

UNIVERSITY OF DAYTON ROESCH LIBRARY

**INTEGRATING THE ARTS  
AND  
THE CLASSROOM CURRICULUM**

**MASTER'S PROJECT**

**Submitted to the School of Education  
University of Dayton, in Partial Fulfillment  
of the requirements for the degree  
Master of Science in Education**

**by**

**Beverly D. Francis**

**and**

**Connie S. Greene Dailey**

**The School of Education**

**University of Dayton, Ohio**

**December, 1994**

Approved by:

---

Official Advisor

## DEDICATION

To my husband for his constant support and encouragement as he enabled my growth as an educator; to my children for their understanding and loving support; and to my mother for the pride that she displays in me and my profession.

B.F.

To my parents for the years of love, encouragement, support, and faith in me; to my sister Cindy, my cherished friend and confidant; and to my son Scott, the light of my life.

C.D.

Finally, we dedicate this project to each other, for the friendship, the cooperation, the dedication, and the sensitivity we share.

## TABLE OF CONTENTS

APPROVAL PAGE . . . . .	ii
DEDICATION . . . . .	iii
CHAPTER	
I INTRODUCTION . . . . .	1
Background of the Problem	
Purpose of the Project	
Significance of the Project	
Assumptions	
Definition of Terms	
II REVIEW OF LITERATURE . . . . .	9
Significance of the Arts	
Higher Level Thinking Skills	
The Arts as Basic	
Whole Language	
Integration	
Relevance of Art as Basic	
Relevance of Music as Basic	
III METHODOLOGY . . . . .	59
Background	
Design and Development	
IV HANDBOOK . . . . .	66
V SUMMARY AND IMPLICATIONS FOR PRACTICE . . . . .	156
APPENDIX A: Integrated Puppet Unit Model . . . . .	161
APPENDIX B: Classroom Thematic Unit Overviews . .	170
BIBLIOGRAPHY . . . . .	179

## CHAPTER I

### INTRODUCTION

#### Background of the Problem

The state of the arts in the elementary school is one of great concern to the writers. School systems across this country have cut arts programs yearly due to financial distress. A 1988 National Endowment for the Arts study, Toward Civilization, found that less than 50% of the U.S. elementary schools have full-time music teachers, and only 25% have full time visual art teachers. Classroom teachers and volunteers provide or supplement whatever arts experiences may be available to children. Other systems employ fine arts teachers as a means of meeting contractual obligations to teachers' unions, rather than a philosophical instruction decision. "The State of the Arts in the Elementary School," an article written by Richard T. Pioli (November 1991), states a number of reasons why the arts are an easy target: "Our Puritan cultural roots, which regard the arts as superficial and unproductive; the impotence of arts teachers in mustering public support; the lack of politically savvy constituency for arts education; and the low priority traditionally held by the arts in

local, state, and national educational policy...”

For too long, the arts have been perceived as decoration for the academics, but not a part of the curriculum that is truly woven into the fabric of general education. To the extent that the arts exist in public education today, much of the emphasis has been placed on those children who demonstrate unusual interest or talent. In a 1990 Position Paper of the Association for Childhood Education International, Mary Renck Jalongo includes this “elitist” perception of arts education as a reason for it being too easily expendable. It is because of these existing conditions and attitudes that arts educators strive to validate the existence of and to empower the arts as basic curriculum.

Historically, the arts have been considered in terms of aesthetics, the human experience of synthesizing the cognitive, affective, and emotional responses to find what is perceptually interesting and appealing. More importantly, though, the arts have contributed to our cultural development and personal fulfillment through intellectual and imagination growth. They have also been an important tool of communication. Further investigation of the importance of the arts in education enhances the notion that the arts are basic to education. Some consider basic education to be reading,

writing, and arithmetic; however, if "basic" means something that all children experience, then things like play, telling and performing stories, drawing, painting, music, and dance must be considered basic. Even before children can read, write, calculate, or speak, they listen and move to music and create images on a variety of surfaces. It is because of these intrinsic behaviors of children that the authors conclude that the arts are basic, and that arts integration is a logical and necessary element in children's education.

