it to the low-level, but significant "recognitions" made by the first graders in their letters to Alan Winston (see pp. 43-44). In the "sun" experience, the inter-relationship of those three identified aesthetic factors: materials, structural form, and content is intense. Perception has taken on

added meaning and might be viewed as Brainerd suggests: "creative perception," characterized by energetic sensing, a response to the sensory data with imagination and feelings, sustained involvement, and an extending of emotional responses.⁹⁹

That kind of perception, joined by the aesthetic attitude and Lowenfeld's "coherence of organization" are the components of the aesthetic experience. Lowenfeld's component is John Dewey's "unity" element. Without that element aesthetic impact would be lacking. That the learners had moved beyond mere "recognition," creating their own experience, further intensifies its value, qualitatively and intrinsically. Individuals within the group were, I'm sure, involved in varying degrees. I find it most interesting that six year old Joseph recreated in a drawing, several weeks after this experience, "The Day We Made The Sun." Recall Mrs. L.'s note, "Joseph entered middle of the circle to have contact with D. and then left and continued to suck thumb but watching everything in process." He was the child who commented to the rest of the group about the prism which I had given him, saying, "How the light turns into a rainbow." His contribution fits within the context of what was going on. His verbal comments and non-verbal drawing point to intellect, one of the mechanical aspects of perception.

The impact of the experience was heightened by the interplay of both mechanical and telic aspects of perception, imagination strongly at work as a mechanical element. Those elements, along with readily discernible creative behaviors and elements of the creative process,

contributed to the texture, meaning, and depth of the total experience. Guilford cites originality and ideational fluency as primary creative generators. Both, along with flexibility, the ability to rearrange, and sensitivity were at play in creating the "sun."

The process elements or stages of the evolving experience included:

- (1) Establishing an "open" and inviting learning environment by beginning where the learner "is";
- (2) Making extensions of #1, through Spolin-like "warm-up" techniques to establish a "point of concentration";
- (3) Using a period of time for the manipulation and/or exploration of materials, ideas or other media;
- (4) Individuals selecting a structure (improvisatory or some other form) or accepting one devised by another for purposes of engaging thoughts, feelings and movements;
- (5) Sharing "Responses";
- (6) Bringing closure;
- (7) Making extensions.

Throughout these "steps," mediating influences are anticipated, and on-going behaviors include: sensitivity, aesthetic attitude, creative perception (part of the mechanical elements of perception), criteria for creativity (based on Lowenfeld and Guilford), facilitation (from instructor and other learners), and evaluation.

In looking back on the "sun" experience as it took shape, it is important to identify the "preparations" that went on prior to my meeting with the children on that day. A "Color Box" had been created as a source for #3 above. Also, outside of the specific "learning environment" thought processes had been active, leading to the creation of the simple lyric, "The sun is yellow..." which directly ties in with

#'s 1 and 2 above. It is important to keep in mind that a basic point of concentration or thread throughout the experience was COLOR as "content." Further preparations include the two earlier demonstration lessons, discussed, at length, in the areas of "sound" and "movement."

I suggest that the process element #1: Establishing an "open," inviting learning environment, entails developmental progression in the same way as perceptual awareness grows. Mrs. L. also notes on the demonstration lesson form that this lesson was a follow-up to one from a week ago in which she has asked me to come in and attempt to deal, in some way, with some disturbing aggressive behavior among the children. In that session we explored my contact lenses, and I actually let a "wild little aggressive kid" handle my lenses; we further explored "caring" for one another by moving through a Spolin "Mirror Exercise" and helping one's reflection not get hurt as "mirrors and reflections" moved around the room. We worked hard not to let our "reflections" break. The "orange feathers" of the "sun" day were an extension of that previous experience. One final preparation included, in Mrs. L.'s words, "Prepared for the demo-lesson by finger-painting the day before."

Many spokesmen in the field of Creativity view the creative process in terms of (A) Period of Preparation, (B) Period of Incubation, (C) Period of Insight, (D) Period of Verification, Elaboration, and Evaluation. The "preparations" for the "sun" experience can be categorized as components of the first two stages of the "creative

process." In those stages, a Period of Preparation and a Period of Incubation (which includes the "cue" that Mrs. L. and I had decided to pick up on), the direction was being set for me as "facilitator" of The Day We Made The Sun. Preparations, process and extensions further led to a "period of insight" as to the direction that the "essential experience" would take, and the final stage of the creative process, a period of verification, elaboration and evaluation which this discourse builds on. That process, co-joined by the learners' "active engagement in either self- or other-directed "essential life experiences," becomes a dual one through which thoughts, feelings and movements are choreographed for purposes of the "learner's advancement toward new levels of perceiving, responding and constructing his experiences and creations, as well as perceiving and responding to those created by others."

Through these processes of integration, "The Day We Made The Sun" reaches a zenith in the realm of aesthetic development where fundamental human experiences in time, space, sound, movement and color become instrumental in equipping the learner for new levels of perceptual awareness, aesthetic sensitivity and aesthetic experience. The children who "made the sun" are first graders who displayed a major shift in the perspective with which they viewed reality. Maturation of that perspective is a primary aim of aesthetic education, synonymous with increases in perceptual awareness. That demands interactions between teacher and student and other catalysts that elicit responses such as these aesthetic indicators:

Aesthetic Indicators

Following a film entitled "The Little Airplane That Grew," first grader, Earl Harris exclaimed, "You can take my plane away from me, but you can't take away my imagination."

A third grader, involved in an Integrated Arts Investigation of the Solar System, wrote in an evaluation, "I could feel the "U" in Universe."

Another child studying the solar system commented, "I liked when we had to rub our hands together. I saw a lot of stars in my eyes."

Following another film, fourth grader Susan used the following clause in her evaluation: "These are the words that I painted in my mind."

Sixth grader, Alison Roe, commented in writing following an investigation of language as poetry: "I think it would be great to be able to say how you feel to everyone, not lock it up inside."

Another sixth grader, Michael Guerino, wrote in an evaluation following a "Language as Poetry" session: "I liked it when the class made a symphony of all kinds of words."

A first grader who had created a toy out of yarn was asked what kind of movement her toy made. She replied, "Yarn movement."

A kindergartner said, "It makes me feel all jaggedy" in reference to a tissue collage of triangles whose rhythm, it was decided, was most like a piece of rock n' roll!

A sixth grader commented in writing following a "Language as Poetry" session, "He told us some pretty cool things, like when they were around Emily Dickinson's grave they read her poems and left flowers. When he was talking about her you could almost feel the spirit in you."

A fifth grader commented in writing, "It was fun making words grow," and another child in the same session said, "The part I liked best was when we were words."

And then, of course, there was another encounter with sixth grader Harry Orell in a "Language as Poetry" session:

I thought this was gonna be fun. But the surprise was on me. It was the coolest thing since West Side Story. We all sat down and talked about poems and other fun things. And then we played the Name Game. It was a blast. It was funny when Fred, a class-mate of mine, said that he was active. Since he's always in a book. Then after we finished we talked about our word.

Then we read another poem and when I told him how I felt, he said that I was a poet. And then I left with the thought that I had met a real person.

Conclusion

The children of Williamstown have taken flight. It is a journey that must be sustained and can be if only their patterns of thought, feeling and movement are allowed on-going travel in the aesthetic realm. That is a realm where prairies are made through revery, where a garland of gold can become the sun, where one can feel the "U" in Universe, where words can create a symphony, where strands of tinsel can fall as snow; where, in a word, one realizes that "...knowledge is significant only to the degree that a child can take it and use it to fashion his own place in the sun."¹⁰⁰

CHAPTER IV

CHAPTER IV

SUMMARY AND IMPLICATIONS FOR FURTHER STUDY

Both a summary and implications for further study, which have grown out of this dissertation, are treated in this final chapter. Summary statements are dealt with first. Turning to them, I stress that these are not conclusions but, rather, recapitulations of significant points made in the dissertation. These are grouped into six categories identified as: (1) STATE OF THE FIELD, (2) AIM STATEMENT, (3) LEARNER, (4) TEACHER, (5) CURRICULUM, and (6) EVALUATION. Obviously, interrelationships exist among these categorizations.

SummarySTATE OF THE FIELD

--The conceptual development and practical applications of this study compliment CEMREL's concern for a readjustment of art practices in the schools. Further, that thought and application go beyond CEMREL's investigations, based on the broader educational context emphasized in the dissertation as to the means of carrying out aesthetic aims in a general education context.

--A move away from the "traditional," in terms of aesthetic development, has been proposed. It serves in part, to answer the need, expressed by many, for concrete examples illustrating the organic processes of physical and mental integration underlying Herbert Read's development in Education Through Art.

--Although further refinement is anticipated, the dissertation as a total unit answers Stanley Madeja's suggestion for "Functionally defining the domain of aesthetic education in terms which the schools can understand (which) could facilitate the adoption of curriculum materials by the system." This is not to imply that the suggested directions here for actualizing the aim structure are the only way. Rather, it points to a conscious awareness and acceptance of the position raised in the question in Chapter II: Is there, perhaps, a primary aim implicit in all of these interpretations that individuates aesthetic education as a particular area of human activity, and might not explication of that aim provide a rationale that would invite diversity in approach? In that regard, some progress is in evidence in the dissertation's aim to make more concrete some of the general, obscure and not so concrete ideas of the aim-goal statements for aesthetic education cited in Chapter II.

AIM STATEMENT

--The extended primary aim statement, which appears in Chapter II, is a "dynamic" one incorporating, first, a differentiating aim for aesthetic education: to increase the learner's level of perceptual awareness. Further, it points to aesthetic education as a process-orientation. Related processes are identified (creative, developmental, integrative), as are content areas which point to means of actualizing the aim. It includes elements of those leading exponents whose goal statements appear in Chapter II: (perceptual awareness, sensitivity to aesthetic values, creativity, integration, aesthetic response, and aesthetic experience). All of these elements serve to

support the validity of the primary aim statement as a potentially dynamic one in programming for teachers and students alike.

--The "aim" and its component parts are expanded through the review of the literature, conceptual thought, and the descriptive analysis of the demonstration lessons and other aspects of the Williamstown Integrated Arts Curriculum Project.

--The restated "aim", which appears in Chapter III (p. 68), is a refinement of the earlier primary aim statement, as well as a summarizing unit. This points to Abraham Schwadron's point about the difficulty of semantics in theoretical statements. The invention of terminology, i.e., "essential-life-experience" and "aesthetic indicator" is another aspect of semantic difficulty. These refinements and inventions have aided development in this discourse and may prove valuable to others seeking to bring meaning to a complex area of study.

LEARNER

--Children display a remarkable capacity for being keenly affected by the perceptual world. Concrete examples of such instances of perception are documented, growing out of a particular field experience with a particular group of children. Examples include the Letters from the children to Alan Whinston, following their nature walk; Harry Orell's response in "I Feel" to a May morning walk; "The Day We Made the Sun"; the responses recorded in the Demonstration Lessons in Sound and Movement; and, the list of aesthetic indicators concluding Chapter III.

--There appears to be a range in levels of perceptual awareness among children, based on observations made and used here as documentation. At this point in time, that range is described as simple to complex.

--Both teacher and learner behaviors are identifiable, as are aesthetic indicators prompting and growing out of "The Day We Made the Sun." That experience is characterized by a coherence of organization with identifiable segments of experience," as Dewey defines it. Behaviors of the teacher include: identifies cues, creates motivational devices, arranges an open environment, asks questions, facilitates activity, analyzes teaching-learning processes. Behaviors of the learner include: creates a metaphor, moves body parts and objects, invents a structure, imagines and creates situations, contributes ideas, makes relationships, uses language, makes rhythms, asks questions, interacts with others, pretends, invents lyrics, locates a point of concentration, manipulates materials, recreates an experience in another medium, acts out roles, shares experiences.

In "The Day We Made the Sun," thoughts, feelings and movements, in concert, serve to intensify the quality of the experience. Meaning-making as a component of perceptual awareness, is in evidence, along with the learner's processing of sensory input, engaging mechanical aspects of perception (sensation, feeling, intellect and imagination) and the creative process and related criteria for it.

The experience further serves to concretize an understanding of the term "value layer" used in the body of this dissertation. Identifiable

layers include: Rhythm, Temporal and Spatial Elements, Color, Sound, Contrast, Movement, Resolution, Metaphor, Decoration (Embellishment), Form, Content, Texture, Point of Concentration, Blends, and Unity.

In conclusion, the "sun" experience indicates varying degrees of perceptual awareness, or sensitivity to aesthetic values by the learners who engage in it. In keeping with the primary aim statement, a "germ idea" is identified and given shape. It translates into an original, personal expression of intrinsic value. The title for the chapter segment, "The Day We Made the Sun," comes from one of the first graders who recreated the experience in a drawing with the title some time after the experience.

As a final note, the experience demonstrates Dewey's suggestion that any experience has the potential for becoming an aesthetic experience if colored by emotion.

TEACHER-EDUCATION

--Both dialogue and documentations of the generalist and specialist of the Williamstown project, and analysis of the same, serve to clarify creative and integrative components in the aim toward increased perceptual awareness.

--Teachers in the Williamstown project demonstrate the capability of devising personal directions, as well as follow-up to the instruction of specialists and Integrated Arts staff. Examples of extensions and reinforcement of art-related content by teachers include Miss Gobeille's

"fire drill in quarter notes," Mrs. Parker's May morning walk, Mrs. Leamon's sound-rhythm investigations, movement experiences, color investigations and related art activities growing out of the What Makes Things Work unit; along with her personal observations and follow-up to the demonstration lessons in sound and movement.

--The Demonstration Lesson Form, used in the Williamstown project, is a valuable tool for evaluation purposes and documentation in this dissertation. It provides a base for on-going dialogue, a record of teacher and learner perceptions, and a reference point for project staff and teachers and administrators in the project schools. The form, and other comparable instruments, are viewed positively as means of engaging teachers and others in a conscious effort to assess what aims, outcomes and directions occur, or might be anticipated.

--Generalists are capable of stating aims which provide a context for the learner's personal growth in increased perceptual awareness. Examples include Mrs. Leamon's: To have D. explore with children how sounds are made; how sounds are a part of most of the feelings we express; how flexible sounds can be and to begin understanding the relationship between noise and music; to be aware of how a person can change a sound and adapt materials to make new sounds. These statements by the "teacher" cogently point to mechanical aspects of perception, process aims, and the language engaging Guilford's creative criteria.

--The interactions with the teachers in the Williamstown project were a clarifying process for me, as well as for those who "took the

reins" in experimentation. The dialogue and documentations, recorded in Chapter III, are practical translations and applications of critical components inherent in the processing of aesthetic education as those ideas are reflected in the aim statement.

--A significant and cogent response lies in the comment made by Mrs. L., one of the project school teachers. Referring to the demonstration lessons in sound and movement and her personal extensions and observations, she said, "In the total experience of the December unit, we were not integrating arts; we were integrating and bringing out what was already in the child." The comment is organic in nature, emphasizing Herbert Read's concept of physical and mental integration. This particular documentation helps validate the in-service component of the Williamstown Integrated Arts Curriculum Project, but more than that, it serves to reinforce the need for an aesthetic component in teacher-education programs. Through such a component and on-going in-service programs, a refocusing of perspective in teaching methodology is a possibility.

CURRICULUM

--Concept clusters, such as that of Reid Hastie (see Chapter I, p. 2), and Whinston's "workshop description" (see Chapter III, pp. 44-45) offer viable content bases, or points of departure for unit construction and other directions leading to aesthetic development.

--Value layers, such as space, color, line, rhythm and time offer a content base which can be investigated through integrated units aimed at increased perceptions and aesthetic experiences for learners.

--The value layers in the preceding statement offer a common conceptual base for teams of educators who might explore commonalities of the arts "together." The overriding value in such a scheme is a move toward integration, as opposed to specialization.

--Content areas outside the arts, and common elements of the arts as "content" offer a viable conceptual scheme aimed to expand the learner's level of perceptual awareness.

--The concept of "integration," central to this dissertation in terms of an emphasis on the means of carrying out the primary aim in an integrative curricular approach, has been demonstrated theoretically, and practically. It is a multi-dimensional concept including all of the following: (1) self-integration, (2) integration of teaching units, (3) integration of aesthetic elements in the teaching-learning process, (4) integration of staff (specialists and generalists), (5) an integrating theme, i.e., Nature; and, (6) integration of the creative process.

EVALUATION

--Identification of "aesthetic indicators" by educators working with learners can facilitate diagnosis and the planning of strategies to nurture the learner's sensitivity and imagination, both of which directly affect possibilities for increasing learner's perceptual awareness.

--J.P. Guilford's criteria of creativity offer an avenue for evaluating learners' progress in terms of perceptual awareness. Finding language suitable for the maturity of the learner would be a major consideration, but as pointed out, "poor," "good" or "excellent" are rather nebulous terms and do not begin to inform the learner of his competencies, or skills, in cognitive or affective terms.

--The segments of the Continuation Grant Proposal for the Williamstown Integrated Arts Curriculum Project, included in APPENDIX D are significant evaluative data in terms of that project as the focal context of this dissertation's emphasis on carrying out the "aim" in an integrative curricular context. Those segments include: (1) a Narrative Report which discusses major objectives, outcomes and evaluation techniques employed during the planning year of the project (1971-72); (2) Projected Activities, including a needs' assessment based on the planning year as a guide to the stated objectives, activities and evaluation procedures generated for the operational year of the project (1972-73). Those objectives are divided into four dimensions: (A) Human, (B) Resources, (C) Community, and (D) Universe; and (3) Appendices (cited in the Narrative Report); and (4) an Addendum to the proposal, based on a request from the Massachusetts Department of Education.

Those segments represent, in a most significant sense, an operational context for experimentation and the realization of the conceptual thought underlying the search for definition, meaning and application in the area of aesthetic education as set down in this dissertation.

Implications for Further Study

Based on a review and analysis of the first three chapters, I have identified specific ideas that suggest a basis for further investigation, or implications for further study.

Arthur Danto's concept of cultivating an "artworld" or interpretive capacity "...to render the new in the domain of art, meaningful," offers a link to my discussion of an aesthetic perspective and the need for educating such a perspective. His "artworld" concept is worthy of further investigation in terms of possible ways that might be suggested for helping shape one's own artworld. The illustrations drawn from the Williamstown Integrated Arts Curriculum Project (see particularly, Chapter III), are extensions, I feel, of Danto's concept. Further illustrations of that kind of expression and perception would prove most helpful, especially in the understanding that links Danto's concept with those critical aspects of the stated primary aim for aesthetic education: (1) expanding the learner's level of perceptual awareness, (2) the emergence of a personal aesthetic which necessitates shifts in the perspective with which the learner views reality, and (3) the "essential life-experience" concept, engaging the learner's sensitivity, creative imagination and other creative behaviors.

Another area for possible study is that of aesthetic values, or a further exploration of what I cited as a "sensitivity to aesthetic values." I have referred to these also as "value layers" and identified them as elements such as time, space, line, and color. Madeja's concern

for practical translations and interpretations in understandable language urge me to identify this area as one for further study. Gotshalk, for example, suggests an in-depth analysis of these layers. The ultimate value would be in experimentation, such as that basic to the Williamstown Integrated Arts Curriculum Project, and a reporting out in "layman's language" so that curricular work might evolve. A tie-in here, of course, is in what I have termed "aesthetic indicators." Those which I have cited, and others to be identified, begin to establish a base from which one might operate in terms of isolating aesthetic values, observing individual sensitivity to these values, and developing curricular phases to insure further encounters and aesthetic development.

In the area of teaching-methodology, in relationship to the kinds of processes related to aesthetic educating, Corrigan's urging a refocusing of perspective is apropos, as noted in Chapter I. Although I have devoted a considerable amount of time and space to teacher-related issues in these processes, as I view them, I feel the need for further investigation or study. The descriptive analysis of the dialogues and physical encounters are significant, but these in no way expand on the broader implications for teacher-education programs. Susan Brainerd's dissertation, as discussed in Chapter III, does investigate goals for an aesthetic component in teacher-education. Additional studies, like Brainerd's, are needed, perhaps expanding some of the practical aspects engaging the generalist and specialist, as well. Or, further study of specific teachers in the Williamstown Integrated Arts Curriculum Project

might produce some valuable data regarding teacher behaviors, attitudes, or conceptual development in relationship to some aspect(s) of this dissertation.

I suggest that someone might be interested in further pursuing that which might be extracted from the philosophy of aesthetics which is consistent and fundamental to basic educational aims and philosophy. Certainly, some aspects of that question have been dealt with in the body of this dissertation; however, a viable foundation could be well established through a study with such a focus. It might serve to encourage aesthetic foundations in teacher education programs which would, in turn, affect general education.

The concept of ESSENTIAL-LIFE-EXPERIENCE opens an avenue for further study in terms of examples, analysis, etcetera. I am reminded of Maslow's work in which he recounts examples of peak experiences. My point is that too often the educator misses or avoids the essential encounter. Too often, the process involved in "rich" experiences is not observed. Obviously, criterial elements might be extracted from an analysis of such experiences. Possibilities for curricular development and other educational encounters of significance might grow out of such a study investigating a variety of ESSENTIAL LIFE EXPERIENCES. Further, the implications for teacher-education programs would be invaluable.

The description of the Williamstown Integrated Arts Curriculum Project offers several routes for further investigation. The "team"

concept, underlying the project scheme, as a way of moving away from specialization, could be studied in terms of procedures, units, dynamics, characteristics, and function. A comparative study might be done, using two different project schools: one team-based; the other, traditional-specialist-based. Further, other dimensions of the project scheme, including the role of the generalist, the identification and exploration of common elements of the arts, and the outcomes with the children of the project schools--all of these offer further implications for study. Surely, both the planning and operational year for the Williamstown Integrated Arts Curriculum Project are valuable data-bases for a variety of educational investigations and research.

My use of the term "aesthetic indicator" suggests further study, hopefully leading to examples which might assist the educator in assessing the learner's level of perceptual awareness. This area of concentration points, also, to further investigation of what might evolve as a hierarchical scheme for perceptual differentiation or levels of awareness. A related study might be in the area of identified illustrations of perceptual responses from learners for purposes of developing criterial dimensions for the hierarchy.

Another wide-open area for further study is that of concept-development in relationship to aesthetic development. The Seasons unit, discussed here, only begins to probe the complex realm of meaning making in terms of learning concepts. Joseph Cardozo's article, "Integrated Art Activities and Concept Formation" (Educational Leadership, October,

1971, pp. 56-57) focuses on an "integrated arts" context and points the way to a growing realization of aesthetic influences in this process. Instances of less sophisticated states of thought and feeling, as well as more highly sophisticated ones of learners are identifiable. An instrument to record such responses could be devised based on a sliding scale of values, incorporating a simple to complex dimension with appropriate gradations. Levels of the Bloom and Krathwohl taxonomies could assist in the development of such an instrument.

A wide range of cultural explorations could prove fruitful. What is the impact of culture on education? How can education influence the cultural background of the teachers and children? How do other cultures, such as the Japanese, Scandinavian, the English, deal with aesthetic education? How do other other cultures promote the aesthetic experience?

Some comparative inter-cultural studies might greatly enhance our understanding of the relationship between culture and education.

In sum, those areas for possible additional study include:

1. Arthur Danto's "artworld" concept as it connects with aspects of the primary aim statement;
2. Aesthetic values, or value layers, and learner's sensitivity to these;
3. Teaching methodology and teacher-related issues in the processes of aesthetic education. A setting for this might be the Williamstown Integrated Arts Curriculum Project;

4. That which might be extracted from the philosophy of aesthetics which is consistent and fundamental to basic educational aims and philosophy;
5. The concept of "essential-life-experience";
6. Levels of perceptual awareness and aesthetic indicators, leading to a possible hierarchy;
7. Concept development and aesthetic influences in that process;
8. Multiple aspects of the Williamstown Integrated Arts Curriculum Project, including planning and operational phases;
9. The development of an instrument for recording instances and/or levels of perceptual awareness, based on a simple to complex dimension;
10. Cultural explorations.

F O O T N O T E S

FOOTNOTES

¹Harold Taylor (quotation from a speech given at NAIS Conference, The Master's School, Dobbs Ferry, New York, October 14, 1967.)

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⁴Reid Hastie, "A Primer for Aesthetic Education," Art Education, 24:1 (January, 1971), p. 17.

⁵Ibid.

⁶Rudolph Arnheim, "Visual Thinking," Education of Vision, ed. Gyorgy Kepes (New York, 1965), p. 12.

⁷Daniel Bell, quoted by Ralph A. Smith, "On the Third Realm, Aesthetic Inquiry and Humanities Education," Journal of Aesthetic Education, 3:2 (April, 1969), p. 8. Also, Daniel Bell, Toward the Year 2000 (Boston, 1968), p. 68.

⁸William Wordsworth, "The World Is Too Much With Us," Adventures in English Literature, Rewey Belle Inglis and Josephine Spear (New York, 1958), p. 362.

⁹Charles A. Reich, The Greening of America (New York, 1970), pp. 429-30.

¹⁰William Wordsworth, "London, 1802," English Literature and Its Backgrounds, Volume Two, Bernard D. Grebanier (New York, 1949), p. 170.

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¹²Alvin Toffler, Future Shock (New York, 1970), p. 363.

¹³Ibid., pp. 400-01.

¹⁴Monroe Beardsley, cited by Ralph A. Smith, "Aesthetic Foundations," The Teacher's Handbook, eds. Dwight W. Allen and Eli Selfman (Illinois, 1971), p. 598.

¹⁵Ibid.

¹⁶Ibid., p. 599.

- ¹⁷Ralph A. Smith, "Aesthetic Foundations," The Teacher's Handbook, eds. Dwight W. Allen and Eli Selfman (Illinois, 1971), p. 599.
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- ²⁰John Goodlad, "Advancing Art in U.S. Public Schools," Art Education, 21:2 (February, 1968), p. 6.
- ²¹Manuel Barkan and Laura Chapman, "Aesthetic Education Program at the Ohio State University: Report on the Planning Phase," ERIC (ED 018-819, August, 1967), p. 11.
- ²²Charles Silberman, Crisis in the Classroom (New York, 1970), p. 183.
- ²³Robert Corrigan, quoted by Harry S. Broudy, "On the Third Domain-The Arts in American Society: Some Implications for Aesthetic Education," Journal of Aesthetic Education, 13:1 (January, 1969), p. 53.
- ²⁴Frank Sibley, "Aesthetic and Nonaesthetic," The Philosophical Review, LXXIV (1965), pp. 136-37.
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- ²⁶Hastie, op. cit., p. 14.
- ²⁷Kaelin, op. cit., p. 54.
- ²⁸Ralph A. Smith, "The Ascent to Aesthetic Education," Art Education, 20:2 (February, 1967) p. 9.
- ²⁹Smith, "Aesthetic Foundations," The Teacher's Handbook, p. 597.
- ³⁰Ibid.
- ³¹Ibid., p. 598.
- ³²Stanley Madeja, "On the Third Domain: Curriculum Development in Aesthetic Education," Journal of Aesthetic Education, 4:2 (April, 1970), p. 7.