### Purpose of the Project

If the goal of integration is to help students recognize and apply content and thinking among many learning domains, including the arts into that process is critical. For arts education to become an integral part of the basic learning process through the whole language philosophy, there is a need for a handbook to be used by music, art and classroom teachers as a whole language tool and source of instruction for integration across the curriculum. It is the purpose of this project to develop such a handbook.

This handbook has been organized in the following manner: There are two major sections - one specific to visual arts integration, and one specific to music integration. Within each of those two

sections, the lessons are arranged by primary and intermediate level and alphabetized according to content.

One important motivator for the authors' writing of this handbook was to develop an organizer for their personal use. The handbook contains lessons the authors have developed and want to share. It is hoped that this will become a resource for other arts and classroom teachers. As advocates of arts integration, the authors have created this model in the hopes that it will encourage arts integration in other districts.

### Significance of the Project

The Comprehensive Arts Education Curriculum issued in 1991 by the Ohio Department of Education states in its philosophy that arts education is essential for the basic education of all students because:

- \* the arts are basic symbol systems by which people communicate, express, and acquire understanding;

- \* the arts represent the most telling imprints of any civilization, serving as records of history, expressions, and beliefs, and represent the deepest expressions of our humanity;

- \* the arts represent forms of thinking and ways of knowing and participating with the world through cognitive and sensory



experiences;

\* the arts are an integral part of the fabric of any society and our cultural future.

Other documentation in support of the arts as basic education includes Toward Civilization (1988). The study, a Congressional mandate, revealed that the nation's "cultural literacy" was at stake, and it recommended that the arts be a requirement for all students from kindergarten through 12th grade. Secretaries of Education Lamar Alexander and Richard W. Riley, in partnership with the Consortium of National Arts Education Association, have developed national standards to further validate the importance of the arts in education (1993).

Experts agree that the arts foster integration of the hemispheres of the brain, creativity, problem solving, divergent thinking, and the ability to communicate through emotions and ideas. Through the expressive arts, children discover how to bring order from chaos, drawing from their own frames of reference while developing a tolerance for ambiguity and multiple solutions to a single problem. Artistic expression represents human achievement at its highest. In the introduction to "ArtsPROPEL," a Harvard Project Zero paper, one of the authors states that, "Exercising hand, heart, and mind together

develops important mental skills such as symbol-use, analysis, problem-solving, invention, and reflection.... exactly the sort of independent intellectual activity that distinguishes thinkers, inventors, and leaders.”

Today, as teachers search for effective ways to reach increasingly diverse student populations, the arts seem more crucial than ever. The instruction of music must be more than singing, listening, and music reading. The instruction of art must be more than drawing, painting, and crafts.

If the arts are not applied to other areas of learning, how can the arts be basic education? Traditionally, the arts have been segregated from science, social studies, language arts, and mathematics. The current emphases on integration, whole language strategies, and teaching across the curriculum have brought about a new instructional wave of ideas involving the arts. In the October 1992 issue of Instructor, Dr. Francie Alexander, the under-secretary for the U.S. Department of Education, advocates the integration of the arts into all subject areas. She cites the arts as fostering students’ imagination, communication, and critical thinking, as well as providing the opportunity to include multicultural perspectives in the curriculum and linking the school with the larger community.

The arts as an important link in the "connections" or circles of learning for a student is essential! A collaboration of the classroom teacher, the art teacher and the music teacher would be invaluable to the learner. Such a collaboration would ensure that the arts would not become merely "the handmaiden" of academic subjects, but that they truly would provide other dimensions to the classroom study of a major concept.

### Assumptions

This handbook for elementary teachers, including classroom, integrated arts and special needs teachers, will recognize that :

- 1.) Art and music are basic to a child's education.
- 2.) Any teacher using this handbook will do so within the requirements of the graded course of study.
- 3.) Meaningful integration will result from the use of this handbook.

### Definition of Terms

Integration is an approach to learning and a way of thinking that respects the interrelationship of the language processes. It is reading, writing, speaking, and listening as integral components of meaningful

teaching in any area. It also means that major concepts and larger understandings are being developed in social contexts and that related activities are in harmony with and important extensions or expansions of a major concept.

Interdisciplinary (also called cross curricular) instruction provides connections among subject areas so that students better understand that what they are learning has application to real life situations, and is not just isolated bits of information.

Whole language is a philosophy which includes the belief that children find learning more meaningful when life-connections are made. It also includes strategies that are literature-based, student initiated, print-rich experiences.

## CHAPTER II

### REVIEW OF THE LITERATURE

"Our first aesthetic experience - be it the hair at the back of our neck prickling as a piece of music rolls over us and sweeps us away, or the sensation from having one of our drawings stuck to the refrigerator door for all to admire- usually rattles us. It sticks. It opens a door we hadn't ever known existed to a piece of our soul that had not yet been touched; and from that moment, we are different. It is those who have not had such an experience who worry me, for they tend to be hardened and insensitive in profound and frightening ways."

(Wigginton, 1992)

#### Significance of the Arts

Music and art are the true universal languages. Human beings can understand each other through sound and sight without verbal communication. Through music and art, intellectual independence is taught: how to think, not what to think; how to learn, not what to learn. Important educational skills such as personal expression, interpretive skills, listening skills, performing skills, and writing skills are taught through music and art. A form of science which incorporates intelligence, knowledge, talent and sensitivity is taught through the arts as well as purpose, form, structure, and continuity. No other subjects demand that a student coordinate and implement as many fundamentals at the same time (DeStefano, 1992-1993).

By the arts, we refer to music, visual art, theater, and dance. In The Power of the Arts to Transform Education (1993), recommendations from the Arts Education Partnership Working Group include that an arts curriculum encompass creating and performing the arts; understanding the role of the arts in culture and history; perceiving and responding to the qualities of the arts; and making knowledgeable judgments about the arts and understanding the bases upon which those judgments rest.

The Comprehensive Arts Education Curriculum Framework for Ohio Schools, developed in 1991 by the Ohio Department of Education Curriculum, Instruction, and Professional Development division, includes in its philosophy that arts education experiences lead students to:

- \* an aesthetic literacy, in which they perceive aesthetic relationships of works of art, interpret meanings, judge significance, reflect on questions raised, and express themselves through creating works of art;

- \* a cultural understanding, in which they come to appreciate the artistic achievements of their own and other societies, past and present;

- \* a creative artistic intelligence, in which they develop skills

in perceiving, critical and creative thinking, and problem-solving;

\* an understanding of the role of the arts in society, in which they learn about the reciprocal impact of the arts and beliefs and values, the economy, and the quality of life.

Through the arts, we communicate discoveries, hopes, fears, anxieties, and hungers. As Charles Fowler reminds us, "The arts are modes of communication that give us access to the stored wisdom of the ages...Science and technology do not tell us what it means to be human. The arts do." (1992)

When we dilute or delete arts programs, we unravel the infrastructure that assures the cultural future of the nation, but far worse, the absence or meagerness of the arts in schooling denies children access to the vast treasury of American and world culture. The result? Their education is incomplete, their minds less enlightened, their lives less enlivened (Fowler, 1989).

### Higher Level Thinking Skills

The arts are a system of thought. Figuring out a three-dimensional sculpture can be as puzzling as a paper-and-pencil problem, but there are no handy little algorithms to make problem solving simple. The arts enliven and enlighten (Fowler, 1989).

Expression through the arts enables humans to use multiple forms of intelligence. Identified by Howard Gardner (1983) as linguistic, musical, logical/mathematical, spatial, bodily-kinesthetic, and personal (which allows us to understand ourselves and others), these seven intelligences warrant the arts in education. In Understanding How the Arts Contribute to Excellent Education (1991), a study summary prepared for the National Endowment for the Arts with Charles Fowler and Bernard McMullan, Gardner's theory is cited as actively engaging children in the learning process through the arts. While most schools and tests continue to use mostly the linguistic and logical/mathematical intelligences, students whose potential to learn through other modes are neglected.