³³ Harry S. Broudy, quoted by Leon Frankston, "Toward Aesthetic Education," Art Education, 23:8 (November, 1970), p. 19. Also, Harry S. Broudy, "The Structure of Knowledge in the Arts," Education, the Structure of Knowledge (Chicago, 1964), n.p.

³⁴ Hastie, op. cit., pp. 13-20.

³⁵ Herbert Read, Education Through Art (New York, 1956), p. 11.

³⁶ William Blake, quoted by Frank Barron, Research Monograph #3: An Eye More Fantastical (Washington, D.C., 1967), p. 5.

³⁷ Ralph A. Smith, "Art and Aesthetic Statesmanship in American Education," Art Education, 23:6 (June, 1970), p. 13.

³⁸ E.F. Kaelin, quoted by Reid Hastie, "A Primer for Aesthetic Education," Art Education, 24:1 (January, 1971), p. 15.

³⁹ Smith, op. cit., p. 13.

⁴⁰ D.W. Gotshalk, quoted by Harry S. Broudy, "The Preparation of Teachers for Aesthetic Education," Art Education, 20:3 (March, 1967), p. 30.

⁴¹ Ibid.

⁴² Herbert Read, Forms of Things Unknown (New York, 1964), p. 44.

⁴³ Leon Frankston, "Toward Aesthetic Education," Art Education, 23:8 (November, 1970), p. 18.

⁴⁴ Arnheim, op. cit., p. 20.

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⁴⁶ Hastie, op. cit., p. 20.

⁴⁷ D.W. Gotshalk, Patterns of Good and Evil (Chicago, 1963), p. 91.

⁴⁸ Ibid., p. 89.

⁴⁹ D.W. Gotshalk, Art and the Social Order (Chicago, 1947), p. 3.

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- ⁵⁴Personal notes taken during lecture in the course The Role of Aesthetic Experience In Early Childhood, July 16, 1970.
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- ⁵⁶Ibid., p. 20.
- ⁵⁷Ibid., p. 23.
- ⁵⁸Benedetto Croce, quoted by Herbert Read, Education Through Art (New York, 1956), p. 106.
- ⁵⁹Integrated Arts Curriculum Project, Title III ESEA, Continuation Grant Proposal (Williamstown Public Schools, Williamstown, Massachusetts, 1972-73, p. 22.
- ⁶⁰William Wordsworth, "My Heart Leaps Up," The Oxford Anthology of English Literature, Volume II, eds. Frank Kermode and John Hollander (New York, 1973), p. 168.
- ⁶¹Ibid., p. 178. (Wordsworth's Intimations Ode)
- ⁶²Gotshalk, Art and the Social Order, p. 59.
- ⁶³Ibid., pp. 60-61.
- ⁶⁴Frank Barron, Research Monograph #3: An Eye More Fantastical (Washington, D.C., 1967), p. 5.
- ⁶⁵Henry David Thoreau, "Where I Lived and What I Lived For," (Walden), Adventures in American Literature, John Gehlmann and Mary Rives Bowman (New York, 1958), p. 594.
- ⁶⁶D.W. Gotshalk, "Aesthetic Education As A Domain," Journal of Aesthetic Education, 2:1 (Spring, 1967), pp. 43-50.
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- ⁷⁰Gotshalk, Art and the Social Order, p. 34.
- ⁷¹Benjamin Bloom and David Krathwohl, and Bertram B. Masia, Taxonomy of Educational Objectives, Handbook II: Affective Domain (New York: David McKay Co., Inc., 1964), pp. 45-62.
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- ⁷⁶Kaelin, op. cit., "Aesthetic Education: A Role for Aesthetics Proper," pp. 57-58.
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- ⁸²John Dewey, Art as Experience (New York, 1958), p. 40.
- ⁸³Aiken, op. cit., p. 24.
- ⁸⁴Dewey, op. cit., p. 38.
- ⁸⁵Aiken, op. cit., p. 24.
- ⁸⁶Read, Forms of Things Unknown, p. 22.
- ⁸⁷Aiken, op. cit., p. 29.
- ⁸⁸Clive Bell, quoted by D.W. Gotshalk, Art and the Social Order (New York, 1947, 1962). p. 148.

- ⁸⁹Lowenfeld, op. cit., pp. 45-49.
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- ⁹⁴Ibid., p. 145.
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A P P E N D I C E S

A P P E N D I X A

GLOSSARY OF TERMS

GLOSSARY OF TERMS

(NOTE: This glossary is aimed to help clarify some of the key terms contained in the primary aim statement. Meaning is further expanded through context and illustrations cited throughout the dissertation. Individual thinkers, thought to bring clarification, are noted here, along with appropriate cross-referencing.)

PERCEPTUAL AWARENESS - The compound term acquires clearer meaning through a breakdown of its component parts.

- PERCEPTION - 1. A pattern of reacting, visual apprehending of an object; an act of discrimination, further expanded through sensations, or motor reactions of the metabolic system through the sense organs. The processing is further expanded through feeling, the orchestration of sense perceptions and sensations.¹ (Read)
2. "...includes all immediate discriminating responses occasioned by the activation of sense organs, whether the responses are experiential or motor."² (Bartley)
3. Sensory input and the interpretation or organization of sensory input in preparation for a response.³ (Jordan)
4. #3 is clarified somewhat through the theoretical position of D. W. Gotshalk who identifies mechanical

¹Herbert Read, Education Through Art (New York, 1956), p. 38.

²S. Howard Bartley, The Human Organism as a Person (Philadelphia, 1967), p. 53.

³Personal notes taken during course with Dr. Daniel Jordan, July 16, 1970. (The Role of Aesthetic Experience in Early Childhood.)

aspects of perception (see Chapter II, pp. 31-32) which include sensation, intuition, intellect, feeling and imagination. Sensation is central to these aspects which function with memory"...for experiencing the object or perceptual field in its actual existence or suggestions."⁴ (Gotshalk)

- AWARENESS - 1. "...entails letting the data in so that the information can be stored and processed for use."⁵
(Linderman, Herberholz)
2. Linderman and Herberholz's conceptualization of the creative process engages a series of stages and related criteria for each. It begins with awareness, followed by focus, working process, and art product. Characteristics of those stages include:
- A. AWARENESS - a stage characterized by receptivity and openness to the situation, not prejudging, delaying structure, learning to look at things from various viewpoints.
- B. FOCUS - a stage characterized by narrowing the field of data (i.e., Spolin's Point of Concentration), imposing a form, relating ideas, sensations, intellect, intuitions, feeling, imagination, ordering

⁴D. W. Gotshalk, *Art and the Social Order* (Chicago, 1947), p. 56.

⁵Earl Linderman and Donald Herberholz, Developing Artistic Perceptual Awareness (Dubuque, 1969), p. 15.

- experience, ideational fluency, structuring information; returning to awareness, if necessary.
- C. WORKING PROCESS - a state characterized by production, activity, the creative process, intensity of involvement, individual skill.
- D. ART PRODUCT - a stage characterized by the "finished product"; being finished for the moment; a culmination of other stages; the judgment made "to stop"; the expressive quality of the creator embodied in the product (product is broad in nature, including more than just art materials).
- Awareness begins again.⁶

Together, PERCEPTION and AWARENESS yield PERCEPTUAL AWARENESS.

The processing and storing in these identified stages involve the total act of perceptual awareness. It is, in a critical sense, Barkan's concern for "...the student's capacity to experience aesthetic qualities (values) in man-made and natural objects in his environment."⁷ It is an awareness, or instances of recognition growing out of feeling, thought and movement with such elements as space, time, language, color, drama and other content leading to the perceiving of intrinsic values, what Plato called the ultimate values of being. Such values include

⁶Ibid, pp. 15-16.

⁷Manuel Barkan and Laura Chapman, Cemrel Guidelines, Curriculum Development for Aesthetic Education (Cemrel, Inc., February, 1970), p. 9.

dynamic qualities of life, such as tension-release, contrast-unity, dissonance-consonance, struggle-fulfillment.

LEVELS OF AWARENESS - Levels of Awareness refer to a classification of the degree of awareness, based on perceptual responses of the learner, some of which would be those defined as "aesthetic indicators" (see Chapter I, p. 19). In the Linderman-Herberholz scheme,

A person who has awareness perceives more of the raw data from his environment through his senses, experiences and his capacity for empathy. He reaches total awareness when he is receptive to his feelings and experiences so that he can take in new information and see things in new relationships. 8

The criteria for each stage of the Linderman-Herberholz construct might function as factors serving to assess where the learner "is," what instances (i.e., openness, identifying a "point of concentration," ideational fluency, making a relationship, intensity of involvement, the expressive quality of the individual response) are identifiable or displayed in relationship to increasing degrees, leading to a total act of perceptual awareness.

The "levels" concept also points to hierarchical development as in the Bloom and Krathwohl taxonomies (see Chapter III, p. 49).

Further, the levels' concept is used in this dissertation to suggest that isolated instances of perception (through written and other responses)

⁸Linderman and Herberholz, op. cit., p. 20.

reflect insights that may be the basis for leading the learner to a more sophisticated involvement with a concept (see The Seasons Unit, APPENDIX C), idea, or extension. For example, the Linderman-Herberholz scheme and the complex processes involved were not "applied" in the instance when the child told me one of her cheeks was Winter, the other, Summer. The instance, however, for that child opens the door to the realm of metaphor, to certain aspects of the dynamic qualities of life. It is an indication of a level of awareness by that particular child and her cognition of being. Other examples in the body of the dissertation fall into this category, "aesthetic indicators," as defined. Such instances are cues for teacher-awareness, and as simple or complex dimensions invite follow-through for increased levels of perceptual awareness by learners.

The instance of the child with seasonal cheeks can be compared to "The Day We Made The Sun" (see Chapter III, pp. 83-92) which readily lends itself to being classified as an experience of a highly complex order. The sum of the parts is greater than the individual parts comprising it. And yet, an analysis of the experience can lead one to recognitions of varying levels of perceptual awareness on the part of individual learners who created it. A concern for the individual learner's level of awareness, his instances of making relationships, inventing, facilitating, extending, and interacting are primary in assessing each learner's personal level of perceptual awareness.

VALUE - An expressive quality that excites appreciation, intrinsic, in nature, and eliciting an intensity of response. Expressive qualities, such as spatial and temporal elements, rhythmic patterns, use of color or line, or language, or body movement -- all may serve to manifest some dimension or aspect of the human condition, of man's spiritual and cultural longings, realizations and possibilities. Expressions and creations, such as these, are valued not as a means to another end, but as an "end" in themselves.

A P P E N D I X B

Page 4 of the Aesthetic Curriculum Segment

SOCIETY AS A DATA SOURCE

Generalizations

...these civilizations have left us artistic records of their people's dreams and thoughts, and because of this man has had the opportunity continually to experience the greatness of older cultures and to benefit from their artistic endeavors in light of his present-day perceptions.

LUCA, M. Art Education: Strategies of Teaching (Englewood Cliffs, N.J., 1968), p. 5.*

Our society is characterized by a burgeoning science technology that unfortunately demands quantitative instead of qualitative evaluation for economic and social success. At the same time we are witnessing a booming but erratic cultural explosion that needs aesthetic guidelines and priorities.

Ibid, p. 2.

To give mankind a fresh idea or a new angle of vision, to stir a community out of lethargy into constructive action, to guide an organization into solving perplexing problems, to develop an improved process or machine, to write, paint or compose a work of art, to bring into existence a new institution to serve mankind, to

Objectives

KNOWLEDGE OF ART IN CULTURES PAST AND PRESENT.

S: COG. 1.22

ANALYZES EMERGING PROBLEMS IN OUR SCIENTIFIC AND CULTURALLY EXPLOSIVE SOCIETY.

S: COG. 4.20

MAKES SOMETHING CREATIVE FOR PERSONAL PLEASURE OR BENEFIT TO OTHERS AND SOCIETY.

S: COG. 5.10

*Further information for these sources is found in the bibliography.

organize and direct a movement that furthers human welfare -- all are accomplishments of creativity.

HUMBERT, H. Creative Leadership (New York, 1967), p. 98.

The main problem is to teach people not only to think but to think for themselves, and to organize their own bodies of knowledge and experience.

TAYLOR, H. Art and the Intellect (New York, 1960), p. 12.

Both the influence of culture and the influence of nature work upon the painter.

LUCA, M. op. cit., p. 52.

If we once believe in life and in the life of the child... then will all history and science become instruments of appeal and materials of culture to his imagination, and through that to the richness and the orderliness of his life.

DEWEY, J. The Child and the Curriculum: The School and Society (Chicago, 1943), p. 61.

Creative persons beget ideas that make life different and better, present to mankind gifts of beauty and utility or stimulate historic change.

HUMBERT, H. op. cit., p. 98.

THINKS INDEPENDENTLY, ORGANIZING HIS EXPERIENCES AND BUILDING HIS OWN BODY OF KNOWLEDGE.

S: COG. 5.20

COLLECTS IDEAS FROM NATURE AND CULTURE AS BASES FOR ARTISTIC EXPRESSION.

S: AFF. 2.2

ENJOYS USING HIS IMAGINATION AS A SOURCE OF MIND EXPANSION AND CREATIVE PURSUIT.

S: AFF. 2.3

APPRECIATES THAT LIFE IS MADE BETTER AND DIFFERENT BY CREATIVE PERSONS.

S: AFF. 3.1

APPENDIX C

(CURRICULAR UNIT: THE SEASONS)

THE SEASONS

I. INTRODUCTION

"THERE IS NO SEASON SUCH DELIGHT CAN
BRING,
AS SUMMER, AUTUMN, WINTER, AND THE
SPRING."

I have often wondered what my life would be like had I lived in a region of this country or another where seasonal changes were not quite so dramatic. In relationship to concept and perceptual development, this unit offers a route for a series of experiences that could significantly affect learning competence in human beings. I foresee implications for increased competence in the multiple dimensions of human behavior (i.e., cognitive, affective, perceptual, aesthetic) through a series of experiences in which the "delights" (the defining attributes of a concept) of Summer, Autumn, Winter and Spring (the concept of season) are investigated, recorded, experienced, personalized and internalized.

A basic learning competency is that of abstracting, arranging, and then responding to things because they belong to a particular class. The seasons and their delights await the abstractions, arrangements and responses of each unique human organism who reduces the complexity of his environment through these processes as he moves from season to season formulating a self-concept.

I am deeply affected and have always been affected by the changing seasons and the weathers that they bring. Closely related to the concept

of season and change is that of cycles; thus, the acquisition of the seasonal concept necessitates a concern for the static as well as the dynamic. I would hope that through the experiences in and out of season, human beings would acquire a concrete understanding of the concept SEASON, but more than this, I would hope that the subtleties and personal effects of the seasons might be realized and expressed through movement, art, verbalizations, and other responses that are equally valid ways of knowing and conceptualizing.

II. AGE LEVEL AND TIME ELEMENT SPECIFICATIONS:

I am suggesting that the unit of study be a long-term one for children from ages 4 through 8 years. The reason for this extension complies with the long-term requirement for developing the concept through process. Degrees of attainment will vary from child to child, and such a time period will take into consideration stages of growth and understanding on the parts of children at different ages. In a very clear sense I am saying that the dimensions of the concept are multiple. The relationship of defining attributes to one season and subsequent relationships of those attributes to the other seasons and the concept of SEASON as a whole lead to both conjunctive and disjunctive concerns. One would hardly undo the mind of the four year old with the intricate complexities of conjunctive and disjunctive phrasing, however, such understandings can be begun and should be as Bloom points out in Compensatory Education For Cultural Deprivation:

The average four year old is increasing ability to conceptualize. He needs many simple direct opportunities to learn about things, their names, their use and their relationships.

The cognitive development of disadvantaged children, however, is not as adequate as that of their middle-class peers. Weaknesses in language, limited range of experiences and restricted stimulation of an intellectual nature, all produce certain cognitive deficiencies. In particular, culturally deprived children seem to have special difficulty in developing concepts of an abstract nature and in generalizing.¹

Growth toward and of the concept might be viewed sequentially, beginning with the perceptual and moving toward the conceptual. The series of experiences projected, along with stated objectives should allow the 7 or 8 year old attainment of the concept with insights and tools for mastery of continued delights throughout his life.

III: OBJECTIVES:

The primary general instructional objective toward which a series of experiences will lead the learner is stated:

UNDERSTANDS THE CONCEPT OF SEASON AND RELATIONSHIPS
CONNECTED WITH THE CONCEPT.

This general statement requires specifications. Those specifications in behavioral terms are now made on the assumption that learning outcomes can best be described in terms of changes in the learner's behavior. The word "concept", throughout, naturally refers to SEASON. These specifications represent

¹Benjamin Bloom, Compensatory Education for Cultural Deprivation, p. 71

instructional objectives which can serve as a base for the learner attaining the concept. Suggested experiences will follow.

- OBSERVES THE NATURAL ENVIRONMENT AT DIFFERENT TIMES OF THE YEAR.
- RECORDS OBSERVATIONS OF THE NATURAL ENVIRONMENT IN MULTIPLE WAYS.
- IDENTIFIES THE DEFINING ATTRIBUTES UNIQUE TO SPECIFIC SEASONS.
- IDENTIFIES ATTRIBUTES COMMON TO ALL THE SEASONS.
- NAMES EXAMPLES OF THE CONCEPT.
- DEFINES THE CONCEPT.
- DEFINES SUMMER, FALL, WINTER, SPRING.
- COMPARES PRESENT AND PAST OBSERVATIONS RELATING TO THE CONCEPT.
- KEEPS RECORDS OVER AN EXTENDED PERIOD OF TIME RELATING TO THE CONCEPT.
- MAKES PREDICTIONS RELATING TO THE CONCEPT (i.e., what will occur next).
- CITES RELATIONSHIPS BETWEEN HIMSELF AND THE CONCEPT.
- LISTS WAYS OF TELLING SPRING, SUMMER, WINTER, FALL.
- MAKES RELATIONSHIPS BETWEEN THE CONCEPT AND TYPICAL EVENTS IN HIS HOME, SCHOOL AND ENVIRONMENT.
- MAKES RELATIONSHIPS BETWEEN CALENDAR MONTHS AND THE CONCEPT.
- KNOWS KEY DATES RELATING TO THE CONCEPT.
- RECOGNIZES ACTIVITIES CONNECTED WITH THE CONCEPT.
- EXPRESSES THE CONCEPT THROUGH A VARIETY OF MEDIA.
- OBSERVES PICTURES DEPICTING THE CONCEPT.

- LISTENS TO STORIES, POEMS, ETC. ABOUT THE CONCEPT.
- KNOWS WORDS RELATING TO THE CONCEPT.

TEACHERS' ROLE

PROCEDURES

IV. EXPERIENCES: The suggested experiences here represent, in no way, the exhaustive possibilities whereby the child can move toward an understanding of the concept. Through a concentrated involvement from one season to another involving sensory, motor, perceptual and cognitive skills, a rich education can be acquired. The novelty of some of the experiences is part of the significance of learning the concept in ways that are not cliched as so often happens in treating the seasons or comparable areas to be conceptualized. OBJECTIVES WILL BE STATED AND FOLLOWED BY AN EXPERIENCE THAT SHOULD SERVE TO REACH THE INTENDED AIM STATED:

1. OBSERVES THE NATURAL ENVIRONMENT AT DIFFERENT TIMES OF THE YEAR:

EXP: This objective is EXPRESSIVE (Eisner) in nature for children (learners) anywhere between ages 4-8. Opportunities would include a nature walk wherein the children would be encouraged to openly express before, during and after the excursion what they thought they would see, did see and their reactions to the experience. Such a walk should be planned periodically (at least four times during the year) in keeping with seasonal periods. Spontaneity is the key to the outcomes of the experience. The sensitive teacher, director of experiences, is the one, however, who elicits responses from individuals, invites dialogue about individual and group observations, and choreographs the experience without interference.

2. RECORDS OBSERVATIONS OF THE NATURAL ENVIRONMENT IN MULTIPLE WAYS:

EXP: Here the learner may choose some means of recording what he has observed in the natural environment. Depending upon age

and level of sophistication, the method of recording will vary. The teacher should be sensitive to individual responses. For the experience, a host of "recording" materials should be made available in the classroom environment after an observation period. The children will be asked to record any one or number of observations that they made in any way that they wish.

EXAMPLES: A tape recorder, paints, paper, magazines, a log, cameras, film, crayons, tempera, construction paper, colored tape, blackboard, diary, experience book, telephone, etc.

NOTE: There are opportunities here that might not be investigated by the learner without prompting or demonstration by teacher with students. Calling home to tell mother or father on the telephone is an interesting means of recording not often used.

3. IDENTIFIES THE DEFINING ATTRIBUTES UNIQUE TO SPECIFIC REASON(S).

EXP: Once dialogue has reached a point involving the word "season" and the names of the specific season being encountered, a possible experience would be for the class to divide into 4 equal parts, each one representing one of the seasons. The task is for each group to construct 12 playing cards each containing an attribute, quality, characteristic of the specific season with which the group is involved. The illustrations or verbal expressions on the cards could serve as an exciting means of reaching the following objectives:

4. - IDENTIFIES ATTRIBUTES COMMON TO ALL THE SEASONS
5. - NAMES EXAMPLES OF THE CONCEPT
6. - DEFINES SUMMER, FALL, WINTER, SPRING
7. - COMPARES PRESENT AND PAST OBSERVATIONS RELATING TO
THE CONCEPT
8. - DEFINES THE CONCEPT
9. - MAKES PREDICTIONS RELATING TO THE CONCEPT
10. - LISTS WAYS OF TELLING SPRING, SUMMER, WINTER, FALL
11. - MAKES RELATIONSHIPS BETWEEN CALENDAR MONTHS AND THE
CONCEPT

12. - KNOWS KEY DATES RELATING TO THE CONCEPT
13. - RECOGNIZES ACTIVITIES CONNECTED WITH THE CONCEPT
14. - KNOWS WORDS RELATING TO THE CONCEPT

What should happen is that the card game SEASONS, should evolve with rules, etc. devised by the group. The number 12 is not sacred, and therefore, cards may be added or deleted. The number of players and variations of the game should be decided upon by the learners with some assistance from the teacher as to specific areas for learning outcomes. It might be interesting for each of the players to have to end up as one of the 4 seasons, or for the one who does so first to be declared winner. This could take place by devising a game wherein a player asks an opponent if he has March 20, or "Do you have the shortest day of the year?" Strategies that could emerge might prove very conceptually entertaining and educative.

Behaviors specified here include: identifying, naming, defining, comparing, predicting, listing, relating, knowing, recognizing.

15. CITES RELATIONSHIPS BETWEEN HIMSELF AND THE CONCEPT.

EXP: The experience suggested here would be for the learner to construct a self-collage in season for each of the four seasons. What does he look like in spring, summer, winter, fall? The materials to be used for the construction will be decided upon by the learner, but again a host of materials will be made available with opportunities for the learner to go out-of-doors for the collection of materials that he might wish to use.

Other experiences may be pursued by the learner if he so opts. An example would be a series of EXPERIENCE BOOKS showing him through photographs, drawings, whatever, in season.

Other possibilities should be investigated.

16. MAKES RELATIONSHIPS BETWEEN THE CONCEPT AND TYPICAL EVENTS IN HIS HOME, SCHOOL AND ENVIRONMENT.

EXP: This objective suggests exciting experimental possibilities through creative drama. Throughout the age level period, dramatized and pantomimed activities relating to seasons could be conducted. An illustration would be raking leaves, an activity that could be done in the school yard and later mimed for class discussion and building relationships. Holiday concerns come into play here, along with outdoor activities. In that the concept is season, it is important that planned dramatizations keep the focus, but at the same time allow for flexibility and judging of relationships by the learner. Some further illustrations for the experiences are--

The First Snowfall

The Falling Leaves

Flowers and trees and plants come to life

Thunderstorms

Thanksgiving

Ground Hog Day

There are wonderful opportunities here for all kinds of expression, not necessarily scripted.

17. EXPRESSES THE CONCEPT THROUGH A VARIETY OF MEDIA:

EXP: Near the end of the school year, particularly with the older child, a Parent's Day called "Passing Through Seasons" or some other title decided upon by the children could be held at which time art, drama, dance, recitations, etc. done by the children would be presented. Naturally, rehearsal time and preparation for the event could and should probably be a process involvement. Announcement of such an event early in the year would give the learners an open hand in deciding what would be used for the presentation. It is important that the idea be kept alive and that children plan and carry out

the activity with a minimum of other-directedness. This does not mean that suggestions and directions are limited to them alone, but their decisions and plans should be respected. Songs, dance, movement, art materials, the human organism, etc.

18. OBSERVES PICTURES DEPICTING THE CONCEPT.

EXP: Pictures suggest those done by learners, as well as already printed pictures possibly posted in the learning environment and used as a basis for discussion and dialogue. Also, any related films carefully chosen by students and teacher could be observed. The making of a film by the students would be an exciting adventure to then be observed. Photography possibilities are limitless and provide another basis for observation. Basically, what is being suggested is that multiple routes for observation be sought out and explored by the learners and the teacher.

19. LISTENS TO STORIES, POEMS, ETC. ABOUT THE CONCEPT.

EXP: The objective sets the direction for possible experiences to move toward conceptualization of the concept. Both the learner and the teacher should assist in making choices about the stories, poems, etc. The behavior is an attending one, and so, a variety of experiences involving listening to stories and poems is suggested. Stories and poems written by the learner and the teacher could serve well for the listening experience, along with recordings, or just a reading period by the teacher of related poems, stories to the concept.

Examples include:

The True Book of Seasons
Illa Podendorf
Childrens Press
Chicago, Illinois, 1955

About Four Seasons and Five Senses
Ruth Shaw Radlauer
Melmont Publishers
Chicago, Illinois, 1960

Wait for the Sunshine
Glenn O. Blough
Whittlesey House
McGraw-Hill Book Co., Inc., New York, 1954

20. KEEPS RECORDS OVER AN EXTENDED PERIOD OF TIME RELATING TO THE CONCEPT.

EXP: The experience is an extended one, and I would hope could perhaps be carried over from one school year to another. A possible means of implementation would be to have each child in a class of 30 represent a day of the year, or a series of groups keeping records as certain months of the year. Both group and individual approaches would be effective. A combination of methods would illustrate alternate routes for getting at a task and would involve the kind of dialogue later to be explored involving relationships, when the first snowfall was last year, etc. Other means of recording over an extended period would be tape recordings, a log, or other suggestions noted under experience 2. What is intended is that concept development involves process, and analysis and use of personal and group records would become means of making relationships, and reaching many of the stated objectives through significant and observable data. The teacher here should provide materials: paper, tapes, recorders, pens, pencils, etc.; any materials that would serve the child in his record keeping activities. In addition, transfer of materials to next year's teacher or availability of records would assist in growth toward concept attainment.

EVALUATION: The suggested means of evaluation relate to stated objectives and experiences on pages 141-8. Numbers correspond to numbers of the objectives and the experiences. The written statement should focus on the learning outcome which is the primary basis for evaluation in all cases. A sample of "test" items is included in some areas.

1. Stated as an expressive objective, no specific evaluation is intended. Attending behavior is the most significant criterion and if the teacher gives direction for the nature walk and encourages responses to the seasonal elements, no more is asked or required.

2. RECORDS OBSERVATIONS: In order for the learner to achieve the objective the following must be met:

- A. He chooses a medium for recording.
- B. He records an observation or more than one in the selected medium.
- C. There is an audible or visual example of his chosen record.
- D. He shares the record with another individual (teacher, peer, parent, whoever).

3. IDENTIFIES THE DEFINING ATTRIBUTES.

14 NAMES EXAMPLES

DEFINES SEASONS

COMPARES PRESENT AND PAST OBSERVATIONS

DEFINES CONCEPT

MAKES PREDICTIONS

LISTS WAYS OF TELLING DIFFERENT SEASONS

MAKES RELATIONSHIPS BETWEEN CALENDAR MONTHS AND CONCEPT

KNOWS KEY DATES RELATING TO CONCEPT

RECOGNIZES ACTIVITIES CONNECTED WITH CONCEPT

KNOWS WORDS RELATING TO THE CONCEPT.

For this experience, the objectives become the basis for evaluation.

In building the card game, a check list with the elements stated

in the objectives will guide each group. They will check off

each element as it is incorporated into the game. Dialogue

with one another and the teacher will help verify success. Problem areas will be identified and worked out by the learners with a minimal of assistance for the teacher.

Since the major objective here is the synthesis one DEFINING THE CONCEPT, explanation by the group should take place.

Furthermore, strategies, rules of the game, pulling the four seasons together, etc., will be the responsibility of the groups. This will involve process and before the first hand is played, or afterwards, kinks identified should be worked out by the learners.

Further evaluation could come through a test made up of illustrations using defining attributes and other elements related to concept attainment. What would be involved would be questions such as:

DIRECTIONS: For each of the following pairs or series of pictures name the season or seasons to which they relate:

15. CITIES RELATIONSHIPS BETWEEN HIMSELF AND THE CONCEPT--

Completion of the four seasonal collages is necessary for objective achievement. Individual consultation with the teacher about each is recommended for discussion of the relationships that the child has included in the collage. If such an experience is done through more than one grade level, comparisons and discussion of relationships can be made to point out new relationships. Excellence of art expression is not the concern

here but rather, indications of relationships between the individual and the concept which should be visible for achievement.

16. **MAKES RELATIONSHIPS:** During the dramatizations, illustrations of the behavior being sought could be videotaped and reinforced by discussion of the tape after performance. The number of instances could be noted for each of the areas: HOME, SCHOOL, ENVIRONMENT. That relationships are made is the key concern and achievement depends on instances illustrative of examples.
17. **EXPRESSES THE CONCEPT THROUGH A VARIETY OF MEDIA.** Here again the objective is somewhat expressive. However, self evaluation might be made through individual presentations of their work wherein the other students attempt to decide what concept was being depicted through media. In addition, participation, in some way, in the planned "Passing Through Seasons" would be required and learners could earn points for each contribution he makes in helping build the program. The intent is not to create a threatening situation but one wherein the learner participates freely and cooperatively. That he expresses the concept in some form is necessary for objective achievement. Assistance and sensitivity to his (the learner's) attempts is of utmost importance.

18. **OBSERVES PICTURES:** This objective suggests attending behavior, and mental notes, written notes, etc. about individual observations can be helpful in evaluating. Again a free environment encouraging observation, dialogue and "attending" is necessary. Carefully planned questions, etc. can clue the teacher to responding behavior from the learner. Such pictures, in any form, should not always be dealt with out of context unless that direction carries with it some overriding value. Because of the variety of possible means for observing, teacher attention, sensitivity, etc. will be keys in determining the degree to which a child performs the behavior.
19. **LISTENS TO STORIES:** Again attending behavior is to be appraised. Listening can be determined by instances of responses to what is being read or heard; physical nodding, assent, exclamations, or just intense or reserved attention on what is going on. That the opportunity is provided is significant. That the teacher looks for clues and builds on responses, etc. will move the learner toward concept achievement and other behavioral responses.
20. **KEEPS RECORDS.** (as 2 above).

A P P E N D I X D

SEGMENTS OF THE CONTINUATION GRANT PROPOSAL FOR
THE WILLIAMSTOWN INTEGRATED ARTS CURRICULUM PROJECT
(Title III)

WILLIAMSTOWN INTEGRATED ARTS CURRICULUM PROJECT

II Narrative Report

A. MAJOR OBJECTIVES AND EVALUATION TECHNIQUES:

The first fourteen objectives that follow are the revised goals of those stated in the Integrated Arts Curriculum Project Addendum (May 28, 1971). Although the project staff has, through activities and procedures, sought to fulfill these 14 primary planning year objectives, it is understood that degree of fulfillment varies in that a number of objectives are process-oriented or on-going aims (i.e., #'s 6, 7, 8, 9, 10, 11 and 13). Furthermore, as a consequence of our work with the Hutchinson-Fortune Evaluation Model, additional program objectives have been identified. Those additional objectives, to date, are numbered 15-22. With this introduction, the objectives can now be stated:

(1-5 relate to Summer Workshop Component)

1. To demonstrate a willingness to actively engage in art forms by participation in the workshop activities.
2. To construct original compositions in the arts from materials typically available in schools and/or easily attainable through area resources and submit same for peer discussion.
3. To select examples and materials for instructional activities from the natural environment of the area and to plan at least six specific lessons.
4. To construct at least one instructional unit which demonstrates the interrelatedness of the arts.
5. To allow workshop participants to engage in the creative process in their classrooms with their students during the project year.
6. To conduct two awareness conferences which will:
 - a. make known (to school committee members, PTA representatives, advisory council members and other interested persons) the objectives of the project;
 - b. demonstrate an integrated arts lesson;

- c. provide an opportunity for classroom teacher input into project activities;
 - d. to begin building trust and favorable working conditions among staff, administrators, specialists, classroom teachers, and community personnel in the project schools and region;
 - e. serve to identify possible staff and resource personnel to work in classrooms with the teachers and students.
7. To assist classroom teachers and arts specialists in planning learning activities for integrated arts classes when so requested by the teachers or specialists.
 8. To conduct demonstration classes in project schools upon request of classroom teachers.
 9. To maintain and establish a small resource center in the Williamstown Public Schools, consisting of books and magazines, filmstrips, records, audio and video tapes, catalogues or resources (human and material), instructional materials and other curriculum aids for the use of teachers and students in the project schools.
 10. To provide at least four performances during the year for the project schools; each performance should allow time for teacher and student interaction with the performer(s).
 11. To develop a working team of art specialists to create and refine at least two integrated arts instructional units and to field test these units.
 12. To conduct at least two classes on the integrated arts concept for elementary education students at North Adams State College.
 13. To provide opportunities for involvement in the integrated arts program for North Adams State College students.
 14. To prepare and to submit a funding proposal for a second project year.
- Objectives 15-22 have emerged as a result of on-going evaluation procedures with our project evaluator.
15. To disseminate information about the project, its goals, and progress to project participants and the region.
 16. To establish links among the communities within the project, the project region and North Adams State College which could result in perpetuation of the project.
 17. To evaluate activities in terms of stated project goals.

18. To provide each child with the means through the arts of a growth which is enriched with humanity, dignity, the richness of imagination, craft, skill, and intelligence.
19. To develop acceptance of the program by school administrators by eliciting their active support and cooperation.
20. To increase the awareness of project teachers about the value of the arts and the art process in the teaching-learning process.
21. To interact with other Title III staff and other resource people outside the project region to insure a continuing dialogue for the development of the project concept and knowledge of related trends in art education.
22. To establish an advisory council which will have a positive effect on the project and its future implementation.

Since this section of the narrative relates to the objectives, the effect of the the project on the clientele, and the identification of techniques used in evaluating the degree of achievement for objectives, exposition is aimed at explanation of these elements. Having listed the identified objectives of the project, we can turn to evaluation techniques, both completed and projected.

Objectives 1-5 relate directly to the Summer Workshop component of the project. Held during August 1971, at Williamstown Central Schools (Grant), for a two week period, the degree of achievement for these objectives and related attitudinal and critical points of view are recorded in the 32 page Summative Evaluation completed by the present Project Coordinator, following the workshop. The instrument used to collect data was a questionnaire devised by the Project Coordinator in collaboration with Walter Getchell, Summer Workshop Director, and Larry Benedict, a member of the Center for Evaluation and Research in the School of Education at the University of Massachusetts. (See Appendix 1 for instrument sample and Summative Evaluation).

Degree of achievement for Objective #6, relating to Awareness Conferences, was also treated by means of a questionnaire. In this instance, however, an outside evaluator was called in specifically for the October Awareness Conference held at Williams College for all teachers, specialists, and administrators in the project schools. The evaluator, Dr. Richard Markham, from North Adams State College, met with Dan Walters to identify the objectives for the conference called "Education in the Ring". Thereafter, Dr. Markham formulated a set of statements declaring the desired outcomes of the workshop. From these statements he subsequently designed 13 questions aimed at eliciting participants' responses in relationship to possible outcomes. For this data and a sample of the instrument, see Appendix 2.

Interest inventories for purposes of decision-making and team-building were distributed at both the September and October Awareness Conferences. These inventories (Appendix 3) represent obtrusive measures affecting the degree of achievement for Objective #7 ("assistance to classroom teachers and specialists in planning integrated arts activities"), and Objective #8 ("requests for demonstration lessons"). It should be understood that individuals not appearing on these summary inventory sheets have also requested assistance or demonstration lessons. Additional data is available in both of these areas as a result of the Demo Lesson Form (Appendix 4) designed by the Project Staff as an evaluation instrument. The form serves as a follow-up to the demonstration lesson and provides an on-going dialogue among teachers and the Integrated Arts' Project Staff. It is a record of what went on, the classroom teacher's responses, observations,

planned follow-up and additional comments. Kept on file in the Integrated Arts' Office (Mitchell School), the demonstration lesson forms (30 to date) are available to those interested and provide another instrument for assessing program aims and decision-making.

It is important to stress at this point that the Project Staff, in collaboration with Mr. Kenneth Krieger, on-going project evaluator, are using the Hutchinson-Fortune Evaluation Model as a primary management tool to elicit data relative to objective achievement and to aid in intermediate and long-range planning. This methodology is a device which enables the project staff to assess the goal-orientation and success of activities sponsored or initiated by the project. Although a variety of techniques have been employed to collect information related to many of the objectives, the current strategy for the application of the Hutchinson-Fortune methodology is to specifically treat objectives 7 through 22 since earlier objectives were primarily concerned with nonrecurrent activities that had already been examined in detail as explained and cited in the appendices of this document.

Steps toward creating instruments for treating objectives 7-22 are well underway. At this stage of the project, it appears that a series of questions will be created to further assess project effectiveness in fulfilling stated contract obligations. These questions will be the basis for the creation of instruments uniquely tailored to fit the various client groups affected by each of the stated objectives. Objective #7, for example, is targeted for two client groups. A simple statement could be created asking both the

classroom teachers and the art specialists whether or not the Integrated Arts' staff has been responsive to their requests for help in planning learning activities. In the case of the classroom teachers, this request for information would appear on the same questionnaire with a question dealing with the project's success in achieving Objective #8 (concerning response to requests for demonstration classes by the project staff). The questionnaire for the art specialists would not contain a question dealing with that particular objective because they have not been identified as a target group for it.

Objective #9 would also be treated in the questionnaire for the classroom teachers but not in that for the specialists. This objective, however, identifies a new client group, "students", and would therefore require the creation of another instrument to assess objective achievement for that unique group.

Certain objectives not aimed at any of the three client groups identified thus far would be better evaluated by means of direct interview. This method is best used with small groups such as the Integrated Arts' Project Staff (identified client group of Objectives 11, 12, 13, 14, 15, 17, 19, 21, 22), and the North Adams State College personnel (directly affected by Objectives 12, 13, and 16).

The region community, as another target, would be randomly sampled to elicit responses to questions dealing with Objectives #'s 15 and 16, and possible 18. School administrators of the project region, still another client-group, would be tapped by means of a

questionnaire dealing with objectives 15, 16, and 19. Beyond these client targets are parents of students in the project schools, the Advisory Council members, students at North Adams State College, and other Title III Project staff; these groups will also be contacted.

It is pointed out that the mention of a "structured questionnaire" does not preclude opportunities for the client groups to express themselves through lengthier narrative as long as such responses directly relate to the Integrated Arts Curriculum Project, its activities and effects on the clients involved in the educational process in the project region. For certain, it is premature at this point in time to include in this narrative final evaluation related to stated project objectives. We are involved in an on-going evaluation process, and information that is being gathered beyond that cited in the preceding, will be an integral part of the report covering the final quarter of this planning year.

B. PROJECT ENDEAVORS: MEASURING OR NOT MEASURING UP

The focus of this section of the narrative is a description of project endeavors in which anticipated results have either exceeded or not exceeded expectations. A primary aim of staff effort has been to remain on target in relationship to a Procedure and Activities Matrix. In order to meet these deadlines, staff and organizational components of the enterprise had to be functioning skillfully. Identified project objectives had to be deliberately linked with activities aimed at implementation and progress toward achievement of

those objectives. These endeavors will have been fulfilled, in varying degrees, by the termination of the planning grant year. Results, to date, have exceeded expectations in the areas of staff performance and objective achievement. These will now be explored.

In the area of staff performance, the meeting of deadlines and other organizational phases of the project have necessitated time and energy expended beyond that stipulated in the original job descriptions. To be specific, what was originally identified as a half-time coordinator became at least a 3/4 time position; what was identified as a secretary/librarian became an administrative-assistant position; and what was identified as a 1/3 time demonstration teacher became an assistant coordinating position. All of these personnel demonstrate "results exceeding expectations" when viewed in relationship to the initial endeavors which were to hire a 1/2 time coordinator, a secretary/librarian, and a demonstration teacher. Indeed the project has benefited from the "excess" in the form of expanded roles of staff personnel growing out of necessity and intensity of personalities.

Related results exceeding "staffing" expectations have come about through the hiring of consultants. Three consultants, in particular, illustrate results exceeding expectations; they are Catherine Nadon, Alan Whinston and Donald Kurlander. Catherine, Associate Professor of Music at Westfield State College, conducted a two day workshop in movement and sound during the summer workshop. Since then, responses were so favorable, requests so numerous, that she was brought back again for a workshop at Lanesborough and as a

major consultant for the October Awareness Conference held at Williams College. These services do not represent excesses, but beyond them, Catherine has maintained an on-going dialogue with the project staff and others by means of telephone, handouts, recommendations for films and other resources. Most recently, she has been involved in organizing the Creative Practices Council of Massachusetts which aims at sharing and developing creative interdisciplinary concepts in education through workshop activities and other outlets. Teachers, staff and others from the Integrated Arts' Project schools were invited to attend the first session of the Creative Practices Council held at the Juniper Park Laboratory School in Westfield in March. The result has indeed exceeded the expectation in this use of a consultant in that the project now has a "staff" member residing at Westfield State College. She herself deemed project endeavors significant enough to maintain a continuous dialogue outside the framework of "consultant."

Alan Whinston, a Colgate graduate and director of the Williamstown Children's Theatre; and Donald Kurlander, a Williamstown artist and resident, have, under consultant-contract, exceeded project expectations through their roles. Donald, who consulted during the summer session, directly approached the project coordinator to see how his services might be used in the project schools during this planning year. As a consultant in the use of the arts in education, he has not only performed that role but has maintained a journal of observations and classroom experiences as he has circulated among the region's schools. Such a document provides a communication link and an on-going dialogue that can be useful for its anecdotal and observational elements

which are evaluative in nature. Both Donald and Alan have added to the number of "demonstration lessons" that have been given in the project schools. Alan, particularly, has introduced unit and lesson ideas that augment the concept of the arts in education. Both consultants' work has brought data (journal, notes, demo-lesson form follow-ups, dialogue) and a confirmed awareness of the need and value for staff personnel functioning as resource persons for teachers and specialists in the project schools. Available funds for these consultants have been minimal; that they have agreed to work for so little for an extended period of time further corroborates a way in which the anticipated has been exceeded.

To a degree, results have exceeded expectations in the area of college student involvement with our project. Although large numbers of students from area colleges have not been involved, it is emphasized that program objectives centered on involvement with students from North Adams State College. Besides North Adams State, students from both Williams and Bennington have assisted in project schools. Types of student-involvement have ranged from a Winter Studies' project to student teaching, to demonstration work, as in the area of creative dramatics.

That a team emerged in one of the project schools and developed an instructional unit amidst scheduling and other difficulties and then implemented that unit deserves commendation. In many ways, the result was beyond expectations. A significant link in this undertaking which genuinely strikes at the unexpected was the assistance and direction given to this team by the administrator of that project school, the principal.

That we have received a letter from Mr. Raymond Sullivan, Director of Professional Experiences at North Adams State College, advising us that a course in Integrated Arts will be offered at the college during the 1972-73 academic year is a real bonus. The project's position in the community continues to take shape, and that our request should be responded to positively strengthens our position and alliance with North Adams State College. A continuous dialogue has been maintained with North Adams State personnel during this planning year. That permission has been granted for the course offering at North Adams State exceeds the many hoped for results which have grown out of dialogue and interaction with staff and students.

Two final outstanding project endeavors that have reaped excesses have been in the areas of (1) PROJECT OBJECTIVES, and (2) CLASSROOM TEACHER INVOLVEMENT. In the first instance, the project staff's on-going evaluation work with the Hutchinson-Fortune Model, in collaboration with Project Evaluator, Kenneth Krieger, has led to the identification of eight additional project objectives which we had either consciously or unconsciously accepted as part of the program's thrust. Evaluative procedural techniques led to the clarification and isolation of these objectives so that they are stated and will be assessed. Since we are making projections toward a new funding year, identification of additional objectives certainly assists in the needs' assessment, the activity-procedural matrix and other planning dimensions of the enterprise for that year. Those 8 "new" objectives also help make explicit the aims and directions of the project to the larger community.

The final identified "excess," pointed out above, involves the classroom teacher. Original project literature strongly emphasized the major thrust of the Integrated Arts Project to be concentrated on teams of specialists working in concert. Although that thrust remains, its scope has been deliberately augmented to include an additional thrust, that of the classroom teachers' involvement. This aim of the project is rather well summed up in the Project Description Summary extracted from the Project Summary and Evaluation Report (February 20, 1972):

To further satisfy this aim toward a balanced curriculum and human being, a second major thrust of the project has been identified. That aim is for the Integrated Arts' Staff to work with classroom teachers, demonstrating techniques and methodology that teachers can translate into their own teaching patterns as ways to elicit creative responses and a growing sensibility for themselves and their students. Through this process, other aspects of the school curriculum can be enhanced through the arts.

A combination of the art-specialist-team-approach, aligned with classroom teachers aiming to choreograph the thoughts, feelings and movements of the child (from the child's perspective), might well serve as a model to be replicated by other educators who are seeking ways to integrate the art experience into the life of the school, the curriculum, and the teaching-learning process.

The "classroom-teacher" thrust during this planning year has far exceeded expectations in a number of ways. First, out of the encounters have come a number of solid unit ideas which can be shaped into available resources for other teachers in project schools; these were not anticipated. Secondly, involvement and participation have not only come from those identified by administrators as the "most likely to be interested." Thirdly, cooperation

and involvement in several cases have allowed for the collection of anecdotal and other types of evaluative data not anticipated during this planning year. Fourthly, significant on-going links for an operational year will have been established. And lastly, classroom teachers have served to "sell" the Integrated Arts idea either through project-classroom related activities involving parents' visitations or through contact with other teachers. This thrust, interestingly enough, was realized in the workshop last summer, and efforts to build on it are indeed paying off.

To conclude this section of the narrative, the question is asked, "Where have we not measured up to expectations?" This question will be better answered in the final stages of our planning year, following evaluation procedures discussed in Part A. However, certain suggestions from the On-Site Evaluation Group who evaluated our project on March 9 and 10 provide some exposition, along with our own thoughts to date:

We are not convinced that teachers and others clearly understand the objectives of the project;

We recognize attempts at "integrated-team" development. However, the emergence of genuinely "integrated" teams has been impeded by scheduling time, and other factors which are the foci of objectives 6, 20 and 21, which the on-site evaluation team recommends be amended through concentrated efforts by the project school administrators;

We feel that the unit development process has been slower than anticipated. Part of this stems from a lack of curriculum-based training and urges identification of task-forces to work on this phase of project development;

We feel that the project schools, at large, have not contributed sufficiently to building the Resource Center, housed at Williamstown Schools. We are not

talking about money, in this case, but more specifically in terms of ideas for the center. The on-site evaluators suggested that this "resource" take on a child-centered dimension; this might very well help its growth;

We feel that an "inside the school" emphasis, to date, has impeded outside links with community advisors, etc. That bridge, however, should be mended as the newly formed Advisory Council has met and has begun to provide a community perspective for the project and its future;

We feel that although extensive means of disseminating information about the project has been going on, it is not enough. It is the hope that the Advisory Council, in part, will share some of that task, along with a redistribution of staff responsibility in this area. Workshops and other kinds of sessions aimed at dissemination, interaction and community-involvement are planned. Evaluation procedures, currently on-going, will help to further identify the project's strengths and weaknesses.

C. GREATEST CHANGE RESULTING FROM THE PROJECT

To ask for the greatest change resulting from the project seems somewhat premature in the midst of a planning year. Our original proposal noted the isolation of this region. It is the feeling of the staff, however, that the possibility for change now exists here. The thrust of the Integrated Arts Curriculum Project is such that it has the potential for helping shape an intellectual environment that is conducive to educational, community and personal changes. Which of these emerges as the "greatest" may not be the question. We are hoping for an acceptance of the arts as basic and essential in humanizing education, in educating the whole being, and in expanding human experience and vision. These aims seem less abstract, perhaps, when one recalls a first grade child responding to her feelings after coming in from the cold this past December. For a moment she became

the poet as she created metaphors or responded to those in her face - one cheek she called Winter; the other, Summer.

This simple anecdote demonstrates the possibility for expansion of the human experience through poetry, visual art, dance, music or drama. These forms that stir and use the imagination and feelings can serve to humanize education and bring a balance to school curricula and human beings striving to be whole. These are not just fancy words. How educators in the Berkshires take hold of the Winter and Summer in that little child will largely determine the greatest possible change in the children of the region and in the teachers whose expanded awareness can bring them in out of the cold.

D. EFFECT OF THE PROJECT ON COOPERATING AGENCIES

The major community agencies and local educational agencies are the focus of this section. Two major cooperating community agencies include: North Adams State College and the Northern Berkshire Council of the Arts. Both of these agencies have positively influenced project growth during this planning year. The college thrust has been quite extensive, ranging from project staff guest lecturing about the Integrated Arts concept, to placement of Winter Studies' students in the project schools for a one month period, to on-going dialogue with Ray Sullivan, Director of Professional Experiences and other personnel at the college for purposes of exploring college-project involvement. Results have come in the form of unit materials for the project resource center from both Winter Studies' students and faculty at North Adams State; two major evaluations for project activities by Dr. Richard Markham; the use of North Adams State

facilities for September, January and March goings-on; a major colloquium presentation given by the Integrated Arts Project Coordinator for faculty and students about the integrated arts concept; the interaction with arts' staff from the college and continued dialogue with them about the thrust of our project and directions of the college; and finally, word from Ray Sullivan that a course in the Integrated Arts will be offered at the college during the 1972-73 academic year. It should also be noted that a core group at the college with whom the project has strong ties was represented on the day of the on-site evaluation of the project (March 10, 1972).

Connections with the Northern Berkshire Council of the Arts have involved bringing performances to children in the project schools. Mrs. Barbara Widen, who heads the council, helped identify YOUTHEATRE which performed an adaptation of "Red Shoes" in February and March in all project schools, and Pine Cobble School. Another important link with N.B.C.A. comes through board member Mrs. Walter Bienenke who is in the midst of conceptualizing and planning for a producing art center in the project region. The Project Staff, Mrs. Bienenke and President Amsler from North Adams State College have had several meetings to explore possible links between the Integrated Arts Project and the proposed arts center which would result in the continuation of the Integrated Arts project once federal funding has ceased.

Also, the Integrated Arts Project in collaboration with the Northern Berkshire Council of the the Massachusetts Arts Council, the Williamstown College Faculty Club, and all public schools in the area are bringing Movies for Kids to children in the Berkshires.

Additional community involvement includes: Hancock Players (under the director of Robert Burns), a group of performing actors and singers; the Sterling and Francine Clark Art Institute; school P.T.A.'s: project coverage through Linda Alwitt and the Open Corridor, Williamstown school publication; funds raised for theatre production by Mark Hopkins and Johnson P.T.A.'s; the Friendship Center, and the Williamstown Children's Theatre (Sponsored by the Williamstown Methodist Church) and under the direction of Alan Whinston, project consultant. Participation and involvement from non-public school enterprises have continued to grow. To date, the following can be cited under this category: Pine Cobble, Buxton School and St. Joseph's Elementary School (all private or parochial schools). Involvement from these has been in Awareness Conferences, summer workshops, performance by and for children, demonstration activities. Further involvement has come with Bennington College and Williams College. In both cases here, students have contributed services to project aims, along with the use of Williams College for a major awareness conference. The Youtheatre group, performing "Red Shoes" in the project schools during February and March involved another non-public link, Day Care.