"For example, a person with bodily-kinesthetic capacities would have abilities to control one's body movements to handle objects skillfully. A person with musical capacities has abilities to produce and appreciate rhythm, pitch, and timbre and appreciate forms of musical expressiveness. Spatial capacity would enable a person to have abilities to perceive the visual-spatial world accurately, and to perform transformations on one's initial perceptions. Someone with interpersonal strengths would be able to discern and respond appropriately to the moods, temperaments, and motivational desires of other people. The person with



intrapersonal capacity has access to one's feelings and the ability to discriminate among them and draw upon them to guide behavior and knowledge of one's own strengths and weaknesses, desires and intelligences. A person with logical/mathematical capacities would have sensitivity to discern logical or numerical patterns and would be able to handle long chains of reasoning. A linguistic capacity is sensitive to sounds, rhythms and meanings of words and to the different functions of language.

A child who excels in bodily/kinesthetic intelligence can access history by performing dances from different time periods. A musically capable student might study and understand cultural differences through a comparison of musical practice in various societies. Inter- and intrapersonal forms of thought can serve as the impetus for theatrical experiences that explore many aspects of human life and behavior. Also, the visual arts enable spatially capable students to explore many aspects of the basic curriculum by drawing, painting, or constructing." (Gardner and Hatch, 1989)

In Benjamin Bloom's Taxonomy of Educational Objectives, he presents six major cognitive operations:

Level	Description
L-1 Knowledge	These are questions that check the basic facts about people, places or things (information gathering).
L-2 Comprehension	These are questions that check your

understanding and memory of facts (confirming).

L-3 Application

Application questions test your ability to use your knowledge in a problem-solving, practical manner (illuminating).

L-4 Analysis

These are questions in which we select, examine and break apart information into its smaller, separate parts (breaking down

L-5 Synthesis

Synthesis questions are those in which you utilize the basic information in a new, original or unique way (creating).

L-6 Evaluation

These are questions which help us decide on the value of our information. They enable us to make judgments about the information (predicting).

The complexity of these higher level thinking skills are inherent to the arts in that students must concentrate and observe details, relate past experiences with new data for the purpose of creating new relationships, and judge the validity of this new information which might be used in predicting future events.

In addition, the arts facilitate learning that integrates the various ways of knowing: perception, conceptualization, and production (Fowler and McMullan, 1991). By allowing for the development of different learning styles, the arts help children to become what Elliot Eisner, professor of education and art at Stanford University describes as multiliterate - literate in the sense of being able to access

and create meaning from the variety of forms that humans have historically employed (1990).

### The Arts as Basic

"The arts, properly taught, are basic to individual development since they more than any other subject awaken all the senses -- the learning pores" (Rockefeller Panel, 1977).

"The ever-changing composition of American society makes the arts singly the most powerful tool to bridge cultural differences and bring humanity, compassion, understanding, and harmony to this nation. They are essential to an education that both respects and honors diversity.." So states The Power of the Arts to Transform Education (1993).

In addition, The National Standards for Arts Education (1994) lists the following affirmations: The arts play a valued role in creating cultures and building civilizations; the arts are a way of knowing in that they allow students to express themselves and to learn to communicate with others; they have value and significance for daily life by providing personal fulfillment; they are indispensable to freedom of inquiry and expression; the modes of thinking and methods of the arts disciplines can be used to illuminate situations in

other disciplines that require creative solutions; and attributes such as self-discipline, the collaborative spirit, and perseverance which are so necessary to the arts, can transfer to the rest of life .

In a section of Can We Rescue the Arts for America's Children (1987), Charles Fowler summarizes five "substantial studies" of American education that support the arts as basic:

1. In John Goodlad's 10-year study, the arts are listed as one of the five fingers of human knowledge;

2. Ernest Boyer, former U.S. Commissioner of Education, proposes that, while language is the first curriculum priority, the second priority is a core of common learning that includes the arts;

3. The College Entrance Examination Board similarly proposes a core curriculum composed of six basic academic subjects which includes the arts;

4. Mortimer Adler's The Paideia Proposal: An Educational Manifesto, is highly supportive of the arts in high school; and

5. William Bennett's federal report, First Lessons: A Report on Elementary Education in America devotes a special section to the arts, calling them "an essential element of education, just like reading, writing, and arithmetic" whose keys unlock profound human understanding and accomplishment. He adds that "children should be

handed these keys at an early age.”