The project staff has also been involved with Mt. Greylock Regional High School by way of demonstration lessons in the language of the arts (9th grade English classes).

In conclusion, the local educational agencies for the project are those originally cited: Johnson School and Mark Hopkins at North Adams; Lanesborough Elementary Public School at Lanesborough,

and the four Williamstown Public Elementary Schools at Williamstown.

These schools are all in Northern Berkshire County.

E. PROJECT INFORMATION DISSEMINATION

Means of dissemination for the project, to date, have been varied and quite extensive. A listing pinpoints:

- On-site Evaluation Report
- Monthly newsletter to approximately 175 people
- Descriptive packets of material provided for participants at the September and October Awareness Conferences
- News releases to North Adams Transcript, Williamstown News, and the Berkshire Eagle
- Radio interviews with both the project co-ordinator and demonstration teacher
- "The Open Corridor," Williamstown P.T.A. School Magazine
- Memos to regional project schools' principals for dissemination
- Daily bulletin (at Williamstown)
- Flyers to Project Schools
- Major article in "Inside the NET"
- Williamstown Annual Town Report (Project Report)
- Article - North Adams School System Newsletter
- Meetings at individual project schools with principals, superintendents, teachers, specialists
- Major January meeting of specialists and selected classroom teachers at North Adams State College
- Attendance at Humanities and Art Conferences
- Attendance at Tufts for Evaluation Sessions relating to the Hutchinson/Fortune Model
- Video-taping and tape recording class sessions/meetings

- Invitations to parents into classrooms involved with Integrated Arts' activities; discussion of project
- Advisory Council (community link)
- North Adams State Winter Studies Brochure
- Integrated Arts' Resource Center Compilation
- Demonstration Lessons and Follow-up Forms
- Progress Reports (two major ones completed by the project co-ordinator outside Boston requirements)
- Summer Workshop Materials (compiled by Walter Getchell)
- Evaluations from the Summer Workshop by project co-ordinator
- Evaluations completed by Dr. Richard Markham for workshop held at Lanesborough and at Williams College
- Colloquium and other sessions with undergraduates, faculty and other personnel at North Adams State College.

In addition to these specific means of dissemination, we had roughly 20 unsolicited requests for information; we were visited by roughly 35 people from outside the project area. The estimated cost for dissemination is roughly \$300.

F. METHODS AND PROCEDURES BEING DEVELOPED TO CARRY PROJECT FORWARD WITHOUT FEDERAL SUPPORT

Methods and procedures are already being identified for that time when the project will no longer be receiving federal support. Some of these means involve the local educational agencies; others, cooperating community agencies and organizations; and still others, human resources. LEA contributions have been agreed to by project school systems which have agreed to provide release time for project liaisons as follows:

Lanesborough: 1 day

Mark Hopkins: 1 day

North Adams: 1/2 day

Williamstown: 2 days

In addition, project schools provide space, heat, light, and instructional materials for their clients and project related activities. The yet to be identified liaisons in the project schools become an important link in communication ties with the project staff, and their appointments insure specific time directed toward project goals and activities.

A need has been identified by the teaching staff in project schools for planning and release time. This need may be met through the development of a new scheduling procedure by school administrators working with project staff.

Another procedural means for extending the life of the project is project staff involvement in the hiring of new school staff. By such involvement, it is hoped that staff can be hired who come with an interdisciplinary approach and whose philosophies of education are compatible with some aspects of the project concept.

North Adams State College as a cooperating community agency punctuates steps being taken to prepare for the future by having informed the project staff that a course in Integrated Arts will be offered at North Adams State College during the academic year 1972-73. In addition, the life of the project is further insured by student involvement from North Adams State, Bennington and Williams through Winter Studies' programs and other types of involvement. Staffing costs

are tremendously reduced or can be through the use of student and community resources that might be obtained through other means of reimbursement (credit) or at reduced costs. Also related to North Adams State College is the possibility of the emergence of a proposed Art Center. The implications for this have only begun to be explored, but the idea is an extremely relevant one to project aims and perpetuation. North Adams State College is also in the midst of determining the directions of the art program at the College. Personnel there have been most receptive to our ideas regarding an integrated arts' thrust. If the department there takes that thrust as a base, additional staff involvement with the project schools is highly feasible.

Both the Sterling and Francine Clark Art Institute and the Northern Berkshire Council of the Arts represent two agencies which can do much to carry the project forward beyond federal funding. Links exist with both at this time, however, explorations in depth remain to be made. It is important to note that both Mrs. Peter Widen, President of the Northern Berkshire Council of the Arts, and Mr. John Brooks, Assistant Director of the Sterling and Francine Clark Art Institute, are members of our newly formed Advisory Council. The formal organizing of this group offers another procedural means for building in an assurance of project continuation beyond the three year period.

In bringing this section to a close, it can be noted that the clerical position for the project is paid by the LEA. Further means for assuring a continuation of the project beyond the federally-funded

period will be investigated and built in, when possible, over the next two years.

A. ADDITIONAL EDUCATIONAL NEEDS/HOW DETERMINED

Data collected from on-going evaluation processes; outcomes from independent or group planning and interaction among project staff, administrators, and other school and community personnel; and, recommendations from the on-site evaluation team in March -- all of these have been sources for determining all the additional educational needs of the Integrated Arts Curriculum Project. Those identified needs and determinants follow:

NEED 1: A continued need to make explicit to teachers and others the project objectives, as well as the concepts underlying an Integrated Arts' Approach.

DETERMINANTS: This need arises in response to a recommendation from the on-site evaluation team, from the results of interactions and written reactions by teachers to the two planning year Awareness Conferences, from the extensive analysis and investigation of project goals by the project staff in collaboration with their project evaluator and the Hutchinson-Fortune Evaluation Methodology. The latter determinant is especially noteworthy in that previously unstated objectives were made explicit to the project staff through the evaluation process; obviously, these must be shared with the school, community and others in the region, along with underlying concepts basic to project philosophy.

NEED 2: A need for both pre-service and in-service training components focussing on Integrated Arts in the teaching/learning process.

DETERMINANTS: This need grows out of dialogue with Mr. Raymond Sullivan, Director of Professional Experiences at North Adams State College, and others there who support the Integrated Arts' Project and foresee increasingly valuable experiences for their students in project school endeavors. The majority of Winter Studies students who worked with the project were interested, however, they were generally lacking in the kind of training that could be provided through a course in Integrated Arts as part of their teacher-training. Basically, we are suggesting

that an innovative, educational approach demands a pre-service training component. Data collected from teachers indicates positive responses to demonstrated techniques and assistance from the Integrated Arts' staff. In-service training, however, is more than "demonstrated lessons." Expansion of this component was also recommended by the on-site evaluation team.

NEED 3: A need for specific kinds of assistance and involvement from project school and college administrators.

DETERMINANTS: Multiple dimensions of the project demand support and assistance of different kinds from school and community personnel. The need for specific kinds of assistance from school administrators highlights a growing understanding of ways in which the dynamics of the project can better operate if administrators are actively involved. To be specific, the collaborative role of the administrator and the teacher in the school, in terms of such issues as scheduling, hiring, project philosophy, team development, release-time and other project-related concerns, becomes an increasingly challenging one. The administrator's assistance with the issues is an absolute must if the project is to survive. Through his or her support:

- the possibility for team development can take shape;
- schedules can be planned with project aims in mind;
- the release-time idea can operate;
- experimentation is encouraged and practiced;
- communication lines among region schools involving project development can be improved;
- needs' assessment related to project activities in the school(s) will go on;
- continuation of the project beyond federal funding is further assured;
- authorization for an Integrated Arts course will occur;
- although this need was recognized by the project staff, its significance was further realized from written and oral comments from representatives of Project Schools at a major meeting in January at North Adams State College, and also from recommendations by the On-site evaluation team.

NEED 4: A need for the educational staff and community to be apprised of educational trends, project activity in region schools other than one's own, and generally, broadened perspectives.

DETERMINANTS: This need arises out of cultural isolation and economic depression imposed by the geographic location of the area; the current experiments and trends toward educational change which are not as available to the area as they should be for practical use; and the realities of the distances (in miles) and other unique needs, qualities and other differences of the region's communities and schools that make up the project.

NEED 5: A need for a task-oriented summer program as part of the project scheme.

DETERMINANTS: This need emerges from a year of planning which has fostered identification of specific tasks which will determine project directions and which will benefit both the project and individuals from project schools. Tasks will center around broadening perspectives and skills, the development and refining of instructional units, the creation of materials for dissemination purposes, and a major orientation and planning session. The need becomes an expressed one of the present project staff, an outgrowth of last summer's workshop and requests from teachers and specialists in the project schools. Finally, the need will serve to meet project funding year expectations, along with the reality of a transitional period (summer to fall) during which time a task-orientation can do much to prepare for the new school year.

NEED 6: A need for a construct (framework) to act as plan for expansion, experimentation and implementation of Integrated Arts' ideas during the school year.

DETERMINANTS: This need emerges naturally from a year of planning, observation and interaction within, outside of, and among project schools in the region. The "innovation" dimension of the project automatically triggers the need for restructuring staff and time in ways that might prove advantageous to the success of project endeavors. At the same time, it is understood that this does not necessarily mean doing away with existing structures. The use of release time (in addition to the use of consultants and other teacher-training services) has been identified as a viable way for utilizing staff for project activities and interaction. Beyond that, a framework is requisite as a means of demonstrating the shape and scope of the Integrated Arts Curriculum Project. The projected and proposed activities and procedures (See Section III, B, C,) will further shape this construct.

NEED 7: A need to take advantage of student talents both in and outside the immediate project region.

DETERMINANTS: This need has been reinforced by the use of students in the project from North Adams State, Williams, Bennington and the University of Massachusetts. Although North Adams State was initially identified as the primary "student-resource" college, other kinds of talents related to project goals exist in students from other settings. Bennington, for example, can offer an extended Winter Studies session providing the project with dance, music, visual arts and drama majors. Other college settings can provide still further kinds of resources. An extremely innovative use of these college students will result in the project's using them to "free" specialists in the schools so that they can function in untraditional ways which would be less likely without the student resources. It might be noted that the identified need does not exclude the use of students from both secondary and elementary settings whose involvement in project activities could mean much to the growth of the project regionally and beyond. This utilization of student talent fills a pre-service teacher-training need of the students themselves.

NEED 8: A need to consciously seek ways to perpetuate the ongoing life of the project beyond the federal funding period.

DETERMINANTS: The project staff has consciously dealt with this issue during the planning year. Projections beyond the funding period become more critical as the project moves into its first operational year. Continued support and identification of alliances both in and outside the region are necessary. A growing awareness of the reality of this need has come about through our relationship with PACE, the critical position of Title III, LEA contributions and expectations; and obtrusive and unobtrusive measures to date that indicate that the Integrated Arts Curriculum Project is making and has the potential for further effecting the significant educational change. In addition, the efforts of CEMREL (Central Mid-western Regional Educational Laboratory) and other national art thrusts are complimented by the project and its aims.

An overriding determinant urging means of perpetuating the project is the need to provide a constructive alternative as opposed to the emerging destructive counter culture of the disaffected young (i.e., drugs, drop-outs, etc.).

NEED 9: A need to increase the project staff in two ways: (1) through liaisons appointed with specific time commitments to project activities in each of the project schools; these liaisons will work directly with specialists toward team-building; and, (2) identification of a resource person to be called an Arts Curriculum Facilitator (ACF). He will function as an on-going creative consultant, field tester and experimenter working directly with classroom teachers in all project schools.

DETERMINANTS: This need arises out of three major determinants: (1) communication links among region project schools; (2) the multiple dimensions of the project require specific kinds of staffing and training; and, (3) the two primary thrusts of the project (specialist and classroom teacher) which demand different kinds of interactions and treatment. Since the LEA contribution from project schools will cover the cost of the liaison-functioning specialists in the project schools, one additional staff person is really all that is being requested in the person of the Arts Curriculum Facilitator. Both the project school liaisons and the ACF would support and assist in field-testing and other Integrated Arts experimentation.

There is an overriding educational need toward which the above needs aim. It is the project's endeavor to bring a balance to the curriculum and lives of children and teachers in the schools by means of an integration through the arts and an immersion in dynamic creative experiences. How that need was determined is not so easily explained, although its roots can be traced to Thornton Wilder who advised us in Our Town that "Something is eternal;" or, Kenneth Clark in his book Civilization:

I cannot distinguish between thought and feeling,
and I am convinced that a combination of words and
music, color and movement, can extend human experi- 1
ence in a way that words alone cannot do.

Or, John Goodlad from The Educational Program to 1980 and Beyond:

Ironically, we may discover not long after 1980
that, in the 1960's and 1970's we had an upsidedown
curriculum, with what was considered then to be of

most worth proving to be of little value to masses of the people. Let us at least hedge our bets by assuring a reasonable balance among the several realms of human inquiry. 2

Having heard from a dramatist, an art historian, and an educational curriculum theorist, we recognize threads that somehow, perhaps through cognition and intuition, give credence to the concept of a Title III project deeply rooted in the idea that:

Knowledge is significant only to the degree that a child can take it and use it to fashion his own place in the sun. 3

When that kind of "fashioning" begins to happen, and is so widespread that life itself is an art; then it will no longer be a question of financial funding for perpetuating projects in the arts and humanities; but, rather, it will be a question of perpetuating human dignity and intrinsic worths inherent in the arts and in those who create them.

B. OBJECTIVES/RELATED TO NEEDS

The scope of the Integrated Arts Curriculum Project can be more fully appreciated when viewed in terms of specific identified dimensions into which project objectives naturally fall. Those four dimensions include:

- FIRST DIMENSION.....HUMAN
- SECOND DIMENSION.....RESOURCES
- THIRD DIMENSION.....COMMUNITY
- FOURTH DIMENSION.....UNIVERSE

An analysis of the ADDITIONAL EDUCATIONAL NEEDS/HOW DETERMINED section readily illustrates all four dimensions present in the needs' assessment. The objectives, consequently, are a direct outgrowth

of assessed needs. Before moving to a description of the objectives as related to the needs discussed in Section III, A, some exposition about the dimensional aspects will lend perspective.

The four dimensions build, one upon the other, so that the project enterprise's components are easily discerned. In that the project functions within the framework of the larger enterprise, EDUCATION, the dimensional aspects acquire explicit significance through the following statement:

THE INTEGRATED ARTS CURRICULUM PROJECT AIMS

AT

HUMANIZING EDUCATION

THROUGH

RESOURCES

AND THE

COMMUNITY

IN THE LARGER

UNIVERSE

With this broad perspective in mind, we can now explore the specific DIMENSIONS, the OBJECTIVES for each dimension, and the relationship of objectives in each dimension to identified needs.

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The HUMAN element dominates the objectives of the First DIMENSION. Seven objectives comprise this realm, and each is analyzed in relationship to NEEDS in the previous sections.

OBJECTIVE 1: TO CONDUCT PERIODIC WORKSHOPS, CONFERENCES, AND PLANNING SESSIONS WHICH WILL:

- a. make known (to school committee members, P.T.A. representatives, advisory council members, and other interested persons) the objectives of the project;
- b. increase the awareness of project teachers and art specialists about the value of the arts and the art process in the teaching-learning process;
- c. provide an opportunity for project teacher input into project planning;
- d. continue building trust and favorable working conditions among staff, administrators, specialists, and classroom teachers;
- e. serve to identify staff, consultants, and community resource people to work in classrooms with teachers and students;
- f. enable participants to engage in the creative process in their schools with their students during the project year.

NEEDS'

RELATIONSHIP: OBJECTIVE 1 incorporates a wide range of human activity aimed at meeting NEEDS 1, 2, 4, 6, 8 and 9 (see III, A).

OBJECTIVE 2: TO PROVIDE ON-GOING DIRECT ASSISTANCE TO TEACHERS AND ART SPECIALISTS IN THEIR PLANNING OF LEARNING ACTIVITIES THROUGH INTEGRATION OF THE ARTS.

NEEDS'

RELATIONSHIP: OBJECTIVE 2 is an outgrowth of NEEDS 1, 2, 6 and 9 (see III, A).

OBJECTIVE 3: TO CONDUCT DEMONSTRATION LESSONS AS A FORM OF IN-SERVICE TEACHER-TRAINING IN PROJECT SCHOOLS.

NEEDS'

RELATIONSHIP: OBJECTIVE 3 is an outgrowth of NEEDS 1, 2, 6 and 9 (see III, A).

OBJECTIVE 4: TO DEVELOP INTEGRATED TEAMS COMPOSED OF:

- a. arts' specialists
- b. classroom teachers
- c. the preceding in combination, or with other school and community personnel

TO DEVELOP AND REFINE INTEGRATED ARTS INSTRUCTIONAL UNITS.

NEEDS'

RELATIONSHIP: OBJECTIVE 4 and the team thrust of it relate to NEEDS 1, 6, 8 and 9 (see III, A).

OBJECTIVE 5: TO ELICIT CONTINUING ACTIVE SUPPORT FOR THE PROJECT FROM SCHOOL ADMINISTRATORS AS DEMONSTRATED BY THEIR:

- a. cooperation in planning schedules which allow release time for personnel involved in project related activities;
- b. cooperation in developing schedules for arts' specialists to allow for the development and implementation of project objectives;
- c. willingness to directly involve the Integrated Arts' Project Staff in the hiring of new teaching staff in project schools.

NEEDS'

RELATIONSHIP: OBJECTIVE 5 with its administrative thrust is a direct outgrowth of NEEDS 3, 6 and 8 (see III, A).

OBJECTIVE 6: TO PROVIDE OPPORTUNITIES FOR VISITATION AND INFORMATION EXCHANGE FOR PROJECT SCHOOL STAFF WHICH WILL:

- a. encourage awareness of related educational trends;
- b. decrease isolation;
- c. broaden intellectual understanding of educational alternatives.

NEEDS'

RELATIONSHIP: OBJECTIVE 6 aims at treating a large number of NEEDS 1, 2, 3, 4, 6 and 9 (see III, A).

- OBJECTIVE 7: TO CONDUCT A TASK-ORIENTED SUMMER PROGRAM THAT WILL:
- a. contract classroom teachers and arts' specialists to develop and/or refine integrated arts instructional units;
 - b. enable identified classroom teachers and arts' specialists to attend outside workshops and activities that focus on the art(s) as creative resources to be used in the teaching/learning process;
 - c. provide a Project Orientation Conference(s) involving salaried project staff, the LEA liaisons and art specialists;
 - d. create an Integrated Arts Project brochure and slide-tape presentation for dissemination purposes.

NEEDS'

RELATIONSHIP: OBJECTIVE 7 highlights the summer component of the project scheme, but in so doing aims toward answering other needs as well: 2, 4, 5, 8 and 9 (see III, A).

In summing up FIRST DIMENSION OBJECTIVES (1-7) in relationship to identified needs, almost all of the needs relate, in some way, to one or more of the objectives. Cross-referencing will illustrate direct correlations between this first set of objectives and the following NEEDS: 1, 2, 3, 4, 5, 6, 8 and 9 which express need for:

- explanation of project objectives and underlying Integrated Arts' concepts to school staff and others;
- pre-service and in-service training components;
- specific kinds of administrative assistance;
- apprising educational staff of trends in education, regional project goings-on, and broadened perspectives;
- a task-oriented summer program component;
- a framework to expedite operational project activity;
- seeking ways to perpetuate the project beyond the funding period;
- additional staffing.

The First Dimension, identified as the HUMAN, establishes a powerhouse of energy, thought, and goal-orientation as we move to the SECOND DIMENSION - RESOURCES.

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The RESOURCE element dominates OBJECTIVES 8-12, those of the SECOND DIMENSION, which will be correlated with the identified needs cited in III, A.

OBJECTIVE 8: TO FIELD-TEST AND EXPERIMENT WITH INTEGRATED ARTS INSTRUCTIONAL UNITS AND IDEAS UNIQUE TO THE PROJECT CONCEPT.

NEEDS'

RELATIONSHIP: OBJECTIVE 8 has direct bearing on NEEDS 2, 3, 6 and 9 (see III, A).

OBJECTIVE 9: TO MAINTAIN AND EXPAND A RESOURCE CENTER IN THE WILLIAMSTOWN PUBLIC SCHOOLS, CONSISTING OF BOOKS AND MAGAZINES, FILMSTRIPS, RECORDS, AUDIO AND VIDEO TAPES, CATALOGUES OF RESOURCES (HUMAN AND MATERIAL), INSTRUCTIONAL MATERIALS, AND OTHER CURRICULUM AIDS FOR USE BY THE STUDENTS AND TEACHERS IN THE PROJECT SCHOOLS.

NEEDS'

RELATIONSHIP: OBJECTIVE 9 clearly highlights the "resource" element of this dimension, both human and material. Needs' correlation is cited in NEEDS 1, 2, 4, 7, and 9 (see III, A).

OBJECTIVE 10: TO DISSEMINATE INFORMATION ABOUT THE PROJECT, ITS GOALS, AND PROGRESS TO PROJECT PARTICIPANTS IN THE REGION, AS WELL AS TO OUTSIDE INTERESTS.

NEEDS'

RELATIONSHIP: OBJECTIVE 10's dissemination thrust is a response to approximately 78% of identified NEEDS: 1, 2, 4, 5, 6, 8 and 9 (see III, A).

OBJECTIVE 11: TO PROVIDE PERFORMANCES DURING THE YEAR FOR THE PROJECT SCHOOLS, EACH PERFORMANCE ALLOWING TIME FOR TEACHER AND STUDENT INTERACTION WITH THE PERFORMER(S).

NEEDS'

RELATIONSHIP: OBJECTIVE 11 links NEEDS 2, 4 and 7 (see III, A).

OBJECTIVE 12: TO EVALUATE PROJECT ACTIVITIES THROUGH THE STAFF AND OUTSIDE EVALUATORS IN TERMS OF STATED PROJECT GOALS.

NEEDS'

RELATIONSHIP: OBJECTIVE 12 demands another kind of resource and most clearly aligns itself with NEED 8 (see III, A).

Objectives of the SECOND DIMENSION (8-12) demonstrate a direct correlation with all of the NEEDS cited in III, A. The Summary at the end of the FIRST DIMENSION (p. 38) applies here with additional need treated by OBJECTIVE 9 being:

A need to take advantage of students' talents
both in and outside the immediate project
region.

It is fascinating, as we move from one dimension to another, to realize that each is an integral part of the other. With that qualification let us move to the next body of objectives in the THIRD DIMENSION - COMMUNITY.

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The element of COMMUNITY dominates OBJECTIVES 13-16, those of the THIRD DIMENSION which will be correlated with the identified needs cited in III, A.

OBJECTIVE 13: TO DEVELOP AND TO IMPLEMENT AN INTEGRATED ARTS COURSE FOR UNDERGRADUATE OR GRADUATE CREDIT AT NORTH ADAMS STATE COLLEGE WHICH WILL BE OPEN TO SCHOOL PERSONNEL IN THE PROJECT REGION.

NEEDS'

RELATIONSHIP: North Adams State College, as a community agency, provides a setting for the implementation of an Integrated Arts course. Specific NEEDS correlated with the development and implementation of the course include: 1, 2, 3, 4, 5, 6 and 8 (see III, A).

OBJECTIVE 14: TO PROVIDE OPPORTUNITIES FOR INVOLVEMENT IN THE INTEGRATED ARTS PROGRAM FOR STUDENTS FROM NORTH ADAMS STATE, WILLIAMS COLLEGE, BENNINGTON COLLEGE AND OTHER COLLEGES BY MEANS OF:

- a. the Integrated Arts Course at NASC;
- b. Winter Studies programs;
- c. student teaching placements;
- d. independent study arrangements.

NEEDS'

RELATIONSHIP: Community expansion through area colleges and human resources directly relates to NEEDS 2, 4, 6 and 7 (see III, A).

OBJECTIVE 15: TO ESTABLISH LINKS AMONG THE COMMUNITIES WITHIN THE PROJECT REGION, NORTH ADAMS STATE COLLEGE, AND WILLIAMS COLLEGE WHICH ARE AIMED AT THE EVENTUAL PERPETUATION OF THE PROJECT THROUGH LOCAL RESOURCES.

NEEDS'

RELATIONSHIP: A very specific goal-intent, the perpetuation beyond federal-funding, is the impetus for this objective and its related NEEDS: 3 and 8 (see III, A).

OBJECTIVE 16: TO CONTINUE WORKING WITH THE PROJECT'S ADVISORY COUNCIL WHICH WILL PROVIDE A COMMUNITY PERSPECTIVE FOR THE PROJECT AND ITS FUTURE.

NEEDS'

RELATIONSHIP: "Community perspective" from a significant body, the Advisory Council, serves to strengthen the perpetuation NEED cited in III, A, #8.

In summary, the THIRD DIMENSION with its concentration COMMUNITY, OBJECTIVES 13-16, directly relates to 89% of the identified needs in section III, A. The only need correlation not included in this dimension was the one dealing with "new staffing" which was treated by objectives in both the FIRST and SECOND DIMENSIONS. This component of projected program objectives emphasizes the need for community involvement aimed at all of the following:

TASK-ORIENTATION

OPERATIONALIZATION

DISSEMINATION

CLARIFICATION

EXPLANATION

ADMINISTRATION

EDUCATION

and PERPETUATION of the Williamstown Integrated Arts Curriculum Project, as community agents relate to all of these. Both the needs' assessment and the resultant objectives substantiate direct correlations. From COMMUNITY, we move to the final dimension of objectives, the FOURTH - UNIVERSE.

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A single objective is the FOURTH DIMENSION of the Integrated Arts Curriculum Project:

OBJECTIVE: TO PROVIDE FOR EACH CHILD WITH THE MEANS THROUGH THE ARTS FOR A GROWTH WHICH IS ENRICHED WITH HUMANITY, DIGNITY, THE RICHNESS OF IMAGINATION, CRAFT, SKILL, AND INTELLIGENCE.

The stated objective and the realm that it occupies (the UNIVERSE) encompass all of the needs previously stated. The general aim toward enriching human lives through the integration of the arts may be pinpointed as the primary educational need. Other needs become catalytic. In a concrete sense, the first three dimensions for the project objectives, the HUMAN, the RESOURCES, the COMMUNITY are not restricted to one level of interpretation. One begins to experience anew when the mind and body translate HUMAN, RESOURCES, and COMMUNITY into:

Art and intellect are the two wings of the same breathing creature, and together they insure the progress of the human spirit towards the highest range of consciousness. 4

Benedetto Croce's statement embellishes HUMAN with "art and intellect," metaphorical RESOURCES which "insure the progress of the human spirit towards the highest range of consciousness: - a sense of COMMUNITY? or a sense of the UNIVERSE?"

An important question underlying the conceptual scheme of the Integrated Arts Curriculum Project is, HOW CAN EDUCATION "INSURE THE PROGRESS OF THE HUMAN SPIRIT TOWARDS THE HIGHEST RANGE OF CONSCIOUSNESS"? That educators are asking that kind of question raises questions, issues, stares, confusion and eyebrows. And why? Perhaps because we, the staff, do not accept education simply as the process of 25 children sitting in a classroom answering questions that someone already knows the answer to. Words such as "spirit" and "range of consciousness" are not so easily defined. Educators have managed in the past to deal with both spirit and consciousness - they tell us so - and, there is evidence of broken spirits and loss of consciousness.

A closer analysis of Croce's idea unites the implications of his thought with our "universe objective." Inherent is the concern for growth embellished with a catalogue of universals: humanity, dignity, imagination, craft, skill and intelligence. That kind of growth necessitates an educational thrust that men, like Sir Herbert Read, dreamed about in the past and which we, in the present, seek to make

reality by way of an integrating through the arts. And so, in order to insure the progress of the human spirit toward the UNIVERSE, let us consider the projected PROCEDURES and ACTIVITIES formulated to achieve the stated objectives of all four dimensions.

Footnotes

¹Kenneth Clark, Civilisation (New York, 1969), p. xvi.

²John Goodlad, "The Educational Program in 1980 and Beyond," p. 1.

³James Smith, Setting Conditions for Creative Teaching in the Elementary School (Boston, 1966), p. 2.

⁴Benedetto Croce, quoted by Herbert Read, Education Through Art (New York, 1956), p. 106.

III C. PROCEDURES AND ACTIVITIES FOR OBJECTIVE ACHIEVEMENT

OBJECTIVE 1

To conduct periodic workshops, conferences, and planning sessions which will:

- a. make known (to school committee members, PTA representatives, advisory council members, and other interested persons) the objectives of the project;
- b. increase the awareness of project teachers and art specialists about the value of the arts and the art process in the teaching-learning process;
- c. provide an opportunity for project teacher input into project planning;
- d. continue building trust and favorable working conditions among staff, administrators, specialists, and classroom teachers;
- e. serve to identify staff, consultants, and community resource people to work in classrooms with teachers and students;
- f. enable participants to engage in the creative process in their schools with their students during the project year.

ACTIVITIES/PROCEDURES: OBJECTIVE 1

A variety of activity/procedural means is planned for this objective and its sub-divisions as follow:

- a. 3 major informational conferences are planned for the early part of the school year. To allow a sense of community and intimacy, conferences will be held in each of the project school communities

- (North Adams, Lanesborough and Williamstown). An ideal component of these "clarification of objectives' conferences" would be to conduct a demonstration lesson with children, or the use of a video-taped session or the use of an identified film or other resources. Options should allow for the optimal effect; all could be used. Conferences will be conducted by the Project Staff in collaboration with school liaisons and administration.
- b/c. The weekly-on-going utilization of the A.C.F. (Arts Curriculum Facilitator) will prove a valuable link for classroom teachers in terms of project input and value related concerns in the teaching/learning process.
- d. On-going dialogue among project staff, school administrators and other identified client groups. An activity such as a dinner-meeting or "Luncheon at Lanesborough" offer viable opportunities for building relationships; these will be encouraged.
- e. The procedural means would be to contract on a consultant basis or other means a variety of resource types who might demonstrate something, conduct a workshop or whatever. Feedback from staff and others involved, by way of evaluation instruments, can aid in identification of staff resources.
- f. Procedural directions include the use of the Arts Curriculum Facilitator working in conjunction with classroom teachers. Since his thrust directly aims at engaging teachers and students in the creative process, observational techniques can be devised to determine follow-through by those being assisted.

The Resource Center should serve as another source of human and material resources aimed at equipping project school personnel

Furthermore and most important, the Arts Curriculum Facilitator through his continuous contact in the actual teaching arena facilitates implementation and application of skills and innovative methodology learned by classroom teachers at workshops and other in-service training activities which are not easily carried over from theory into practice.

OBJECTIVE 2

To provide on-going direct assistance to teachers and arts specialists in their planning of learning activities through integration of the arts.

ACTIVITIES/PROCEDURES: OBJECTIVE 2

Procedures and activities aimed at providing assistance in the planning of learning activities through integration of the arts include:

- informational bulletins (periodic flyers, newsletters, etc. which explain; serve as "idea" disseminators);
- weekly and on-going planning and "activity" sessions between project school liaisons (who focus on specialist-thrust of the project) and;
- the Arts Curriculum Facilitator (who will work directly with classroom teachers) will function as "idea" person and facilitator for learning activities and enhancement of curriculum through the arts;
- monthly "exchange" sessions involving project staff, liaisons, administrators and classroom teachers involved in project activities;
- 2 day sessions to be scheduled occurring periodically during the operational year, involving the project staff, liaisons and specialists in the process of:

A-PROGRESS REVIEW
B-EVALUATION
C-OBSERVATION
D-PLANNING

The time allotted may be used for different kinds of interaction, depending on need and thrust. The A.C.F. may cover specialists' classes, as may students contracted for the 2 day session.

- The Resource Center should also aid in the planning of integrated arts' activities.

OBJECTIVE 3

To conduct demonstration lessons as a form of in-service teacher training in project schools.

ACTIVITIES/PROCEDURES: OBJECTIVE 3

The demonstration lesson serves as both a procedure and activity for the in-service component of the project. The demonstration lesson may last from a 1/2 hour to an hour or more. It is a demonstration that involves the use of the integrated arts' approach in the teaching-learning process. An example might be "Children's Language As Poetry" during which the facilitator (the ACF, a consultant, classroom teacher, specialist liaison, another project staff member) would demonstrate with children using their language as poetry. Other examples might involve movement, sound, drama, or the visual arts as basic instruments to be used in the teaching-learning process. Teachers both observe and take part. Demonstration lessons are on-going from September through June by teacher-request.

After the session, classroom teachers or specialists who requested the demo are required to fill out a form related to the demonstration and planned follow-up. These serve as means of data for decision-making.

OBJECTIVE 4

To develop integrated teams composed of:

- a. arts' specialists,
 - b. classroom teachers,
 - c. the preceding in combination, or with other school and community personnel,
- to develop and refine integrated arts' instructional units.

ACTIVITIES/PROCEDURES: OBJECTIVE 4

The integrated team development is a process-orientation and hopefully will result in a variety of teams. Specific activity/procedure means include:

- Task-oriented Summer Program (component of which involves team work in unit development):
- Workshops (summer and during year) suggestions for a TORI WORKSHOP; GROUP DYNAMICS; CURRICULUM DEVELOPMENT;
- Integrated Arts' Course at N.A.S.C. should provide a variety of activities aimed at "teaming." The course should be a procedural means of building on-going teams and exploring ways of working together through an Integrated Arts' approach.

OBJECTIVE 5

To elicit continuing active support for the project from school administrators as demonstrated by their:

- a. cooperation in planning schedules which allow release time for personnel involved in project-related activities;
- b. cooperation in developing schedules for arts' specialists to allow for the development and implementation of project objectives;
- c. willingness to directly involve the Integrated Arts Project staff in the hiring of new teaching staff in project schools.

The first procedure for this objective involves apprising the school administrators of our suggestions for their involvement and emphasizing the necessity for these kinds of support and assistance. Beyond that, maintaining a continuing dialogue is most important, involving administrators in the life of the project.

Luncheon and other periodic types of informal and more formal informational exchanges with school committees, P.T.A.'s and other community and school functions involving administrators are kinds of activities to be carried out, along with direct planning sessions with school administrators and liaisons.

OBJECTIVE 6

To provide opportunities for visitation and information exchange for project school staff which will:

- a. encourage awareness of related educational trends;*
- b. decrease isolation;*
- c. broaden intellectual understanding of educational alternatives.*

ACTIVITIES/PROCEDURES: OBJECTIVE 6

The "information-exchange" concept through visitations and other means for the subdivided reasons under the objective will occur by way of:

- Inter and intra-school visitations (periodically scheduled);
- Use of release time to cover requests for observational period or demonstration activity;
- Attendance at recommended conferences, workshops both in and outside region (i.e., Orff Workshop, Lenox);

- Summer Program (see Objective #7);
- On-going Demonstration Lessons in project schools;
- Regional and local meeting/planning/sharing sessions;
- Impact (see activities/procedures for Objective #11).

OBJECTIVE 7

To conduct a task-oriented summer program that will:

- a. *contract classroom teachers and arts' specialists to develop and/or refine integrated arts' instructional units;*
- b. *enable identified classroom teachers and arts' specialists to attend outside workshops and activities that focus on the arts as creative resources to be used in the teaching-learning process;*
- c. *provide a Project Orientation Conference(s) involving salaried project staff, the LEA liaisons and arts' specialists;*
- d. *create an Integrated Arts Project brochure and slide-tape presentation for dissemination purposes.*

ACTIVITIES/PROCEDURES: OBJECTIVE 7

Procedural concerns for this objective have involved a needs' assessment to determine the kind of summer program to be conducted. Based on project progress and need determinants, subdivisions under the objective highlight program directions:

- a. Performance contracts will be awarded to those interested in refining or developing integrated arts' units. A thrust here will be team building as well, although some units may very well be developed independently;
- b. Selected teachers (volunteers as well) will attend workshops at the University of Massachusetts; Fairlee, Vermont; Lenox, Mass.

and other places. Their involvement will be in workshop activities focusing on the arts as creative resources in the teaching/learning process. Those attending these workshops will be required to actively share their experiences through any or all of the following:

- I.A. Course at N.A.S.C.
 - Demonstration Lessons
 - A Log/diary/experience book
 - assisting project school liaisons in on-going project activities.
- c. This segment of the summer program will acquire format and shape from the project director through meetings with a and b and other staff noted in the objective.
- d. The brochure and slide tape can be also achieved through Performance Contract. Suggested by the on-site evaluation team, these disseminators can be used for regional, state and national purposes.

OBJECTIVE 8

To field-test and experiment with integrated arts' instructional units and ideas unique to the project concept.

ACTIVITIES/PROCEDURES: OBJECTIVE 8

The procedural end of this objective relates to long and short term planning. 4 basic experimental program thrusts have been identified and will be basic structures from which the educational and project staff can take cues during the operational year. These program thrusts elaborate the "construct" need which was identified and explained in III., A., as:

A need for a construct (framework) to act as a plan for expansion, experimentation and implementation of Integrated Arts' ideas during the school year.

It was pointed out then that the objectives (III., B.) and activities

and procedures (III., C.) would further shape this construct. This plan will be precisely that - a "shaping" mechanism.

The four experimental program thrust include:

- a. (1) - 5 week period during which project school teams will be working together on a STRUCTURED UNIT;
- b. (1) - 5 week period during which teams will be working with a concept (no shared curriculum);
- c. (1) - 4 week period (at Christmas time) during which the specialists will be working in conjunction with classroom teachers; the curriculum will be determined by the classroom teacher. Possibilities for presentations by and for children exist here.
- d. Periods during which specialists are able to work with the classroom teacher in on-going ways.

Procedural means would entail eliciting classroom teachers' need by way of questionnaire, interviews, etc.

Further, 2 day PLANNING/SKILLS SESSIONS will follow each of the above thrusts to determine progress and new directions based on evaluation and informational exchange.

A projected procedure/activity is the use of Winter-Studies' students from North Adams State, Bennington College and Williams College from roughly January 1 through March 1. To prepare for that period during which carefully selected and screened students will assume specialists' roles to allow specialists to work in on-going classroom settings, a planning and skills' workshop will be held in early January.

Note: There will be at least 1 replacement per specialist to insure on-going experiences in the arts for each child.

Note: Related procedures/activities under Objective #1.

To maintain and expand a resource center in the Williamstown Public Schools, consisting of books and magazines, filmstrips, records, audio and video tapes, catalogues of resources (human and material), instructional materials, and other curriculum aids for use by the students and teachers in the project schools.

ACTIVITIES/PROCEDURES: OBJECTIVE 9

Procedural/Activity dimensions involve:

- needs' assessment and inventories taken in project schools;
- use of questionnaires and other devices to elicit responses and suggestions for the center from specialists, classroom teachers, administrators, children, etc.;
- liaisons in the schools assisting in shaping the center;
- unit development which will serve to identify necessary resources for unit implementation (film, materials, other resources);
- research and suggestions from consultants, staff, others;
- the center functioning as a regional archive;
- management as part of the administrative assistant's duties.

OBJECTIVE 10

To disseminate information about the project, its goals, and progress to project participants and the region.

ACTIVITIES/PROCEDURES: OBJECTIVE 10

All outlets for dissemination used during the planning year will be used and expanded during the operational year. (see on-site evaluation report). A suggested procedural means would be to have the Advisory Council

handle dissemination. Besides newsletters, newspapers, radio, flyers, meetings, articles in professional publications, and progress reports; presentations at major conferences, such as U/Mass. School of Education Marathon, Rotary, and P.T.A's appear to be viable dissemination routes. The projected slide-tape could be used for the Northern Berkshire Council of the Arts and other organizations. Also, the planned brochure offers explanation of the program. Procedural means, in part, entail performance contracts for the brochure and slide-tape.

OBJECTIVE 11

To provide performances during the year for the project schools, each performance allowing time for teacher and student interaction with the performer(s).

ACTIVITIES/PROCEDURES: OBJECTIVE 11

Our project's relationship with the Massachusetts Council on the Arts and Humanities has resulted in a most fortuitous offer to involve our project in the Artists-in-Residence IMPACT program. As a consequence, an excitingly new dimension has been added to our "performance" objective. Through the IMPACT program, both the schools and community will benefit in that performances will be made available for both. IMPACT will bring, 2 weeks' prior to their major performance, dance specialists in the schools, movement education for children and the teaching staff. The Bella Lewitzky Dance Company will be the performers offering:

- classroom training in dance as an enhancer;
- teacher-training;
- dance classes to selected children (participants will be selected by project staff);
- workshops for guidance personnel

Besides this performance plan for Spring, 1973, additional performers for project schools are to be identified. The performance concept includes professional/amateur performers who comply with the stipulations of the project objective. The staff is interested in more than a passive involvement from the child.

OBJECTIVE 12

To evaluate project activities through the staff and outside evaluators in terms of stated project goals.

ACTIVITIES/PROCEDURES: OBJECTIVE 12

The evaluation methodology basic to project development has been the Hutchinson/Fortune Model explained in III., D. In conjunction with it, a variety of evaluation techniques will be employed (questionnaire, etc.).

OBJECTIVE 13

To develop and to implement a course for under-graduate or graduate credit at North Adams State College which will be open to school personnel in the project region.

ACTIVITIES/PROCEDURES: OBJECTIVE 13

Procedural concerns involve constructing a format for the course with a rationale and explicit goal intentions, planned activities and means of evaluation. The course will be developed and taught by the Project Director, in conjunction with an identified team, composed of other project staff. It is planned that summer workshop participants will have input for the course, as well as other resource consultants and community resources to be identified during the academic year.

A part of the summer program will very likely be devoted to development of sections of the course.

To provide opportunities for involvement in the integrated arts program for students from North Adams State, Williams College, Bennington College and other colleges by means of:

- a. the Integrated Arts Course at NASC;*
- b. Winter Studies programs;*
- c. student teaching placements;*
- d. independent study arrangements.*

ACTIVITIES/PROCEDURES: OBJECTIVE 14

Procedural concerns involve interviews with college personnel to determine availability of students and their talents. Disseminated information about the project, talks at colleges with students are likely ways to interest students in one of the identified aspects of the stated objective. Beyond that, letters of introduction, interviews and performance contracts should be carried out well in advance of the services to be performed. At North Adams State, specifically, one part of the contract might be enrollment in the Integrated Arts Course being taught there. Continued feelers for identifying students will be an on-going project activity. College requirements will involve certain procedures to be determined.

OBJECTIVE 15

To establish links among the communities within the project region, North Adams State College, and Williams College which are aimed at the eventual perpetuation of the project through local resources.

ACTIVITIES/PROCEDURES: OBJECTIVE 15

The kinds of informational conferences described at great length

under ACTIVITIES/PROCEDURES for OBJECTIVE #1 can serve as viable agents for accomplishing this objective.

In addition, the plans for the Producing and Educational Arts Center, being discussed by Mrs. Walter Beineke, President Amsler (North Adams State), our project staff and others open up possibilities for project perpetuation beyond imagination in that the state college's involvement with that proposed center and our project could insure a flow of educated and talented personnel, both student and professional into the Integrated Arts Project schools (on-going planning and project input).

Another route toward perpetuation comes through the Sterling and Francine Clark Art Institute which is interested in making use of classes from the project schools (grades 2, 4, and 6) to be guided through the museum by docents. Director, George H. Hamilton, and Assistant Director John Brooks have maintained an on-going dialogue with staff and projects the resource use of the new structure being added to the present facility.

Formal organization of the project's advisory council entails continued planning from both that group for itself and by project staff for the group. Important links exist which must be explored during the first operational year with them and community agencies, such as the Northern Berkshire Council of the Arts.

OBJECTIVE 16

To continue working with the project's Advisory Council which will provide a community perspective for the project and its future.

ACTIVITIES/PROCEDURES: OBJECTIVE 16

As indicated under activities/procedures for OBJECTIVE #15, the Advisory Council is viewed as a major link in the project scheme toward project

perpetuation beyond federal funding.

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Procedural concerns and activities will involve a major meeting every two months to review goals, progress, evaluation measures, problems, etc. The council is not viewed as a "rubber-stamp" body but rather as a group who will be able to inform others and to provide that perspective of the community which is so necessary. It is accepted that goal directions for the group will and should emerge from them. The project staff will assist in ways helpful and directive, when necessary. The dynamics of the project will largely affect involvement and input from this body who will react, suggest, and provide a perspective without which the project might lose its identity.

OBJECTIVE 17

To provide each child with the means through the arts for a growth which is enriched with humanity, dignity, the richness of imagination, craft, skill, and intelligence.

ACTIVITIES/PROCEDURES: OBJECTIVE 17

All activities and procedures directly and indirectly influence the project's directions toward achieving this objective. Needless to say, its process orientation reminds one of where he might be some years from now. "We have loads to lift...."

III. D. EVALUATION PROCEDURES:

The Integrated Arts Curriculum Project hopes to continue the successful application of the Hutchinson/Fortune Evaluation Methodology that has been used during the project's planning year. This methodology has enabled the project staff to remain constantly aware of its obligations to client groups as set forth in the funding proposal. In addition to this increased consciousness, the evaluation techniques allow great opportunity for goal redefinition and identification of new project goals.

The continued use of this methodology requires constant dialogue between all groups of decision-makers and the evaluator. The listing of activities for the coming project year highlights an emphasis given to numerous regular meetings for client groups identified with each of the proposal objectives. These sessions will also include an opportunity for a wide range of evaluator-involvement with project participants. Dialogue between staff and evaluator, LEA liaisons and evaluator, and other participants and the evaluator has been insured through the unique activities arranged for them as individual groups.

Evaluation techniques to be employed during the year will include contact with all project participants, including parents, and community groups through direct interview and structured questionnaire approaches. Additional kinds of instruments cannot be illustrated at this time because of the nature of the evaluation methodology. The statement for this section of the proposal requested a description of the methods and procedures to be used to evaluate the objectives of all program components. It is emphasized that the thrust of the Hutchinson/Fortune Evaluation Methodology involves,

first, a clarification of the actual intentions of the project stated as goals. With this clarification, project activities are able to be evaluated in terms of their relationship to the goals and their part in the actual achievement of those goals. The desire to continue using this methodology comes in large part, from its relevance and applicability during the project planning year, and also from the recommendation of the on-site evaluation team who visited the project in March.

In conclusion, the staff has come to rely on the evaluator's input in regular, weekly planning sessions which are an expected component of any innovative program. The cooperation of the evaluator has proven immensely valuable; and arrangements to insure this relationship and approach are foremost in the minds of the project staff.

APPENDICES RELATING TO THE NARRATIVE REPORT
FOR THE WILLIAMSTOWN INTEGRATED ARTS
CURRICULUM PROJECT (TITLE III)

- 1 - SUMMATIVE EVALUATION FOR THE SUMMER
WORKSHOP
- 2 - SUMMATIVE EVALUATION AND EVALUATION
FORM FOR "EDUCATION IN THE RING"
- 3 - INTEREST INVENTORY DISTRIBUTED TO
PROJECT SCHOOL TEACHERS
- 4 - DEMONSTRATION-LESSON FORM
- 5 - ADDENDUM TO THE CONTINUATION GRANT
PROPOSAL

A P P E N D I X 1

S U M M A T I V E E V A L U A T I O N

BASED ON DATA COMPILED FROM THE QUESTIONNAIRE FOR THE SUMMER WORKSHOP
IN THE INTEGRATED ARTS, TITLE III PROJECT, HELD AT THE WILLIAMSTOWN
PUBLIC SCHOOLS.

EVALUATOR: DANIEL N. WALTERS

PROJECT CO-ORDINATOR

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NOTE: READER, PLEASE PAGE 228 BEFORE THE OTHER
PARTS OF THE REPORT. IT WILL CLARIFY THE
RELATIONSHIP OF THE TABLES AND NUMBERS AS
THEY APPEAR IN THE DESCRIPTIVE ANALYSIS

I. SUMMATIVE EVALUATION BASED ON DATA COMPILED FROM THE SUMMER WORKSHOP HELD AT THE WILLIAMSTOWN PUBLIC SCHOOLS.

This is a summative evaluation based on the data collected by means of a questionnaire which was the primary evaluative instrument. The instrument itself was devised by the Project Co-ordinator, in collaboration with the summer workshop director and a member of the Center for Evaluation and Research at the University of Massachusetts' School of Education. Very briefly, the Project Coordinator and Workshop director separately identified those areas of interest and kinds of information deemed most valuable and relevant in constructing an instrument that would be objective and valid in terms of workshop goals, aims, and outcomes. Thereafter, the coordinator and summer workshop director compared notations and assessments. From this material came the basis for the instrument which was reviewed by Larry Benedict, a consultant in research and evaluation at the University of Massachusetts. His suggestions aided the project coordinator in developing a format and emphasis on the kinds of information being sought. The final questionnaire was the outcome of these preliminary investigations. All the data has been reproduced as a part of this appendix, and the summary which follows is based on the data as elicited through the questionnaire which was distributed to 18 workshop participants on the final day of the workshop.

Question 1 of the Questionnaire was, WERE ANY OF YOUR PERSONAL NEEDS MET DURING THE TWO WEEKS? The question was followed by a place for comments, and TABLE 1 indicates that 14 of the participants commented specifically on "needs met." These needs included a wide range, i.e., creativity, sensitivity; new approaches to teaching, use of the arts in teaching,

communication with others, (teachers and students), "integrating the arts" concept, application of "integrating" concept, use of consultants' ideas, etc.. Specific responses in TABLE I illustrate those personal needs met as expressed by the participants. Eight of the responses specifically relate to a need for understanding and exploring the concept of integration through the arts which participants checked positively as having been personally "met" through the workshop. Of the "Yes" or "No" responses to the question, 17 checked "YES"; 1 was non-committal. Similarity of comments, as well as divergence, might indicate the strength of the personal response approach in the question and the validity of it.

Question 2 of the Questionnaire read: DID YOU ACQUIRE AN INTEREST IN ONE OR MORE OF THE ART AREAS THAT YOU WERE UNFAMILIAR WITH BEFORE THE WORKSHOP? A place for comments prompted 17 of the 18 to comment as indicated in TABLE 2. Nine of the comments specifically cite MOVEMENT as an area of interest valued; 6 of those comments came from classroom teachers and 3 from specialists (art). Five comments cited MUSIC as an interest in which the participant had acquired interest. Comments numbered 5, 6, 11, 17 and 10 (NO COMMENT) do not allow for any concrete data in terms of the phrasing of the question. The table indicates 16 "YES" responses to the question, and 2 "NO" responses. One of the "NO" responses expressed "already had the interest"; the other, "I've always loved music, movement. I still appreciate the artist's point of view, but I still dislike working with the materials." The first response was that of a specialist, and the second, that of a classroom teacher. The comment and response of #15 extends the "interest" area basic to the question in what appears to be a positive extension based on project aims. Only 2 comments specifically cited ART (#'s 13 & 15), that is Art as the third component of the Integrated concept. The minimal number of responses to this area may be a reflection of need or interest expressed in TABLE 12

by participants 5, 7, 12. From the data here, concrete evidence of an acquired interest in one or more of the art areas with which participants had been unfamiliar, exists.

Question 3 of the questionnaire read: INDICATE THE DEGREE OF STRUCTURE IN THE WORKSHOPS AS YOU PERSONALLY PERCEIVED IT. The range of responses available included:

_____ UNSTRUCTURED, _____ SOMEWHAT STRUCTURED, _____ STRUCTURED
 _____ VERY STRUCTURED, _____ OVERLY STRUCTURED

The coordinator observed numerous verbal responses during the workshop that focused on the question of STRUCTURE. The structure question is a valid one because of the nature of the art experience. No specific comments followed this question, although other comments elsewhere relate directly or indirectly to the question of structure and the affective component in education. Based on the data elicited, 16 of the participants (88%) felt that the degree of structure in the workshop was SOMEWHAT STRUCTURED, with 2 participants (12%) commenting STRUCTURED. The evaluator does not feel that responses "tell" as much information as might be desired. A place for comments might have reinforced the question.

Question 4 read: WERE WORKSHOP OBJECTIVES MADE CLEAR TO YOU? TABLE 4 indicates that 15 of the participants responded "YES" to the question; 1 participant responded "YES and NO"; 2 responded "NO". The specific workshop goals and objectives are listed in APPENDIX D of this total report. One of the "NO" respondees commented by saying, "especially in the area of developing your own unit." Additional room for comment might have aided the evaluator here, although comments in other question areas and unobtrusive measures appear to support the positive clarification of workshop objectives and aims.