“Through great works of art, students can gain pivotal insights into their common political and cultural heritage and, at the same time, into their own personal struggles” (Bennett, 1987, 1989).

Charles Fowler adds that “the inconsistency of access to arts instruction represents a form of human deprivation that must be addressed. Parents, school board members, curriculum specialists, and school administrators must become aware that what we fail to give children is teaching them something as well; that the arts are just for the bright and talented, that they are not really important, and that you can be considered educated without any knowledge of them. Our children deserve better” (1989).

### Whole Language

The philosophy that all learning is connected recognizes the adage, “The whole is greater than the sum of its parts.” “Holistic approaches to teaching and learning represent a rebalancing of educational practice away from its more than half-century old behaviorist/reductionist bent” (Komoski, 1990). This theory of dissecting what is to be learned into discrete facts makes it difficult for learners to achieve levels of understanding that are greater than the

sum of those discrete facts and skills. Schools are being challenged to teach more than facts and skills, and they must consider a more holistic approach; therefore, the whole-curriculum approach to teaching, learning, and assessment must replace the fragmented one that has characterized the curriculum for far too long.

In September of 1988 the Whole Language Umbrella (WLU): A Confederation of Whole Language Support Groups and Individuals, identified the following universal tenets of whole language educators:

1. A holistic perspective to literacy learning and teaching;
2. A positive view of all learners;
3. Language is central to learning;
4. Learning is easiest when it is from whole to part, in authentic contexts and functional;
5. The empowerment of all learners, including students and teachers;
6. Learning is both personal and social, and classrooms are learning communities;
7. Acceptance of whole learners including their languages, cultures, and experiences; and
8. Learning is both joyous and fulfilling.

Whole language is a philosophy, rather than an approach. It is

the integration of listening, speaking, reading, writing, viewing, and representing into meaningful experiential learning. Putting the whole language theory into practice means making connections. Those connections can be made effectively through literature, music and rhyme (Handy, 1989). An important facet of that philosophy is that children grow and learn most readily when they actively pursue their own learning while being psychologically engaged in what they are doing (Weaver, 1990).

An example of successful implementation of the whole-language philosophy is described in Implementing Whole Language: Bridging Children and Books, by Patricia Robbins, whose own experience of being demoralized by a teacher in fourth grade when she chose an "inappropriate" book from the library was the impetus for her book. She writes about the rural Contoocook Valley School District in New Hampshire and how they have achieved wonders with children and books. "Every classroom is filled with exciting literature and children's books of all sizes and shapes. Teachers focus on what children can do as writers and readers. Children read any and every book that interests them. Whole-language instruction and writing processes bridge each child's curiosity and life experiences to life and books." From the first day, the children read books that interest them

and write stories that excite them. At "authors' teas" students read books to their parents and peers including an explanation about themselves and their reasons for selecting their topic. "Children discover that books preserve their ideas, pictures, and conversations. They learn that authors use written words to express feelings and provide information. Writing generates an enthusiasm for reading, and reading creates the impetus for writing." Children organize their thoughts and analyze them during peer conferences and listen to contextual meaning in stories written by their peers. Reading and writing are considered integrated processes.

Whole-language instruction teaches the value of the writing process during reading activities. While reading "big book" and other children's literature, teachers demonstrate how different authors convey meaning through written language and illustrations. Students talk and write about perceptions of the author's purpose, meaning, and style of presentation.

Children read from "real" books, which they select according to their own interest and reading levels. Basals and work sheets are not used in any of the district's elementary schools. Teachers found dramatic difference in achievement when students applied the writing process.



Innovation is highly valued. "Teachers and administrators have created an atmosphere of cooperation, collaboration, and trust, rich in risk-taking and idea sharing. Teachers are encouraged to initiate instructional improvements and curricular adaptations. It sparks from an idea! Amidst a growing belief that curriculum should be fully integrated and relevant to each child, real risk-takers discarded their basal readers. They developed theme-based, integrated units using trade books and children's literature, creating lessons relevant to the lives of the children in their classes. They gave children time to read and write and to choose their books and topics."