Question 5 read: INDICATE YOUR DEGREE OF INHIBITION AS AFFECTED BY WORKSHOP EXPERIENCES. The range of responses included:

_____INHIBITED, _____LESS INHIBITED, _____MUCH LESS INHIBITED,
 _____MORE INHIBITED, _____MUCH MORE INHIBITED

Responses appear positive in that 9 participants expressed that they felt LESS INHIBITED; 5 responded MUCH LESS INHIBITED; 3 responded "SAME" (done through comment); and only 1 participant responded "MORE INHIBITED." The evaluator had overheard several participants early in the workshop express the comment made by the 1 MORE INHIBITED, "unsure of presenting or exposing my feelings and teaching to the specialists." The comment was made by a classroom teacher. Comments following the question cited elements that contributed, in the participants' perceptions, to a decrease in inhibition. These included, as noted in responses in TABLE 5:

- Children benefiting from uninhibited teachers;
- the group (participants in workshop)
- involvement in "doing", non-verbal expectation
- workshop encouraged a breakdown of former "hang-ups"
- getting to know each other so well

Some of the comments, again, do not permit elaborate analysis because of lack of concrete statements. However, the workshop coordinators' aim at providing experiences and an environment conducive to decreasing feelings of inhibition would appear to have had positive outcomes based on the degree of inhibition as affected by workshop experiences and reported in TABLE 5.

QUESTION 6 read: INDICATE THE ADEQUACY OF WORKSHOP EXPERIENCES AS RELATED TO YOUR EXPECTATIONS. The range of possible responses included:

_____INADEQUATE, _____LESS THAN ADEQUATE, _____SOMEWHAT ADEQUATE
 _____ADEQUATE, _____QUITE ADEQUATE

No space was included for comments for the question. The researcher's primary concern was whether or not attitudinal expectations had been satisfied, and to what degree. The data elicited can be reported as follows:

All of the responses favored the upper end of the scale, falling between ADEQUATE and QUITE ADEQUATE. Specifically, 6 of the 18 participants expressed that workshop experiences had been ADEQUATE as related to their expectations (33 1/3%); 12 of the 18 participants expressed the highest degree of fulfillment as to their expectations (66 2/3). That none of the responses fell below ADEQUATE, could be indicative of positive correlation of workshop aims and expectations.

Question 7 read: WAS THE CONCEPT OF INTEGRATING THE ARTS ILLUSTRATED ADEQUATELY? The validity of the question in the instrument is supported by the specific workshop objectives listed in APPENDIX D. (NOTE: The evaluator added the word "adequately" at the point of administering the instrument because it was felt that it allowed for greater objectivity. As the question was originally worded, the intention should have elicited only a "YES" or "NO" response.) It is noted that 3 of the participants did not comment in any way as to how or in what situation the concept was illustrated. From the data compiled in TABLE 7, 17 participants responded "YES" to the question. One responded "NO" with the comment, "I feel it could have gone much further." The comment might indicate that the concept had been illustrated, but the degree of illustration (adequately) might have been extended. Comments by the participants (listed in TABLE 7) included such examples as: through group projects, subject approaches (see Shaker unit (MEMO 22, APPENDIX BB of total report); subject-orientation and specialist orientation; unit development; exchange of ideas and interactions; creating of compositions (musical, etc.).

Some difficulty in data analysis arises with the responses from participants 4, 5, 9, and 18. Number 4 expressed the interest in DRAMA which extends the integrated concept. The concern could be an indication for inclusion of this art area or for emphasis. Number 5 suggests a "strong"

affective response and interest in using the integrated approach in the classroom; the response comes from a classroom teacher. Number 9 expressed a concern for unifying lessons through a thematic approach. Number 18 focused on the concept of "germ idea" as a basis for producing effective lessons through a creative approach. The concept of integration may be implied here, but is not directly expressed in the response.

Questions 8 and 9 read: (8) WHAT ARE YOUR FEELINGS ABOUT SPECIALISTS WORKING WITH SPECIALISTS; (9) WHAT ARE YOUR FEELINGS ABOUT CLASSROOM TEACHERS WORKING MORE IN DEPTH WITH SPECIALISTS? The two questions are dealt with here because of relationship and because question 10 relates to both. For both questions 8 and 9 the range of responses was the same:

_____ NOT ACCEPTABLE, _____ LESS THAN ACCEPTABLE, _____ SOMEWHAT ACCEPTABLE
 _____ ACCEPTABLE, _____ MOST ACCEPTABLE

Only 1 participant indicated a negative response to the question in both areas. This was participant #2 whose comments can be found under TABLE 10. The data, relating specifically to question 8 (FEELINGS ABOUT SPECIALISTS WORKING WITH SPECIALISTS), reports out as follows: 1 LESS THAN ACCEPTABLE; 1 SOMEWHAT ACCEPTABLE; 5 ACCEPTABLE; 11 MOST ACCEPTABLE. It may be significant that no participant found the idea NOT ACCEPTABLE. The breakdown for responses on the part of CLASSROOM TEACHERS and SPECIALISTS reports out as follows:

<u>CLASSROOM TEACHERS</u>	<u>SPECIALISTS</u>
LESS THAN-----1	SOMEWHAT-----1
ACCEPTABLE-----2	ACCEPTABLE--3
MOST ACCEPTABLE-----6	MOST ACCEPTABLE--5

The data, relating specifically to question 9 (FEELINGS ABOUT CLASSROOM TEACHERS WORKING MORE IN DEPTH WITH SPECIALISTS) reports out as follows: 1 LESS THAN ACCEPTABLE; 3 ACCEPTABLE; 14 MOST ACCEPTABLE. The breakdown of these responses by CLASSROOM TEACHERS and SPECIALISTS reports out as

follows:

<u>CLASSROOM TEACHERS</u>	<u>SPECIALISTS</u>
LESS THAN-----1	
ACCEPTABLE-----1	ACCEPTABLE-----2
MOST ACCEPTABLE-----7	MOST ACCEPTABLE-----7

The data suggests that the SPECIALIST-GENERALIST combination is strongly advocated (77% MOST ACCEPTABLE). 61% of the participants found the idea of SPECIALIST working with SPECIALIST MOST ACCEPTABLE. The data and comments (see TABLE 10) would appear to support the integrating concept in terms of constructing personnel relationships and interactions that do not commonly exist within the educational framework. This is supported by the comments #'s 2, 3, 5, 7, 8, 11, 15, and 18 under TABLE 10.

Question 10 read: DID THE WORKSHOP INFLUENCE YOUR RESPONSES TO #'s 8 & 9? The question falls under the category of "open-ended," and responses under TABLE 10 are the exact responses of the participants. The data reports out as follows:

"YES"-----11
"NO"----- 6
DON'T KNOW" ----- 1

3 of the "YES" responses suggested "strongly" that the workshop had influenced responses to the question of the value of specialists and/or classroom teachers working together. The basis for this analysis can be seen in TABLE 10 for participants #'s 7, 15, and 18 whose responses included the words, "VERY MUCH SO," "ABSOLUTELY," and "VERY DEFINITELY." Affective (Bloom and Krathwohl) responses and degrees of these, based on the taxonomy, can be cited in TABLE 10. The "influencing" idea of the question was purposely directed at an affective (valuing) response. Those responses i.e., 1, 10, 16, and 17 might correlate with Bloom and Krathwohl's affective classifications in their domain interpretation. This analysis is based on the position, as stated by the participants, i.e., "I already felt this way," "I felt integration was vital as learning is a situation that should

take place anywhere in any subject about any subject," "I have always thought it would be more meaningful for the child to relate everything," and "Reinforced my feelings." Note, the analysis is not intended to be definitive; degree of affective response is the point of observation.

Other responses, in similar ways, deal with degree of affect and can be observed in the table. The breakdown of responses for classroom teachers and specialists is as follows:

<u>CLASSROOM TEACHERS</u>	<u>SPECIALISTS</u>
YES: 6	YES: 5
NO: 2	NO: 3
ALREADY FELT: 1	NON-COMMITTAL: 1

It is observed that the "NO" responses included 3 which expressed the idea of "previously feeling" this way; 1 indicated that the respondent was made "more aware of possibilities for integration." 1 "NO" included no further comment. Note that respondent #4 included, "These were my previous feelings, except perhaps in regard to physical education..." The "NO" in this instance is qualified.

Questions 11, 12, and 13 relate specifically to the participants' evaluations of the consultants who conducted workshops during the two weeks. Separate questions for each of the consultants was thought to be a strength in that more kinds of information might emerge and would prove more valuable to the workshop co-ordinators for future use of consultants in planning workshops or other project needs. The range of possible responses for the three questions was the same:

_____ NOT VALUABLE, _____ LESS THAN VALUABLE, _____ SOMEWHAT VALUABLE
 _____ VALUABLE, _____ MOST VALUABLE

Each question and responses will now be considered individually. The question for #11 read: HOW WOULD YOU RATE THE MOVEMENT AND SOUND (MUSIC) CONSULTANTS' CONTRIBUTION TO THE WORKSHOP? All responses, as noted in TABLE 11, ranged

between VALUABLE: and MOST VALUABLE. The breakdown was, VALUABLE: 4; MOST VALUABLE: 14. Some of the responses illustrate "strong affective elements" (5, 6, 8, 12, 14, 15, 16). Extended awareness impressions are reflected in 1, 3, 4, 7, 18. That 77% of the participants rated those consultants as MOST VALUABLE appears to be a significant measure. The interest noted in responses (TABLE 11) toward using some of their ideas further establishes the value of their contribution and allows for the possibility of further measures at a later date.

Question 12 related specifically to the Art consultant for the workshop and read: HOW WOULD YOU RATE THE ART CONSULTANT'S CONTRIBUTION TO THE WORKSHOP? The responses to this question are listed under TABLE 12 and can be summarized as follows: VALUABLE: 8; MOST VALUABLE: 5; SOMEWHAT VALUABLE: 4; LESS THAN VALUABLE: 1. It seems important to note that 4 participants commented on the need for more consultation in this area (#'s 3, 4, 7, 11). Three participants responded that there was difficulty in communication (5, 12, 14, 17). Three participants commented on concrete values that were identified from the experience (2, 8, and 18); those concrete values were "environmental change idea," using only basic props (a chair to climb as a mountain) to bring out the creativity," and "Inquiry into structure versus non-structure." The 1 LESS THAN VALUABLE response was not followed up by a comment, thus inhibiting further analysis at this point.

Question 13 read: HOW WOULD YOU RATE THE CREATIVE DRAMATICS CONSULTANT'S CONTRIBUTION TO THE WORKSHOP? The responses to this question are listed under TABLE 13 and can be summarized as follows: LESS THAN VALUABLE: 1; SOMEWHAT VALUABLE: 5; VALUABLE: 4; MOST VALUABLE: 6. (NOTE: Participant 5 was not here that day). Verbal comments following the workshop (CREATIVE DRAMATICS) reflected the idea that the presentation had been very structured.

Comments 2, 4, 8, and 14 might indirectly express that concern which the evaluator noted during the follow-up. Two of the comments reflect an interest in seeing more of the technique or need for more of the activity during the workshop (#'s 3 and 9). "Strong" positively affective responses appear in 3, 9, 11, 13, and 16. No comments appeared for #'s 6, 7, 10, 12, and 17. The evaluator recognizes respondent 3's comment as particularly significant: "Rated so (MOST VALUABLE) because of its intrinsic value as a creative learning experience." The comment is cited because of the "intrinsic" concept which has a special relevance to the arts and the art experience philosophically and theoretically when viewing the general concept of aesthetic education, the area of focus for an integrated arts approach in education.

This concludes follow-up comments relating to the participants' evaluations of the visiting consultants.

Question 14 involved the rating of resources available during the workshop and read: USE THE FOLLOWING NUMBERS TO RATE THE VALUE OF THE RESOURCES LISTED BELOW:

1. NOT HELPFUL
2. SOMEWHAT HELPFUL
3. HELPFUL
4. VERY HELPFUL
5. MOST HELPFUL

The resources to be evaluated were BOOKS, WORKSHOP PARTICIPANTS, INSTRUMENTS, MIMEOGRAPHED MATERIALS, AUDIO-VISUAL MATERIALS, ART SUPPLIES, CONSULTANTS, OTHER (SPECIFY). The question was purposed to identify types of resources available and the degree of value placed upon them by the respondent.

The researcher averaged the overall responses of the participants and carried the average to two places. Based on this analysis, an approximation of value placement on specific resources was reached and reports out as:

BOOKS.....	3.55
WORKSHOP PARTICIPANTS.....	4.50
INSTRUMENTS.....	3.55
MIMEOGRAPHED MATERIALS.....	3.83
AUDIO-VISUAL MATERIALS.....	3.05
ART SUPPLIES.....	2.66
CONSULTANTS.....	4.50

This data can be correlated with the scale of responses used in the question. The lowest rating (ART SUPPLIES) may be accounted for in that few such materials were available during the workshop. The HELPFUL + figures make up the largest responses, based on the average tabulation. The significant figure would appear to be that of WORKSHOP PARTICIPANTS and CONSULTANTS, each receiving a 4.5 rating. That the "human" element would be rated so highly could well be an indication of the humanizing element of the art experience, as well as the movement toward an affective concentration in education. If the latter analysis is valid, a significant objective of the workshop within the context of a concept of aesthetic education was achieved through the workshop experiences.

Questions 15-19 were open-ended questions, and the evaluator feels that the responses for the questions, found under TABLES correlating with the numbers, best report the data. The specific questions were,

15. BASED ON YOUR EXPERIENCES, TO DATE, COMMENT ON YOUR FEELINGS ABOUT INTEGRATING THE ARTS.
16. COMMENT ON THE IDEA OF "PRODUCT AND PROCESS" AND YOUR VIEWPOINT. INCLUDE IN YOUR RESPONSE HOW THE WORKSHOP AFFECTED YOUR THINKING, IF IT DID.
17. IN WHAT WAY(S) HAS THE WORKSHOP MADE YOU AWARE, AND WHAT WERE YOU MADE AWARE OF?
18. CAN YOU CITE ONE ILLUSTRATION OR IDEA YOU DISCOVERED DURING THE WORKSHOP THAT YOU PLAN TO EXPERIMENT WITH IN YOUR CLASSES?
19. WHAT WAS THE HIGH POINT IN THE TWO WEEKS' WORKSHOP FOR YOU?

Refer to the TABLES corresponding to these questions for specific responses, many of which would appear to substantiate findings reported out thus far.

The final question of the instrument was devised to test participants' perceptions as related to an overall evaluation of workshop effectiveness and impact. The range of responses for question 20 included:

_____FORGET IT, ___EH!, ___O.K., _____B+, _____ONE MORE TIME, HARRY

It should be noted that only one of the possible responses to the question relates to conventional measuring standards. This was purposed to evoke a dimension of evaluation that is not necessarily often considered, and perhaps, suggests the difficulty for conventional measures when dealing in the area of aesthetic or affective education. Regardless of the rationale, 5 participants selected the B+ rating, and 13 chose ONE MORE TIME, HARRY! That the overall response to the workshop was positive might be an understatement, considering the data for this particular group of respondents. The additional comments, located in TABLE 20, tend to support the value of the experience as a highly successful launch for the INTEGRATED ARTS PROJECT and the project schools that will be involved in the Title III Program.

THE FOLLOWING TABLES ARE SUMMARY STATEMENTS OF THE DATA EXACTLY AS IT APPEARED ON THE QUESTIONNAIRES. REFERENCES TO THESE TABLES APPEAR THROUGHOUT THE DESCRIPTIVE ANALYSIS (pages 1-12).

One further note of clarification, the numbers 1-18 in each of the TABLES refers to the 18 participants who took part in the summer workshop.

Throughout the descriptive analysis, reference is made to CLASSROOM TEACHERS and SPECIALISTS. So that the reader can identify which participant was a classroom teacher or specialist, the following information is given.

REMEMBER, the numbers 1-18 refer to all participants; the following breakdown identifies the classroom teacher and specialist in that listing:

1. CLASSROOM
2. CLASSROOM
3. SPECIALIST
4. SPECIALIST
5. CLASSROOM
6. SPECIALIST
7. SPECIALIST
8. CLASSROOM
9. SPECIALIST
10. CLASSROOM and SPECIALIST
11. CLASSROOM
12. CLASSROOM
13. SPECIALIST
14. CLASSROOM
15. CLASSROOM
16. SPECIALIST
17. SPECIALIST
18. SPECIALIST

TABLE NUMBERS REFER TO THE NUMBERS OF THE QUESTIONS AS THEY APPEAR ON THE QUESTIONNAIRE.

WERE ANY OF YOUR PERSONAL NEEDS MET DURING THE WORKSHOP?

	<u>YES</u>	<u>NO</u>	<u>COMMENT</u>
1.	X		Needed assurance that others felt the importance of creativity and sensitivity in the classroom.
2.	X		Need for new approaches to teaching.
3.	X		no comment
4.	X		no comment
5.	X		This has opened many fields for me to work with and through numerous phases: music, art, physical education.
6.	X		I love other people and their ideas! Always looking for a better way to accomplish something.
7.	X		Communicating with other people. Able to see how the arts can be integrated. Discussions and ideas most valuable.
8.	X		no comment
9.	X		no comment
10.	X		no comment
11.	X		Gave me a chance to discuss and exchange ideas. Broadened previous experience with new ideas and other approaches.
12.	X		I need to find new ways of working with my class and becoming aware of individual needs.
13.	X		Good reinforcement of previous presentations concerning integrated arts.
14.	X		Relating to people and getting to know them better has been an enjoyable experience. I specifically wanted to find ways to integrate the arts.
15.	X		A clearer understanding of ways I can apply or integrate the arts into classroom activities developed, e.g. using a verse or line and developing it into a total feeling experience, movement, rhythm, etc...
16.	X		I got many good ideas from the consultants and from each group's work-also it was very valuable to really get to know my co-workers.
17.	X		no comment
18.	X		Especially seeing ways to make seemingly limited experiences more universal in meaning.

DID YOU ACQUIRE AN INTEREST IN ONE OR MORE OF THE ART AREAS THAT YOU WERE WITH BEFORE THE WORKSHOP?

	<u>YES</u>	<u>NO</u>	<u>COMMENTS</u>
1.	X		Much more sensitive to the use of music and dance in learning.
2.	X		Especially movement.
3.	X		Physical education and its unstructured motions as physical art.
4.	X		The music and movement as done by Kathy Nadon would give me confidence to try it with a class.
5.	X		I feel capable of more than I ever thought I was.
6.	X		Broadened my horizons as well as my beam.
7.	X		Better understanding of musical terms: ostinate, dynamics.
8.	X		The value in movement to express art, words, objects, etc.
9.	X		Music reading, notation, symbols, etc. being learned the way Kathy demonstrated.
10.	X		no comment
11.		X	I've always loved music, movement. I still appreciate the artist's point of view, but I still dislike working with the materials.
12.	X		Especially movement.
13.	X		Plan to use prints, movement.
14.	X		I'm very much interested in the movement aspect of physical education.
15.	X		I was totally unaware of the area of movement, music and art outside the area of traditional structure. I feel greater confidence in developing and expanding the basic elements of them, e.g., rhythm, line, form, etc. in a more creative form in other than the traditional setting. That is I can see bringing them into reg. s.s. and other areas.
16.	X		Somewhat - I feel I could incorporate ideas from other areas better.
17.		X	Already had the interest.
18.	X		Yes, movement as expression.

INDICATE THE DEGREE OF "STRUCTURE" IN THE WORKSHOPS AS YOU PERSONALLY PERCEIVED IT.

	<u>COMMENT</u>
1. . . . .	.SOMEWHAT
2. . . . .	.STRUCTURED
3. . . . .	.SOMEWHAT
4. . . . .	.SOMEWHAT
5. . . . .	.SOMEWHAT
6. . . . .	.SOMEWHAT
7. . . . .	.SOMEWHAT
8. . . . .	.SOMEWHAT
9. . . . .	.SOMEWHAT
10. . . . .	.SOMEWHAT
11. . . . .	.SOMEWHAT
12. . . . .	.SOMEWHAT
13. . . . .	.SOMEWHAT
14. . . . .	.SOMEWHAT
15. . . . .	.STRUCTURED
16. . . . .	.SOMEWHAT
17. . . . .	.SOMEWHAT
18. . . . .	.SOMEWHAT

TABLE 4

WERE WORKSHOP OBJECTIVES MADE CLEAR TO YOU?

1. . . . .	.YES
2. . . . .	.YES
3. . . . .	.YES
4. . . . .	.YES
5. . . . .	.YES
6. . . . .	.YES
7. . . . .	.YES
8. . . . .	.YES
9. . . . .	.YES
10. . . . .	.YES
11. . . . .	.YES and NO
12. . . . .	.NO (especially in the area of developing your own unit)
13. . . . .	.YES
14. . . . .	.YES
15. . . . .	.YES
16. . . . .	.NO
17. . . . .	.YES
18. . . . .	.YES

TABLE 5

INDICATE YOUR DEGREE OF "INHIBITION" AS AFFECTED BY WORKSHOP EXPERIENCES.

<u>ANSWER</u>	<u>COMMENT</u>
1. MORE INHIBITED	Unsure of presenting or expressing my feelings and teaching to the specialists.
2. LESS INHIBITED	
3. MUCH LESS INHIBITED	
4. LESS INHIBITED	I would like to attempt to be more uninhibited in front of my classes because I feel the children would enjoy it.
5. MUCH LESS INHIBITED	WOW!
6. NO CHECK	I think I was the same before and after, but it was nice seeing others who felt the same.
7. MUCH LESS INHIBITED	My degree of participation grew as the workshop progressed.
8. LESS INHIBITED	I feel that I was not inhibited with my class or peers, yet this experience has given me a challenge to be more creative and expressive in my own way.
9. LESS INHIBITED	
10. MUCH LESS INHIBITED	
11. NO CHECK	The Same
12. LESS INHIBITED	I found myself becoming less inhibited when I was actively involved in "doing", than when I was expected to give a verbal response.
13. LESS INHIBITED	Good to try much of the activities not only in movement, but also in actual art experiences.
14. MUCH LESS INHIBITED	I have always been hesitant about contributing to group discussions or having the attention of the group focused on me. Working with this group has done a lot to help me overcome this.
15. LESS INHIBITED	Having grown up under a traditional approach, I initially felt insecure about being able to try or do some of the activities. I felt that the workshop encouraged participation and a breakdown of former "hang-ups" that was essential if I was to feel at ease in bringing those experiences to the classroom.
16. LESS INHIBITED	By getting to know each other so well I became less inhibited-probably a good reason not to have a large number of students whom you are responsible for.
17. NO CHECK	Same as before
18. LESS INHIBITED	I consider myself a person without many inhibitions at the onset but became much more so.

TABLE 6

INDICATE THE "ADEQUACY" OF WORKSHOP EXPERIENCES AS RELATED TO YOUR EXPECTATIONS.

	<u>COMMENT</u>
1.	QUITE ADEQUATE
2.	ADEQUATE
3.	QUITE ADEQUATE
4.	QUITE ADEQUATE
5.	QUITE ADEQUATE
6.	QUITE ADEQUATE
7.	QUITE ADEQUATE
8.	ADEQUATE
9.	ADEQUATE
10.	QUITE ADEQUATE
11.	QUITE ADEQUATE
12.	ADEQUATE
13.	QUITE ADEQUATE
14.	ADEQUATE
15.	QUITE ADEQUATE
16.	QUITE ADEQUATE
17.	ADEQUATE
18.	QUITE ADEQUATE

TABLE 7

WAS THE CONCEPT OF "INTEGRATING THE ARTS" ILLUSTRATED ADEQUATELY?

	<u>YES</u>	<u>NO</u>	<u>COMMENT</u>
1.	X		Through the group projects; through the "castle" thing, the art integrations that would develop in a subject approach, such as Shakerism.
2.		X	I feel it could have gone further.
3.	X		
4.	X		I was sorry that none of the 4 groups attempted to do the unit as drama.
5.	X		It's amazing what I now feel I can do with the three integrated subjects within the classroom.
6.	X		Quite definitely, in fact having lessons zeroed in from both the specialist first, or a subject area first showed how both methods could be used very effectively - and I think I'd like the change.
7.	X		Very well from both the different art areas or from a topical approach.
8.	X		The units very definitely demonstrated that the participants were more aware of and eagerly borrowing and sharing the arts in so many different areas. Most valuable experience.
9.	X		But I feel that the idea of a theme was not carried out in some lesson demonstrations, not unifying one idea in different fields.
10.	X		
11.	X		Not only through exchange of ideas and interactions of personalities but certainly in how much they (arts) can be and are an overlapping, music to art, etc., Guess I always knew it was there. I just never really visualized it before.
12.	X		
13.	X		The message was very clear, especially when we were called upon to actually integrate with classroom teachers in project unit.
14.	X		
15.	X		The variety of specialist, their backgrounds, points of view, application to the philosophy of this program and the involvement of the participants in creating art, music and movement compositions was an invaluable aid in illustrating this concept.
16.	X		Especially in the final work we did as a group - our group related to one another without really knowing what each one was going to do - each phase melding into the next without really trying.
17.	X		
18.	X		A creative approach with many heads tuned in to produce effective lessons from a germ idea.

WHAT ARE YOUR FEELINGS ABOUT SPECIALISTS WORKING WITH SPECIALISTS?

	<u>COMMENT</u>
1. . . . .	.ACCEPTABLE
2. . . . .	.LESS THAN ACCEPTABLE
3. . . . .	.SOMEWHAT ACCEPTABLE
4. . . . .	.ACCEPTABLE
5. . . . .	.MOST ACCEPTABLE
6. . . . .	.MOST ACCEPTABLE
7. . . . .	.ACCEPTABLE
8. . . . .	.MOST ACCEPTABLE
9. . . . .	.MOST ACCEPTABLE
10. . . . .	.MOST ACCEPTABLE
11. . . . .	.ACCEPTABLE
12. . . . .	.MOST ACCEPTABLE
13. . . . .	.MOST ACCEPTABLE
14. . . . .	.MOST ACCEPTABLE
15. . . . .	.MOST ACCEPTABLE
16. . . . .	.ACCEPTABLE
17. . . . .	.MOST ACCEPTABLE
18. . . . .	.MOST ACCEPTABLE

TABLE 9

WHAT ARE YOUR FEELINGS ABOUT CLASSROOM TEACHERS WORKING MORE IN DEPTH WITH SPECIALISTS?

1. . . . .	.ACCEPTABLE
2. . . . .	.LESS THAN ACCEPTABLE
3. . . . .	.MOST ACCEPTABLE
4. . . . .	.MOST ACCEPTABLE
5. . . . .	.MOST ACCEPTABLE
6. . . . .	.MOST ACCEPTABLE
7. . . . .	.MOST ACCEPTABLE
8. . . . .	.MOST ACCEPTABLE
9. . . . .	.ACCEPTABLE
10. . . . .	.MOST ACCEPTABLE
11. . . . .	.MOST ACCEPTABLE
12. . . . .	.MOST ACCEPTABLE
13. . . . .	.MOST ACCEPTABLE
14. . . . .	.MOST ACCEPTABLE
15. . . . .	.MOST ACCEPTABLE
16. . . . .	.ACCEPTABLE
17. . . . .	.MOST ACCEPTABLE
18. . . . .	.MOST ACCEPTABLE

TABLE 10

DID THE WORKSHOP INFLUENCE YOUR RESPONSES TO #'s 8 & 9?COMMENT

1. I already felt this way.
2. Provided opportunity for communication, yet there still remains a gap between classroom teachers and specialists.
3. Yes - specialist with specialist is a very good way to concentrate in depth or qualities inherent in those areas, but it is essential for them to be incorporated and applied in depth with classroom teachers.
4. No - These were my feelings previously - except perhaps in regard to physical education.
5. Yes - I never thought about the possibilities in learning which can be done by working in groups. I hope to instill some of this in my own school.
6. I don't really know.
7. Very much so. So many times during the workshop the importance of the classroom teacher was cited.
8. Yes - because they have a depth of knowledge in their subject area that I could never tap with my limited knowledge of the arts.
9. Yes, workshops helped me to see how everything can be related and worked into other areas.
10. No - I felt integration was vital as learning is a situation that should take place anywhere in any subject about any subject.
11. Yes - I do feel specialists have much to offer that I saw through the workshops and cannot always see in the day to day tight schedule of the school year.
12. In a way because it opened up new areas in which to work together more.
13. No -
14. Not really, although it made me more aware of possibilities for integration.
15. Absolutely! I have seen the arts as separate entities; the experience has shown that it is possible not only to integrate and relate the arts but to get people to relate. This indicates it is possible. More time and opportunity must be provided for this interaction.
16. No - I have always thought it would be more meaningful for the child to relate everything.
17. Reinforced my feelings.
18. Very definitely - although to work well together much time must be spent in getting to know each other.

TABLE 11

HOW WOULD YOU RATE THE MOVEMENT AND SOUND (MUSIC) CONSULTANTS' CONTRIBUTION TO THE WORKSHOP?

	<u>COMMENT</u>
1. MOST VALUABLE	Kathy showed ways to develop a musical program without having to be a skilled musician.
2. VALUABLE	Very interesting and enjoyable ideas.
3. MOST VALUABLE	Most valuable was the different ways shown that a learning experience can occur for child and teacher.
4. MOST VALUABLE	Our school physical education program does not include much of this type of movement. I found it very exciting.
5. MOST VALUABLE	I can do all this - just think what my children can do.
6. MOST VALUABLE	Their contributions were all well prepared and executed according to their particular personalities. Who am I to judge another? I just know I confiscated something from everyone! Furthermore, I most surely will utilize many of their ideas in some way, shape or form sometime if not immediately - or sooner.
7. VALUABLE	Added to my understanding of movement.
8. VALUABLE	The germ idea from the music consultant coupled with the examples of expansion on one is a contribution that we all were aware of but perhaps hesitant or reluctant and uninspired enough to utilize to its fullest.
9. MOST VALUABLE	Music was most helpful; movement was a repeat of past experiences.
10. MOST VALUABLE	
11. MOST VALUABLE	I felt they were imaginative, creative, had great vitality.
12. MOST VALUABLE	This was my favorite part of the workshop, in fact, it showed concrete ways of integrating the arts.
13. MOST VALUABLE	Very exciting!
14. MOST VALUABLE	The enthusiasm and number of ideas really got the workshop off to a good start.
15. MOST VALUABLE	That these people got us not only to talk about but actually get involved in doing and creating is proof of the effectiveness.
16. MOST VALUABLE	Because I am involved with movement I naturally was most interested in this.
17. MOST VALUABLE	
18. VALUABLE	Always valuable to see a personal approach to education.

TABLE 12

HOW WOULD YOU RATE THE ART CONSULTANT'S CONTRIBUTION TO THE WORKSHOP?COMMENT

- | | |
|------------------------|--|
| 1. VALUABLE | He was sincere in his ideas. |
| 2. VALUABLE | Environmental change idea quite invaluable. |
| 3. VALUABLE | I desire much more consultation during the year to receive his valuable contribution. |
| 4. SOMEWHAT VALUABLE | I would like to have seen much more, perhaps from more people. |
| 5. VALUABLE | Was left with questions. |
| 6. MOST VALUABLE | (see general comment for all consultants on Movement - sound tally.) |
| 7. MOST VALUABLE | Should have allowed the art consultant to have more time or equal time with movement people. Would like to have art consultant to consult during the year. |
| 8. VALUABLE | The idea of using only basic props (a chair to climb as a mountain) to bring out the creativity, thought and imagination of the user was a challenge, a great seed idea. |
| 9. VALUABLE | |
| 10. MOST VALUABLE | |
| 11. VALUABLE | Felt more could have been done but I'm not sure how. It is probably my lack here. |
| 12. SOMEWHAT VALUABLE | Frankly, I found it hard to relate to the art consultant. |
| 13. VALUABLE | Fresh, free presentation - good for group interaction. |
| 14. SOMEWHAT VALUABLE | His ideas and comments were helpful. While he is certainly excellent in his field, I think somehow he wasn't as successful in getting his ideas across. |
| 15. MOST VALUABLE | |
| 16. LESS THAN VALUABLE | |
| 17. SOMEWHAT VALUABLE | As I am less familiar with this area, it is really difficult to evaluate. |
| 18. MOST VALUABLE | Helped me with my personal inquiry into structure vs. non-structure. Experience skills which part should they play. |

HOW WOULD YOU RATE THE CREATIVE DRAMATICS CONSULTANT'S CONTRIBUTION TO THE WORKSHOP?COMMENT

- | | | |
|-----|--------------------|--|
| 1. | | I don't know. I need more time to think about this - but her practical methods seemed to be all right. |
| 2. | LESS THAN VALUABLE | I don't feel that her presentation exhibited creativity on the part of the students. |
| 3. | MOST VALUABLE | Rated so because of its intrinsic value as a creative learning experience. Would like to observe others in operation. |
| 4. | SOMEWHAT VALUABLE | Her ideas were contrary to many other things we had discussed. Her method did not allow for as much creativity as we expected. |
| 5. | | Was not here that day. |
| 6. | MOST VALUABLE | |
| 7. | SOMEWHAT VALUABLE | |
| 8. | SOMEWHAT VALUABLE | The demonstration was not one typical of a classroom situation in that the models were children with much exposure to creative drama and to satisfying the ideas of the teacher. |
| 9. | MOST VALUABLE | Dramatics can very easily lend itself to so many fields. Should have been used more in the workshop. |
| 10. | MOST VALUABLE | |
| 11. | MOST VALUABLE | To those who criticized, they know not what they say. Drama is a medium of its own and I feel the approach was excellent. |
| 12. | VALUABLE | |
| 13. | VALUABLE | I had observed her last year, but it was helpful to see the steps in the method once more. |
| 14. | SOMEWHAT VALUABLE | Simply as a "how to do it" thing. |
| 15. | MOST VALUABLE | (see general comment under the movement-sound tally.) |
| 16. | VALUABLE | I would have no qualms in trying out drama in my classroom now. |
| 17. | SOMEWHAT VALUABLE | |
| 18. | VALUABLE | Again - process vs. product... seeing individual goals as expressed by each different artist. |

TABLE 14

USE THE FOLLOWING NUMBERS TO RATE THE VALUE OF THE RESOURCES LISTED BELOW (USED OR AVAILABLE DURING THE WORKSHOP)

1 - NOT HELPFUL 2 - SOMEWHAT HELPFUL 3 - HELPFUL
 4 - VERY HELPFUL 5 - MOST HELPFUL

	<u>A-V Mat.</u>	<u>ART Sup.</u>	<u>CONS</u>	<u>OTHER, Specify</u>	<u>BKS</u>	<u>WKSHP Part.</u>	<u>INSTR</u>	<u>MIM. MAT</u>
1.	3	4	5	5 (Dan)	5	4	3	5
2.	3	3	4		3	4	3	3
3.	4	5	5		4	5	4	4
4.	3	3	4	2 (Art Cons)	2	5	4	5
5.	4	4	5		5	5	5	5
6.	3	3	5		3	5	3	4
7.	3		4		3	3	2	4
8.	2	3	4		4	5	4	4
9.	4	3	3		3	3	4	3
10.	2	2	5		5	5	5	3
11.	3	2	5		3	4	4	4
12.	2	2	5		5	5	5	2

TABLE 14 (Cont'd.)

	<u>A-V Mat.</u>	<u>ART Sup.</u>	<u>CONS</u>	<u>OTHER, Specify</u>	<u>BKS</u>	<u>WKSHP Part.</u>	<u>INSTR</u>	<u>MIM. MAT</u>
13.	4	3	5		3	5	3	5
14.	3	3	4		2	4	3	3
15.	4		5		3	5	4	3
16.	1	2	5		4	5	2	4
17.	4	4	5		4	5	5	5
18.	3	2	3	5 (viewing lessons)	3	4	2	3

BASED ON YOUR EXPERIENCES, TO DATE, COMMENT ON YOUR FEELINGS ABOUT INTEGRATING THE ARTS.COMMENTS

1. Anything that makes learning meaningful is valuable.
2. I have been doing it for the two years I have been teaching. I find it invaluable to use all disciplines and approaches for teaching.
3. Knowledge by itself is limiting; knowledge with wide range indicates open-endedness and desire for growth in relationships.
4. Value - yes, if not overdone. Practical - given some time to adjust schedules, etc. Should give more depth to a subject hopefully making the learning experience more lasting.
5. Very practical with a high degree of value. What feeling the children will be able to experience.
6. Terrific idea and great merit. I'd like to work it with classes before I really judge.
7. It should make the area of concentration more meaningful to the child. Increased my understanding.
8. There is value in the integration of most things - the arts is no exception. If there was no value in each thing, why did God create it or give man the power to do so?
9. I feel it a great way of making education so much more exciting and interesting.
10. It supports my basic philosophy of teaching.
11. Extremely important if we are going to "turn on kids." Absolutely essential to develop normal, happily motivated children.
12. I feel that it is practically impossible not to integrate them. It is a false view of life not to integrate wherever possible.
13. Great! Finally a place, not a frill!
14. From the point of view of the child, integration is very practical and is helpful to him in that he doesn't have to make complete switches in thinking and direction in all subjects.
15. WOW!
16. We can make it more meaningful by trying things together without forfeiting our own bag.
17. Some of our presentations seemed choppy. We need a unified theme but don't need to overdo other field.
18. A lot more work can be done in this area - We have only opened doors.

COMMENT ON THE IDEA OF "PRODUCT AND PROCESS" AND YOUR VIEWPOINT. INCLUDE IN YOUR RESPONSE HOW THE WORKSHOP AFFECTED YOUR THINKING, IF IT DID.

COMMENT

1. If the child grows because of the experience, it is valuable. The product is secondary.
2. I, too, believe the process is most important. If a child is provided with valuable experiences, he can grow in many ways. A finished product or visible change is not necessary.
3. My method of process depending on personal thinking and degree of interaction with others will determine product that emerges.
4. Process is most important but at least part of the time we should strive for product since I feel it makes the child happier. I feel classroom teachers are more interested than necessary in product (in the arts). This was my viewpoint even before the workshop.
5. Eliminate product and process as much as possible. Children are not machines which manufacture objects.
6. Started some wheel turning; if new ideas aren't ever tried, we'll never know whether they work or not. I got many new ways to do the same (basic) old thing.
7. The product and process had equal importance. I would say that the process has more importance to me now - the experiences involved to reach a conclusion.
8. I think that each has its place. Product is important in our culture, but the way we arrive at this product is the most important - the humanity.
9. I feel the process is the most important part, but there should be a direction toward a product.
10. It made me less inhibited, and it strongly supported my ideas.
11. The workshop rekindled ideas in me that I have wanted to use but never quite found the time. It reemphasized the importance it must be done.
12. The process is very important. The experiences during the process should bring about different products for each individual.
13. Lots of work in process to develop the desired product.
14. I have to change the order of importance of these two and now must place process first whereas before I am afraid I was more concerned with product.
15. I find myself becoming more aware of the process with the product as an outgrowth rather than focal point.
16. As was demonstrated by the art consultant, you still need to provide the seed to build on.
17. Helped me to restart my thinking which I already have.
18. One has to experience before assimilating his efforts into a product. They both play an important part in education, but a teacher has to be sensitive to readiness. This became clearer in my mind through the workshop.

IN WHAT WAY(S) HAS THE WORKSHOP MADE YOU AWARE, AND WHAT WERE YOU MADE AWARE OF?COMMENT

1. That the greater the awareness, the more meaningful the experience.
2. The workshop made me aware of other approaches to take, especially in movement. It made me more sensitive to other methods.
3. Of the vital necessity for integrating the above areas in order to shed light on the many ways for one to integrate any experience in life.
4. The value of drama in integrating the arts.
5. There is so much around me. I'm more aware of myself and what I'm capable of -- Freedom.
6. That people with all their differences are wonderful.
7. More aware of how the arts may be integrated through the presentations.
8. More aware of the enthusiasm that is spreading throughout the educational leaders to humanize education and respect each individual for the marvelous thing that only "he" is.
9. It made me aware of the many things that can be taught in many different ways.
10. It made me aware of the value of exchanging ideas with other teachers.
11. Aware of explaining myself in other areas of a more creative approach to teaching.
12. I was made aware of something I had previously been told at other workshops, i.e., you must experience things before you can grow toward other things.
13. The possibilities of integration.
14. How the arts are so closely related. How they can be used in many teaching areas.
15. The relationship of the arts to one another as well as to the broader school program. Ways to creatively bring these areas into other experiences.
16. The variables between people and the many avenues of approach.
17. The excellent teachers we have looking forward to future communication with them.
18. Having a direction which we would like to carry our program. We begin here and evolve to...etc.

CAN YOU CITE ONE ILLUSTRATION OR IDEA THAT YOU DISCOVERED DURING THE WORKSHOP
THAT YOU PLAN TO EXPERIMENT WITH IN YOUR CLASSES?

COMMENT

1. The "work" sounds that Stuart did with instruments.
2. I plan to use the name game with my class as a means of introduction.
3. I am interested in applying the creative dramatics idea.
4. From an art teacher's point of view, using music and phys. educ. to expand the children's concepts of space, line, rhythm, etc.
5. Lesson integrations (Shakers, fantastic): Art, P.E., Music, Social Studies, Science, Math, a unified theme in many fields.
6. To correlate the line, space, etc., themes.
7. Using music while children are sketching or doing an art composition.
8. Yes - imitating a piece of art and animating it (plus many others).
9. Teaching dance steps as Kathy demonstrated.
10. Physical education integrated with art -- math concepts.
11. Use of more poetry, rhythm with words.
12. The game in movement - "Round, round, round, in a game, etc. Also the idea of having newspapers around for creative play. Chanting lines of a poem.
13. Prints, movement. Creative dramatics and music.
14. The "germ idea" approach.
15. I'd like to explore the development of ideas, the children's or writing from.
16. Creative Drama.
17. With the young children, learning names through movement.
18. I definitely plan to conduct my classes in a problem-solving method-setting up challenges - not mere experimentation.

WHAT WAS THE HIGH POINT IN THE TWO WEEKS' WORKSHOP FOR YOU?COMMENT

1. Some of the ideas thrown out by Dr. Keller.
2. The lack of response to Don's lecture on theatre. It made me aware that there is a need for small doses and that we were not ready, then, to let go.
3. The process by which all of us involved came together and received and gave.
4. No real high point except, perhaps, to see it all go together as in the Shaker unit.
5. Kathy and Doris' ability to move us so freely without inhibitions.
6. The marvelous friendships that were started and the freedom of sharing experiences.
7. My own experience throughout the whole workshop -- being able to communicate, expressing ideas, gaining ideas and understanding other people's viewpoints.
8. The first session with movement and music because it made us become "one" yet let us be ourselves. How great for kids!
9. Don't know!
10. The ability to perform in front of other teachers as I usually teach children was the high point for me. I felt very relaxed doing it.
11. The excitement of expressing ideas with others, a sharing! Particularly liked the movement demonstrations.
12. The two movement days because of the way I found myself integrating with other people. I was less inhibited during those days than ever before with a large group.
13. Movement classes -- class participation and joy with interacting.
14. When I found that I (even) had something to offer. The attitude of the group had much to do with this. I have begun to think more about how I'll teach and how to relate to these young people who are all creative individuals.
15. Discovering that the ability to create is truly within each of us (even me) and that there are exciting ways to bring the arts into the class.
16. The movement consultants - how smoothly Kathy got from idea to activity, etc.
17. The two movement days.
18. There was more than one. When I could view retrospectively what made Don's 1st. day traumatic and his second successful. Finding my goals satisfied although working in a specific aspect evolved from a classroom.

TABLE 20

INDICATE YOUR OVERALL EVALUATION OF THE WORKSHOP.

_____ FORGET IT, _____ EH! _____ O.K., _____ B+ _____ ONE MORE TIME, HARRY

COMMENT

- 1. ONE MORE TIME, HARRY
- 2. B+
- 3. ONE MORE TIME, HARRY
- 4. ONE MORE TIME, HARRY ENCORE! ENCORE!
- 5. ONE MORE TIME, HARRY
- 6. ONE MORE TIME, HARRY
- 7. ONE MORE TIME, HARRY DEFINITELY
- 8. B+
- 9. B+
- 10. ONE MORE TIME, HARRY
- 11. ONE MORE TIME, HARRY
- 12. ONE MORE TIME, HARRY X X X
- 13. ONE MORE TIME, HARRY
- 14. ONE MORE TIME, HARRY Dan and Walt just terrific.
- 15. ONE MORE TIME, HARRY It has been a real growth experience. I feel as though I'm embarking on a new avenue of approach. I hope I don't get lost!
- 16. B+
- 17. ONE MORE TIME, HARRY
- 18. B+

7. Was the concept of "integrating the arts" illustrated?

249

_____ YES _____ NO

COMMENT:

8. What are your feelings about specialists working with specialists?

_____ NOT ACCEPTABLE, _____ LESS THAN ACCEPTABLE, _____ SOMEWHAT ACCEPTABLE
_____ ACCEPTABLE, _____ MOST ACCEPTABLE

9. What are your feelings about classroom teachers working more in depth with specialists?

_____ NOT ACCEPTABLE, _____ LESS THAN ACCEPTABLE, _____ SOMEWHAT ACCEPTABLE
_____ ACCEPTABLE, _____ MOST ACCEPTABLE

10. Did the workshop influence your responses to #'s 8 and 9?

COMMENT:

11. How would you rate the Movement and Sound (Music) consultants' contribution to the workshop?

_____ NOT VALUABLE, _____ LESS THAN VALUABLE, _____ SOMEWHAT VALUABLE
_____ VALUABLE, _____ MOST VALUABLE

COMMENT:

12. How would you rate the Art consultant's contribution to the workshop?

_____ NOT VALUABLE, _____ LESS THAN VALUABLE, _____ SOMEWHAT VALUABLE
_____ VALUABLE, _____ MOST VALUABLE

COMMENT:

13. How would you rate the Creative Dramatics consultant's contribution to the workshop?

_____ NOT VALUABLE, _____ LESS THAN VALUABLE, _____ SOMEWHAT VALUABLE
_____ VALUABLE, _____ MOST VALUABLE

COMMENT:

14. Use the following numbers to rate the value of the resources listed below (used or available during the workshop).

- | | | |
|---------------------|-----------------------------|-----------------------|
| 1- NOT HELPFUL | _____ BOOKS | _____ AUDIO-VISUAL |
| 2- SOMEWHAT HELPFUL | _____ WORKSHOP PARTICIPANTS | _____ MATERIALS |
| 3- HELPFUL | _____ INSTRUMENTS | _____ ART SUPPLIES |
| 4- VERY HELPFUL | _____ MIMEOGRAPHED | _____ CONSULTANTS |
| 5- MOST HELPFUL | _____ MATERIALS | _____ OTHER (SPECIFY) |

15. Based on your experiences, to date, comment on your feelings about "integrating the arts." (practicality, value)
16. Comment on the idea of "product and process" and your viewpoint. Include in your response how the workshop affected your thinking, if it did.
17. In what way(s) has the workshop made you aware, and what were you made aware of?
18. Can you cite one illustration or idea that you discovered during the workshop that you plan to experiment with in your classes?
19. What was the high point in the two weeks' workshop for you? (express freely what made it so for you)
20. Indicate your overall evaluation of the workshop.

_____ FORGET IT, _____ EH!, _____ O.K., _____ B+, _____ ONE MORE TIME, HARRY!

IF YOU ARE INTERESTED IN BEING INVOLVED WITH THE INTEGRATED ARTS PROJECT DURING THE COMING YEAR, PLEASE WRITE YOUR NAME AND OTHER INFORMATION ASKED FOR BELOW. CAREFULLY CUT OR TEAR THIS SECTION FROM THE QUESTIONNAIRE AND GIVE IT TO DAN. THANK YOU.

NAME _____

SCHOOL _____

POSITION _____

TELEPHONE: SCHOOL _____, HOME _____

GRADE(S) YOU TEACH _____

COMMENTS:

A P P E N D I X 2

Williamstown Integrated Arts Project:
EVALUATION ANALYSIS prepared by Dr. Richard Markham NASC.
 Based on goal-objective aims identified in collaboration
 with Dan Walters, Project Coordinator

SUMMATIVE EVALUATION
 INTEGRATED ARTS WORKSHOP
 "EDUCATION IN THE RING"
 OCTOBER 29, 1971

Introduction

Prior to October 29 a meeting was held with Dan Walters, Co-ordinator of the Integrated Arts Project, to ascertain the objectives of "Education in the Ring." Based upon this conversation, a set of statements spelling out desired results of the workshop was prepared and questions designed to determine the extent to which each of the desires was fulfilled. Following the workshop, these questions were sent to participating schools and responses were received from 65 participants. This report summarizes these responses.

Summary of Responses
To Questionnaire

Item One

Desire: Wants workshop activities to solicit willing involvement on the part of participants.

Question: Many of the Workshop activities during the afternoon called for your active involvement. To what extent did they solicit your willing involvement?

They made me want to become involved.	<u>23</u>	I was willing to go along with them.	<u>33</u>
---------------------------------------	-----------	--------------------------------------	-----------

I took part in activities with reluctance.	<u>0</u>	I felt uncomfortable	<u>0</u>
--	----------	----------------------	----------

Two respondents did not answer this question. Six offered comments to elaborate upon their responses. These comments included the following:

- The workshops I attended did not call for active involvement.
- I was willing but many of the workshops did not have people running them with enthusiasm
- All instructors were friendly and enthusiastic.

Item Two

Desire: Wants participants to select workshop offerings on the basis of personal interests.

Question: What criteria did you use for selecting the 1/2-hour workshops in which you participated?

Personal Interest	1st 1/2-hour	2nd 1/2-hour	3rd 1/2-hour
	36	32	24
Sounded Intriguing	17	22	17
Least crowded	3		4
Other			10

Out of the 165 choices reported, 92 were made out of personal interest and 56 because an activity sounded intriguing. Of those adding comments to their responses, one person stated, "just wanted to see what each was about." Another said he "didn't want to miss anything," and four mentioned disappointment that a third 1/2-hour session they wanted to attend was not held.

Item Three

Desire: Wants participants to capture the flavor of a learning environment having different centers of interest.

Question: Use three separate adjectives to describe your reactions to having alternative learning opportunities during the afternoon.

The wide range of responses to this question stand as testimony to the idea that a given set of stimuli can engender widely variant reactions. In all, 68 different adjectives were used. Those which are roughly synonymous I have grouped as follows:

Grateful	1	Intrigued	1	Stimulating	5
Considerate	1	Interested	13	Challenging	1
Generous		Appetizing	1	Inspirational	3
Fortunate	1	Inviting	1		
Fulfilled	1	Free	1	Mind-expanding	1
Pleasing	5	Carefree	1	Enlightening	2
Satisfying	4	Nondirective	1	Enriching	1
Meaningful	1				
Helpful	2	Rushed	3	Disappointed	5
Informative	2	Pressured	1	Bored	3
Uninspired					
Enthusiastic	2	Confusing	4	Overloaded	1
Delighted	1	Disjointed	1	Frustrated	2
Enjoyable	6	Scattered	1	Thwarted	1
Great	1				
Wow!	1				

Item Four

254

Desire: Wants participants to experience how the arts can be used to complement one another.

Question: Do you believe the activities planned for the afternoon did a good job of showing how various arts can be used to complement one another or other subject areas?

Yes 41

No 4

Comment:

Six respondents qualified their response by stating that some activities "did a good job" while others didn't. Six others commented that using the arts to complement one another is not a new idea. Two persons expressed their feeling that the activities were not geared to the upper grades. Lack of time to assimilate activities was mentioned by three of the respondents. Other comments were:

--More specific examples would have been helpful.

--I returned with many ideas and felt quite inspired.

--I have seen and experienced much superior programs in Connecticut and Vermont.

Item Five

Desire: Same as item four.

Question: Cite some examples of the concept of integration that you saw or experienced during the afternoon.

Of those responding, forty-one mentioned one or more of the afternoon's activities as being examples of integration (e.g., Sidney's Sideshow, Shaker unit, Kathy's presentation). Eleven persons did not answer the question. Other responses were either not directly related to the question ("the whole afternoon seemed so rushed") or were so general as to have little meaning (e.g. "art and music").

Item Six

Desire: Wants the experience with movement/sound techniques to make teachers want to experiment with them.

Question: Do you find yourself looking forward to using movement/sound techniques with children in your own classroom?

Very much so 26 Somewhat 23 Not particularly 5

Not at all 1

As with several other items, several respondents (6) pointed out their feeling that they have been using these techniques for years.

Item Seven

Desire: Wants participants to see the value of working with or interacting with others in a workshop setting.

Question: Did you find yourself interacting with previously unknown persons during the course of the afternoon?