A common mission emerged: the belief that all students can love to read and write and the love of language is fostered through teacher modeling. They also found that a maximum class size of 20 and that there are a minimum of pull-out programs are crucial. This allows teachers to focus on creating an atmosphere of excitement about reading and writing that meets the needs of all students, including the handicapped and the academically gifted. By focusing on what students can do as readers and writers, by building skills through relevant and meaningful child-centered experiences, and by connecting skills, concepts, and content through integrated, theme-based learning activities. "Teachers must read and write when

children read and write; they must share when children share; they must openly experience the process along with their students."

Adapted for use in the ConVal District from Andrea Butler are the following "Ten Elements of a Whole Language Program:"

1. Reading to children - the teacher reads quality literature to children to encourage them to read.

2. Shared book experience - a cooperative language activity based on the bedtime story tradition; the teacher reads and rereads appealing rhymes, songs, poems, and stories.

3. Sustained silent reading - everyone, including the teacher, reads for an extended period of time.

4. Guided reading - the teacher assigns books to eight or ten children to read independently followed by reading conferences; books are selected to keep children on the cutting edge of their reading ability.

5. Individualized reading - an organized alternative to guided reading; grows out of guided reading; careful monitoring of individual progress is done by both child and teacher.

6. Language experience - oral language is recorded by a scribe or audio cassette and made available to children in written format; first-hand or vicarious experience is translated into written language.

7. Children's writing - the writing process; rehearsal, drafting, revision, editing, publishing, and response.

8. Modeled writing - the teacher models writing process and behavior; children see and hear an "expert" writer in action.

9. Opportunities for sharing - a finished piece is presented to an audience.

10. Content area reading and writing - students see demonstrations of each type of text (by subject content) and learn about varying reading speed and looking for context clues.

The success of the Contoocook Valley school is echoed throughout other school districts across this country and others as educators respond to children's need for learning that is relevant to their lives by implementing whole-language strategies in their classrooms.

Canadian teachers Jane Baskwill and Paulette Whitman, in their 1986 publication, Whole Language Sourcebook, describe the connection between whole language, learning, and the arts:

"Young children are forever busy - busy being readers, writers, speakers, listeners, musicians, puppeteers, dancers, drawers, painters. These are their natural occupations, activities they undertake with unparalleled enthusiasm and interest. And it is from these activities that they develop the basic foundations necessary for literacy."

These children are engaging in meaningful speaking, reading, and writing behavior. When adults take children's language acts seriously and provide an atmosphere of security and support in which risk-taking is rewarded, children have little trouble learning to read.

For too long schools have ignored these fundamentals of learning."

As Lucy McCormick Calkins (1991) describes in Living Between the Lines, "Writing is lifework, not deskwork...that is meant to unfold, stretch into, and disturb every aspect of a writer's world." When she adds that "reading and writing are ways in which human beings find significance and direction, beauty and intimacy, in their lives," she parallels what other educators, including the authors of this study, believe to be true of arts education.

### Integration

What is integration? In the book Invitations, Regie Routman (1991) states, "Integration is implicit in whole language teaching. Integration or integrated language arts is an approach to learning and a way of thinking that respects the interrelationship of the language processes - reading, writing, speaking, and listening - as integral to meaningful teaching in any area. Integration also means that major concepts and larger understandings are being developed in social

contexts and that related activities are in harmony with and important to the major concepts." Topics of study should be based on "big understandings" that the teacher is trying to get across from the curriculum, and those topics should be of critical importance to what children need to learn. The "big understandings," or major concepts to be developed then become the root of unit planning. This planning begins with substantive content and then integrates the processes (reading, writing, math, science, art, music, and so on) as tools for the acquisition, organization, evaluation, and application of knowledge.

With integration, the relationships among the disciplines or subject areas are meaningful and natural. Concepts identified are not only related to the topic or subject but are important to them. The whole language philosophy provides a vehicle for integrating the subject areas. Integration will occur only if whole language principles of language learning are respected and adopted (Routman, 1991).

Why integrate the disciplines through interdisciplinary or cross-curricular instruction? In the article "Interdisciplinary Learning - Movement to Link the Disciplines Gains Momentum," the author states that the interdisciplinary instruction mirrors the real world better than traditional instruction. The real world isn't divided into separate disciplines, nor do children see it that way. Learning is

fragmented unnecessarily when instruction jumps from one discipline to another every forty-five minutes.

Interdisciplinary instruction, by contrast, "provides connections among subject areas so that students can better understand that their learning has application to real life, to real topics - that learning is not just isolated bits of fact in a vacuum," says Suzanne Krogh, a professor of education at Western Washington University.

A second major benefit of interdisciplinary instruction, experts say, is its power to motivate students. Children are motivated by their perception of the relevance of the topic. Interdisciplinary approaches can lend coherence to abundant facts by showing how they interrelate. Instruction has more power if the curriculum is built around what the students see as relevant right now. People like to create their own learning tasks (Willis, 1992).

Jackie Collier, Ohio's Teacher of the Year, presented a workshop in collaboration with Kristin Hokanson for teachers interested in integration. These thoughts about the importance of integration were listed:

- \* Knowledge is growing rapidly in all areas
- \* Schools are asked to cover a variety of critical topics unlike the schools established in the 1890s, which we are still

patterned after today

- \* Schedules in a traditional setting are fragmented and are not conducive to high order thinking and problem solving
- \* With a suggested natural dropout rate of 25%, schools need to show the relevance of curriculum
- \* Natural learning does not occur in isolation of disciplines. We do not walk in the woods to look at only plants or 45 minutes and then read about friends for 45 minutes.
- \* Society is composed of multifaceted opportunities in career options. Students must be able to apply collective processes, not isolated facts
- \* "Less is more" means we can cover less content with more depth and this involves showing connections

It is believed that one of the strongest detriments to the professional growth of teachers is that they work in isolation. Integrative work necessitates working together by teachers as they align the topics they teach or develop units that cut across disciplines. The curriculum binds them together when a thematic approach is used.

Communication between teachers is the key when planning for successful integration of disciplines. Music and visual arts teachers

use their disciplines to extend and enrich responses to literature and to take students to another level of understanding when collaboration occurs with other classroom teachers. Promoting and valuing oral language, thinking, creating, collaborating, and problem solving are central to concept development in the music and art areas and useful tools for extension with integration when all teachers plan together.

For those teachers who use the strategy of theme immersion, music, art, drama, and movement are forms of original expression which are employed. Students and teachers plan the theme or topic to be studied. They research and learn together; however, it is the teacher's responsibility to find ways for the student to express the knowledge. Visual arts provide outlets such as cartooning, illustrating, printmaking and stenciling, three-dimensional art forms, and construction projects. Dramatization through reader's theater and puppetry allows children to communicate their thoughts in an enjoyable way for both participants and audience. Movement and music are excellent ways for students to express their knowledge (Manning, 1994).

"... the arts also bear witness to the supreme creations of the human mind - to creative thought, feeling, and action, including teaching, spanning historical eras and crossing the boundaries of



nations. The arts draw on multiple intelligences and are conceptually language-like, for humans communicate in multiple ways: visually, aurally, kinetically, and linguistically. " (Hanna, 1992)

Judith Lynne Hanna, an education program specialist in the Office of the Assistant Secretary for Research and Improvement, U.S. Department of Education, identifies five categories of connections between the arts (she speaks specifically of dance application) and student learning: cognition, social relations, personal development, productive citizenship, and aesthetic appreciation.

1. Cognition: The necessity of mental alertness, sequencing, attention to detail, and memorization skills when learning dance steps, a piece of music, or painting parallels reading readiness, acquiring knowledge in mathematics, science, language arts, and social studies. This cognitive process allows students to develop a knowledge structure which empowers a student to explore new domains based on transference from familiar domains.

2. Social relations: Through dance or choral teamwork, students learn time management and people management skills that are essential to living. The arts provide an arena for learning about and coming to appreciate cultural diversity, identifying connections between their own and other cultures (ethnic diversity.)