Quite frequently 9 Somewhat 20

Frequently 20 Hardly at all 8

Item Eight

Desire: Wants participants to become aware that they can be creative.

Question: As you participated in various workshop activities did you discover ways that you could be creative of which you were previously unaware?

Yes 23 No 26 No Answer 5

Eight persons mentioned specific activities (e.g. Sidney's sideshow, organic reading) they thought would help them become more creative. Four mentioned that the afternoon reawakened their awareness of ways to be creative. For example, "I was not unaware of these techniques but hearing them again renewed my spirit to use them."

Item Nine

Desire: Wants participants to experiment with some workshop idea or method within their own classroom.

Question: Can you cite one illustration or idea that you discovered during the workshop that you plan to experiment with in your classes?

Using sound, rhythm and movement to make poetry come alive.	<u>9</u>	Various way of using Movement, e.g. the "mirror exercise."	<u>9</u>
Ideas from Sidney's sideshow	<u>3</u>	Organic reading	<u>4</u>
Use of props in storytelling	<u>1</u>	Use of metaphors	<u>2</u>
Ideas from Shaker Unit	<u>3</u>	Found nothing new	<u>5</u>
Answered "no" or gave no answer	<u>17</u>		

Item Ten

Desire: For participants to raise questions for clearer understanding about something they observed or heard during the workshop.

Question: Were there questions which occurred to you during the workshop but which you didn't ask?

Yes 18 No 32 No Answer 6

Not enough time 7 Questions were not encouraged 6

Felt my question was not significant 3

Item Eleven

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- Desire: Wants participants to have an emotional reaction to some aspect or activity of the afternoon.
- Question: Can you specify one or more emotional reactions you had during the afternoon and specify what gave rise to the emotion(s)?

The responses to this question are difficult to summarize but seem to fall mainly into ten categories ranging from excitement to boredom. Thirteen respondents indicated they had feelings of excitement, happiness, or enjoyment during the workshop. Events giving rise to these emotions included the "great turnout of interested teachers," session on movement with Kathy Nadon (4), poetry recitations, concept of the "germ" idea, and the fact that "people involved were living what they were doing." Four persons indicated they felt hopeful or inspired. For example, "I gained a new perspective into my own abilities. I realize that my high emotions can be used to expand my teaching style." Also, activities ". . . started me thinking about things in such a way that I felt physically lifted--sort of a good feeling--I could possibly do more for my students." Several participants expressed appreciation and gratitude for the amount of planning that went into the afternoon. Others (5) remarked concerning the feelings of closeness or togetherness they felt. A reaction shared by a few (4) participants was the anger, irritation, or disappointment they felt toward those who were making no effort to become involved. For example, "I felt irritation at people who came improperly dressed and then did not participate . . ." Three respondents stressed their feeling of involvement, two with "All Saints Be Praised," and another with Kathy Nadon's presentation. Embarrassment, shyness, or reluctance to participate was expressed as a reaction by five persons. One person felt embarrassment "at not being 'free' enough to participate fully." Another felt uncomfortable because of not being familiar with the techniques being demonstrated. Four participants stated they were disappointed with the afternoon, either because sessions were too short or because they found little that was worthwhile to them. Others (4) specifically expressed their feeling that the afternoon offered little that was new. For example, "... most teachers are creative individuals and are already using many of these ideas." Finally, two persons stated they were bored, one of them adding, however, that Sidney's sideshow was "fantastic."

Item Twelve

- Desire: Wants participants to identify connections or relationships among various workshop activities.
- Question: What connections or relationships did you discern among the various activities in which you participated during the workshop?

Apparently, this question was too vague or poorly stated for 24 persons offered no response, six others indicated they did not understand the question, and eight respondents gave answers that were either so general (e.g. "They were all related") or so difficult to interpret (e.g. "we all react and interact quite easily and sometimes negatively") as to be virtually meaningless. Among the other answers given, five mentioned that arts integration was the key connection or relationship, four indicated creativity as a common element in the various activities, and one mentioned that ". . . every workshop activity dealt with educating the 'whole' person." Three respondents specifically stated they saw no connections could have been made more concrete.

Question: Indicate the adequacy of the workshop experiences as related to your expectations.

Inadequate 2 Less than adequate 8 Somewhat adequate 13
Adequate 33 Quite adequate 2 No answer 5

Among those who felt the workshop was less than adequate in view of their expectations, one person felt that lack of time was a contributing factor, another praised the obvious time and effort that went into the planning of the workshop, and another respondent stated, "I think that many art experiences follow very naturally from many classroom experiences and should be used frequently. I do not think that art experiences should be imposed on the classroom." Three of those judging the workshop to be "somewhat adequate" offered comments, one stating "We need more such experiences," another that the afternoon was enjoyable even though ". . . many did not really seem to understand the purpose," and the third commenting that "some of the situations felt forced and 'warmed over.'"

EDUCATION IN THE RING

EVALUATION

STAFF: An important dimension of our Integrated Arts Title III Project is evaluation. Your feedback is both helpful and necessary. Please read carefully the following questions relating to the "Education in the Ring" held the afternoon of October 29, and answer freely and as specifically as possible.

Please return this form to the Integrated Arts Mailbox at your school by Wednesday, November 10. Thank you for your time.

1. Many of the workshop activities during the afternoon called for your active involvement. To what extent did they solicit your willing involvement?

They made me want
to become involved _____

I was willing to
go along with them _____

I took part in
activities with
reluctance _____

I felt uncomfortable _____

2. What criteria did you use for selecting the 1/2-hour workshops in which you participated?

	1st 1/2-hour	2nd 1/2-hour	3rd 1/2-hour
Personal interest	_____	_____	_____
Sounded intriguing	_____	_____	_____
Least crowded	_____	_____	_____
Other: _____	_____	_____	_____

3. Use three separate adjectives to describe your reactions to having alternative learning opportunities during the afternoon.

4. Do you believe the activities planned for the afternoon did a good job of showing how various arts can be used to complement one another or other subject areas?

Yes _____ No _____

Comment:

5. Cite some examples of the concept of integration that you saw or experienced during the afternoon.

6. Do you find yourself looking forward to using movement/sound techniques with children in your own classroom?

Very much so _____ Somewhat _____ Not particularly _____ Not at all _____

7. Did you find yourself interacting with previously unknown persons during the course of the afternoon?

Quite frequently _____ Frequently _____ Somewhat _____ Hardly at all _____

8. As you participated in various workshop activities did you discover ways that you could be creative of which you were previously unaware?

Yes _____ No _____

Comment:

9. Can you cite one illustration or idea that you discovered during the workshop that you plan to experiment with in your classes?

10. Were there any questions which occurred to you during the workshop but which you didn't ask?

Yes _____ No _____

Not enough Questions were Felt my question Other: _____
time _____ not encouraged _____ was not significant _____

What was one of your questions that you'd like answered?

11. Can you specify one or more emotional reactions you had during the afternoon and specify what gave rise to the emotion(s)?
12. What connections or relationships did you discern among the various activities in which you participated during the workshop?
13. Indicate the adequacy of the workshop experiences as related to your expectations.

Inadequate _____ Less than adequate _____ Somewhat adequate _____

Adequate _____ Less than adequate _____

Position and grade(s)

Date

School

A P P E N D I X 3

INTEREST INVENTORYFOR GROUP TASKS RELATED TO INTEGRATED ARTS PROJECT GOALS

I. DIRECTIONS: THIS FIRST SECTION CONTAINS FOUR INTEREST AREAS THAT WILL BRING US TOGETHER IN DIFFERENT WAYS. PLEASE READ THROUGH AND LISTEN TO THE DESCRIPTIONS AND THEN RANK ORDER YOUR PREFERENCES BY USING THE NUMBERS RELATING TO ORDER OF CHOICE (1.2.3.4). FOR EXAMPLE, IF NUMBER 2 (UNIT DEVELOPMENT) IS YOUR FIRST CHOICE, PLACE THE NUMBER 1 TO THE LEFT OF IT.

1. RESOURCE CENTER:

Identification of resources for our resource center, such as community resources and organizations, and materials of value to the project (i.e., books, periodicals, musical instruments, physical education equipment, consultants, films, ERIC materials.) We need to inventory what we already have so we can best assess what we need to get individually and grouply.

2. UNIT DEVELOPMENT:

Development of an experimental curriculum unit to be used in classrooms or workshop sessions. The unit should include movement, art (visual), music and drama and should be collaborative (specialists and classroom teachers working together.) The following suggestions may be of interest to you: CYCLES, WEATHER, SEASONS, EMOTIONS, SELF-IDENTITY, HOLIDAYS, HEROES AND MYTHS, BASIC ART ELEMENTS (SPACE, RHYTHM, LINE, INVENTION).

3. NEWSLETTER:

Development of a newsletter to be circulated among the project schools in our region. This task group should be made up of people from each of the project schools to better facilitate communication.

a. Local:

Identification of children and teachers, as well as interested community members and groups who are interested in these activities: plays, musicals, books of creative writing, collaborations of original scripts, dance, sets, etc., concerts, art exhibits, movement performances, puppetry, videotape performances, original slides, original films, mini-class arts fairs (such as in Williamstown last Spring.)

b. Professional:

Master classes in the arts, workshops for teachers, workshops for children, performances in music, theater, opera, dance, puppets and marionettes.

II. DIRECTIONS: CHECK ANY OF THE FOLLOWING THAT INTEREST YOU. MAKE COMMENTS, IF YOU LIKE, ALONGSIDE INTEREST AREAS.

- _____ A. Interested in having my classroom used as a place where a demonstration lesson might be given, or where experimental unit lessons could be held.
- _____ B. THINK TANK: Interested in collecting or creating original ideas for lessons, projects, or mini-lessons, to be made available for sharing amongst interested teachers.
- _____ C. Interested in a student teacher with whom I can work on the idea of integration, using the arts in a more meaningful way in the classroom curriculum.
- _____ D. Interested in working with 1 of 6 students from North Adams State College during January in some designated area of the project (or having someone assigned to assist you in some way).

_____ E. Interested in giving a demonstration lesson illustrating the concept of integration, either within the arts or between the arts and other subject areas. (We hope to be able to free you for the time necessary to do this.)

a. CLASSROOM TEACHER:

_____ 1. Integrating an "academic" subject area with one or more of the arts areas.

_____ 2. Work with specialists on subject area and art integration.

_____ 3. Other suggestions:

b. ART SPECIALIST OR SUPERVISOR:

_____ 1. Integrating own medium with other media.

_____ 2. Integrating own medium with classroom teachers' interest in either academic subject, the arts or social relationships, etc.

_____ 3. Either of the above combined with video-taped program.

_____ 4. Other suggestions:

_____ F. Interested in developing a 10 minute mini-lesson. GOAL: Take the simplest idea of an art concept or idea in a subject area and develop it into a 10 to 15 minute lesson using the arts. These will go into our THINK TANK to be shared by all interested.

_____ G. OCTOBER WORKSHOP: I am interested in guiding an experience of some kind that would be valuable to a small group of people (PLEASE SEE Dan and Joy at the end of this session if you check this.)

NAME _____

SCHOOL _____

A P P E N D I X 4

DEMO LESSON FORMFor Classroom Teachers

NAME _____

1. INITIAL REQUEST

a) Reason for demo lesson in terms of classroom work. (Particular unit idea or whatever, specifically) _____

b) Demonstration teacher _____

c) Date of lesson _____

2. DEMO-LESSON CONTENT (General aim and context; briefly, what went on)

3. CLASSROOM TEACHER'S RESPONSES TO DEMO-LESSON (personal observations, feelings)

4. PLANS FOR FOLLOW-UP BY CLASSROOM TEACHER (What did you do as follow-up, or plan to do as a possibility?)

a) Based on immediate demo lesson material _____

_____b) Based on a combination of ideas from above and on-going classroom needs. (Other ways or situations in which you might use techniques or ideas demonstrated) _____

_____5. OBSERVATIONS (of children or a specific child during demo lesson or in follow-up; i.e., one 6-year-old (NAME) said, "You can't take away my imagination," or, an original limerick created by a child; etc. _____

OTHER COMMENTS:

A P P E N D I X 5

ADDENDUM

INTEGRATED ARTS CURRICULUM

Beginning: July 1, 1972 - June 30, 1973

Title III ESEA

Prepared for:

Massachusetts Department of Education

Curriculum Innovation

Title III Coordinator

Submitting Agency:

Williamstown Public Schools

School Street

Williamstown, Mass. 01267

ADDENDUM: Objective 10 - Integrated Arts Continuation Grant Proposal,
pp. 53-54.**

OBJECTIVE 10

To disseminate information about the project, its goals and progress, to project participants and the region.

ACTIVITIES/PROCEDURES: OBJECTIVE 10

1. One brochure will be designed based on the four dimensions of the project. It will be made available in public places such as libraries, schools, colleges and universities, conferences, PACE, and through mailings.
2. Monthly newsletters will be sent out to 175 - 200 people in the project communities (school personnel, school committee members, advisory council, community leaders and selected parents.)
3. Periodic topical articles will be submitted, along with photos, to the roughly five area newspapers (including the colleges'), covering project school activities and personnel. Questionnaires will be disseminated through newspapers; periodic press conferences may be given, and periodic press interviews on school and/or community interests connected with the project.
4. Appearances will be arranged for project staff* and/or project school personnel on the local radio talk shows: Opinion and Emphasis, etc. The local station will be used to disseminate topical project information, i.e., coming events.
5. News fliers will be sent to the project schools and personnel, weekly or as needed, for information and communication.
6. Meetings are planned as follows:
 - a. Weekly staff meetings.*
 - b. Weekly meetings of the specialist team and liaison located in each project school.
 - c. Monthly conferences with the liaisons project staff.*

*NOTE: Project staff includes Project Director, Administrative Assistant, Financial Officer, Arts Coordinator and Arts Curriculum Facilitator.

**Page numbers in this addendum refer to those in the original proposal housed at Williamstown Public Schools.

- d. Monthly meetings with director and principal (and superintendent, if possible.)
 - e. Informational conference of total school community every two months.
 - f. Every 6 weeks, regional meetings including arts specialists and project staff.
 - g. Biennial information conferences (possibly with demonstrations) with parents in each of the three communities, one in the Fall and the other in the Spring.
 - h. Advisory Council meetings six times during the year with project staff.
 - i. Informational meetings with service organizations in the communities. (A slide-tape presentation done by the children is a possibility.)
7. Monthly and quarterly progress reports will be sent to the state Title III office, the Advisory Council and project school administrators.
8. In-state and out-of-state visiting will be done by project staff and/or school personnel to Title III projects, professional educational conferences, workshops and educative agencies (at least 10 visitations annually).

ADDENDUM: Evaluation Procedures - Integrated Arts Continuation Grant
Proposal, p. 58.

EVALUATION TECHNIQUES

The composition of evaluation instruments for all Integrated Arts activities will be determined by the relevancy of the data so collected to the decision-making concerns of the project. It is the judgment of the project staff that resources expended in the area of program evaluation should have direct payoff in terms of the data's utilization in the decision-making process of the project. Current evaluation techniques seem to fit only a portion of the identified data collection needs of the project and must therefore be supplemented by instruments constructed specifically to meet the unique needs of the project.

Several methods of data collection are envisioned for application during the coming year. These include:

- A. Direct observation by staff. This methods of monitoring the goal achievement of the project is one which enables the decision-makers of the project themselves to collect data needed for intelligent decision-making. It allows the behavior standards deemed desirable by the project to be observed by principal decision makers, thereby maximizing validity of that data.
- B. Direct observation by participating teacher. This technique (very similar to that stated in A. above), provides for the reporting of decision-maker valid observations made by another individual directly involved in the teaching-learning process goals of the project.
- C. Questionnaire. This methods of feedback would be a written collection of statements and questions directed at client groups identified with specific project goals. The material so presented would be the product of careful application of the Hutchinson/Fortune evaluation methodology to insure the collection of usable data. Methods of distributing this instrument would be tailored to efficient dissemination within the client group. It could be handled through direct hand-out, mailing, or distribution through existent channels of community communication such as the local newspaper(s).
- D. Interview. Direct interview techniques enable immediate modification of the feedback instrument to effectively utilize observations in terms of data need.

E. Item analysis. This would consist of reviews of records kept for various portions of the enterprise to determine their usage or activity histories.

F. Review of journals, diaries. Certain activities of the project require that a careful record of activity be kept by one or more of the participants in a particular activity. These chronicles are of great value to the decision-making process because of the different perspectives provided by these participants being actively involved in a specific activity. Journals submitted by FY'72 program consultants were of great value in determining program needs and successes.

G. Measures of affective behavior and/or standardized testing. This dimension of data collection would rely on existent tests or instruments to determine client levels of awareness at given times in the year. This method could be applied either before or after an activity, or both, and would be complemented by an application of a project-developed instrument to insure data validity.

The relationship of these techniques to the state project goals for the year 1971-72 is shown by the following chart, expanding the project goals' section of the proposal.

ADDENDUM: THE INTEGRATED ARTS CURRICULUM PROJECT OBJECTIVES

The scope of the Integrated Arts Curriculum Project can be more fully appreciated when viewed in terms of specific identified dimensions into which project objectives naturally fall. Those four dimensions include:

- FIRST DIMENSION.....HUMAN
- SECOND DIMENSION.....RESOURCES
- THIRD DIMENSION.....COMMUNITY
- FOURTH DIMENSION.....UNIVERSE

The four dimensions build, one upon the other, so that the project enterprise's components are easily discerned. In that the project functions within the framework of the larger enterprise EDUCATION, the dimensional aspects acquire explicit significance through the following statement:

THE INTEGRATED ARTS CURRICULUM PROJECT AIMS AT HUMANIZING EDUCATION THROUGH RESOURCES AND THE COMMUNITY IN THE LARGER UNIVERSE.

With this broad perspective in mind, we can now explore the specific DIMENSIONS and the OBJECTIVES for each dimension.

FIRST DIMENSION: HUMAN

The HUMAN element dominates the objectives of the FIRST DIMENSION. Seven objectives comprise this realm.

OBJECTIVE 1: TO CONDUCT PERIOD WORKSHOPS, CONFERENCES AND PLANNING SESSIONS WHICH WILL:

- a. make known (to school committee members, P.T.A. representatives, advisory council members, and other interested persons) the objectives of the project;

EVALUATION TECHNIQUES

A	Direct observation by staff	✓
B	Direct observation by participating teacher	✓
C	Questionnaire to client group	✓
D	Interview of client	✓
E	Item analysis	✓
F	Review of journals, diaries	
G	Measures of affective behavior and/or standardized tests	

- b. increase the awareness of project teachers and art specialists about the value of the arts and the art process in the teaching-learning process;
- c. provide an opportunity for project teacher input into project planning;
- d. continue building trust and favorable working conditions among staff, administrators, specialists and classroom teachers;
- e. serve to identify staff, consultants, and community resource people to work in classrooms with teachers and students;
- f. enable participants to engage in the creative process in their schools with their students during the project year.

OBJECTIVE 2: TO PROVIDE ON-GOING DIRECT ASSISTANCE TO TEACHERS AND ARTS SPECIALISTS IN THEIR PLANNING OF LEARNING ACTIVITIES THROUGH INTEGRATION OF THE ARTS

OBJECTIVE 3: TO CONDUCT DEMONSTRATION LESSONS (40+) AS A FORM OF IN-SERVICE TEACHER-TRAINING IN PROJECT SCHOOLS

OBJECTIVE 4: TO DEVELOP ONE INTEGRATED TEAM IN EACH PROJECT SCHOOL COMPOSED OF:

- a. arts specialists
- b. classroom teachers
- c. the preceding in combination, or with other school and community personnel.

	A	B	C	D	E	F	G
b.	✓	✓	✓	✓			✓
c.	✓	✓	✓	✓	✓		
d.	✓	✓	✓	✓	✓	✓	
e.	✓	✓	✓	✓	✓	✓	
f.	✓	✓	✓	✓	✓	✓	
OBJECTIVE 2:	✓	✓	✓	✓	✓	✓	✓
OBJECTIVE 3:	✓	✓	✓	✓	✓	✓	
OBJECTIVE 4:	✓	✓	✓	✓			
a.	✓	✓	✓	✓			
b.	✓	✓	✓	✓			
c.	✓	✓	✓	✓			

TO DEVELOP AND REFINE AT LEAST FIVE INTEGRATED ARTS INSTRUCTIONAL UNITS.

OBJECTIVE 5: TO ELICIT CONTINUING ACTIVE SUPPORT FOR THE PROJECT FROM SCHOOL ADMINISTRATORS AS DEMONSTRATED BY THEIR:

- a. cooperation in planning schedules which allow release time for personnel involved in project-related activities;
- b. cooperation in developing schedules for arts specialists to allow for the development and implementation of project objectives;
- c. willingness to directly involve the Integrated Arts Project Staff in the hiring of new teaching staff in project schools.

OBJECTIVE 6: TO PROVIDE OPPORTUNITIES FOR VISITATION AND INFORMATION EXCHANGE FOR PROJECT SCHOOL STAFF WHICH WILL:

- a. encourage awareness of related educational trends;
- b. decrease isolation;
- c. broaden intellectual understanding of educational alternatives.

OBJECTIVE 7: TO CONDUCT A TASK-ORIENTED SUMMER PROGRAM THAT WILL:

- a. contract classroom teachers and arts specialists to develop and/or refine at least two integrated arts instructional units;

	A	B	C	D	E	F	G
Objective 5a	✓	✓	✓	✓			
Objective 5b	✓	✓	✓	✓			
Objective 5c	✓	✓	✓	✓			
Objective 6a	✓	✓	✓	✓	✓	✓	✓
Objective 6b	✓	✓	✓	✓	✓	✓	
Objective 6c	✓	✓	✓	✓	✓	✓	
Objective 7a	✓	✓	✓	✓			

- b. enable identified classroom teachers and arts specialists to attend outside workshops and activities that focus on the art(s) as creative resources to be used in the teaching/learning process;
- c. provide a Project Orientation Conference(s) involving salaried project staff, the LEA liaisons and arts specialists;
- d. create an Integrated Arts Project brochure and slide-tape presentation for dissemination purposes.

SECOND DIMENSION: RESOURCES

The RESOURCE element dominates Objectives 8 - 12...those of the SECOND DIMENSION.

OBJECTIVE 8: TO FIELD-TEST (EMPLOYING PRE- AND POST-TESTING IN SELECTED CLASSROOMS) AND EXPERIMENT WITH INTEGRATED ARTS INSTRUCTIONAL UNITS AND IDEAS UNIQUE TO THE PROJECT CONCEPT.

OBJECTIVE 9: TO MAINTAIN AND EXPAND A RESOURCE CENTER IN THE WILLIAMSTOWN PUBLIC SCHOOLS, CONSISTING OF BOOKS AND MAGAZINES, FILMSTRIPS, RECORDS, AUDIO AND VIDEO TAPES, CATALOGUES OF RESOURCES (HUMAN AND MATERIAL), INSTRUCTIONAL MATERIALS, AND OTHER CURRICULUM AIDS FOR USE BY THE STUDENTS AND TEACHERS IN THE PROJECT SCHOOLS.

OBJECTIVE 10: TO DISSEMINATE INFORMATION ABOUT THE PROJECT, ITS GOALS, AND PROGRESS TO PROJECT PARTICIPANTS IN THE REGION, AS WELL AS TO OUTSIDE INTERESTS.

	A	B	C	D	E	F	G
b.	✓	✓	✓	✓		✓	
c.	✓	✓	✓	✓	✓	✓	
d.	✓	✓	✓	✓			
OBJECTIVE 8:	✓	✓	✓	✓	✓	✓	✓
OBJECTIVE 9:	✓	✓	✓	✓	✓	✓	
OBJECTIVE 10:	✓	✓	✓	✓			

OBJECTIVE 11: TO PROVIDE A MINIMUM OF FOUR PERFORMANCES DURING THE YEAR FOR THE PROJECT SCHOOLS, EACH PERFORMANCE ALLOWING TIME FOR TEACHER AND STUDENT INTERACTION WITH THE PERFORMER(S).

OBJECTIVE 12: TO EVALUATE PROJECT ACTIVITIES THROUGH THE STAFF AND OUTSIDE EVALUATORS IN TERMS OF STATED PROJECT GOALS.

THIRD DIMENSION: COMMUNITY

The element of COMMUNITY dominates Objectives 13 - 16.

OBJECTIVE 13: TO DEVELOP AND TO IMPLEMENT AN INTEGRATED ARTS COURSE FOR UNDERGRADUATE OR GRADUATE CREDIT AT NORTH ADAMS STATE COLLEGE WHICH WILL BE OPEN TO SCHOOL PERSONNEL IN THE PROJECT REGION.

OBJECTIVE 14: TO PROVIDE OPPORTUNITIES FOR INVOLVEMENT IN THE INTEGRATED ARTS PROGRAM FOR STUDENTS FROM NORTH ADAMS STATE, WILLIAMS, BENNINGTON AND OTHER COLLEGES BY MEANS OF:

- a. the Integrated Arts Course at NASC;
- b. Winter Studies programs;
- c. student teaching placements
- d. independent study arrangements.

OBJECTIVE 15: TO ESTABLISH LINKS AMONG THE COMMUNITIES WITHIN THE PROJECT REGION, NORTH ADAMS STATE COLLEGE AND WILLIAMS COLLEGE WHICH ARE AIMED AT THE EVENTUAL PERPETUATION OF THE PROJECT THROUGH LOCAL RESOURCES.

A	B	C	D	E	F	G
✓	✓	✓	✓	✓	✓	
✓	✓	✓	✓	✓	✓	✓
✓		✓	✓			✓
✓		✓	✓			✓
✓		✓	✓			✓
✓	✓	✓	✓	✓	✓	✓

OBJECTIVE 16: TO CONTINUE WORKING WITH THE PROJECT'S ADVISORY COUNCIL, WHICH WILL PROVIDE A COMMUNITY PERSPECTIVE FOR THE PROJECT AND ITS FUTURE.

FOURTH DIMENSION: UNIVERSE

A single objective is the FOURTH DIMENSION of the Integrated Arts Curriculum Project.

OBJECTIVE 17: TO PROVIDE EACH CHILD WITH THE MEANS THROUGH THE ARTS FOR A GROWTH WHICH IS ENRICHED WITH HUMANITY, DIGNITY, THE RICHNESS OF IMAGINATION, CRAFT, SKILL AND INTELLIGENCE.

A	B	C	D	E	F	G
✓		✓	✓			
✓	✓	✓	✓	✓	✓	✓