3. **Personal development:** Because the arts throughout the world are a distinct way in which humans perceive, express, and communicate, they are a vehicle for transmitting cultural values and the imprint of a civilization from one generation to the next. Since the focus of dance especially is the whole body, physical fitness, integration of mind and body, good nutrition, and a feeling of genuine achievement result.

4. **Productive citizenship:** The creation of art is a concrete manifestation of hard work, perseverance, self-reliance, and responsibility. During the creative process, students experiment and take risks, self-evaluate their progress, and make decisions based on their knowledge and intuition. Through the creative process, the student develops the skills necessary to cope with rejection, listen to suggestions of peers and teachers, and acquire artistic humility.

5. **Aesthetic appreciation:** Experience with the arts give students an understanding of what is perceptually interesting and appealing through a synthesis of cognitive, affective, and emotive responses, abilities, and skills. Such aesthetic appreciation extends to science, math, and literature, too, since all of those areas contain elements that some consider "beautiful."

"Although the arts and other subject areas clearly can marry,

theory and curricula designed to link education in the arts with what are considered core subjects are in their infancy." (Hanna, 1992)

There have, however, been tentative steps to create a model of such integration. In Chapter Four of Understanding How the Arts Contribute to Excellent Education (1991), an "Interdisciplinary Arts Education Model" is outlined. Although it mainly sets up issues to be further considered and discussed, the chapter reinforces the premises that the arts be put in the service of learning in other subjects in a manner that equivalent emphasis is given; that integration is intended to develop higher order thinking skills such as comparison, restructuring, and innovation; that the teachers coordinate what they are doing with others who share the same students to help them recognize and experience interrelationships; and that school-wide activities create thematic coherence and relevancy are progressive and cumulative.

In "The Quality School Curriculum" Dr. William Glasser (1992) maintains that emphasizing the ability to use knowledge in every academic subject would stop rebellion on the part of students, and that demonstrating the use of what is learned in real-life situations is one of the most effective ways to teach. He talks of "throwaway information" that isolated treatment of subject areas perpetuates, such

as dates and places in history, names of organisms and organs in biology, and formulas in math and science without a sense of connectedness to real life.

That connectedness is the key to integration. The symbols that we develop whether in the arts, science, math, or language convey meaning about our world. "To speak meaningfully of baroque music - or of an oak tree or of a jet airplane - requires a conception of these objects and events, and these objects and events exist as qualities in our experience prior to the labels we assign to them. Contrary to popular opinion, in the beginning there was an image. It is the image that gives meaning to the label." (Eisner 1992)

### Relevance of Art as Basic

The visual arts, as described in the 1994 National Standards for Arts Education, are extremely rich. From kindergarten through grade 12, visual art provides a framework for allowing children access to a wide range of subject matter, symbols, and meaningful images. Art encompasses experience with various media, processes, and techniques, as well as promotes fluency in new ways of thinking, working, communicating, reasoning, and investigating.

In Rudolf Arnheim's New Essays on the Psychology of Art

(1986), he describes visual art as intrinsic to humanness. Experiences in art allow us to perceptually and intellectually, cognitively, physiologically, and even biologically respond to and order the spatial and temporal stimuli in our environment. Specific to visual art and education, Arnheim reminds us that society has always derived its images of the basic human condition, such as greatness and wretchedness, joy and suffering, tragedy, failure, or the radiance of fulfillment, from the imagination of its artists. Education in visual art, he states, allows one not to be just entertained by pretty displays that suggest that there is no connection between what there is to see and what there is to know. He concludes that "the perceptual challenge of artwork well conceived and well understood is a natural introduction to the tasks of life and the best ways of going about them."

In the 1992 National Art Education Association's Elementary Art Programs: A Guide for Administrators, four components of an art education program which gives students real-life information and experience are outlined:

\* Component One: Aesthetic Perception - Visual and Tactile, includes recognition of design elements, seeing underlying structures, discriminating visual characteristics, categorizing and responding to visual and tactile characteristics, and analyzing aesthetic perceptions.

\* Component Two: Creative Expression - Artistic Knowledge and Skills, includes the application of artistic skills in two- and three-dimensional approaches, experiencing craft (weaving, modeling, and construction), graphic art, photographic arts, and understanding career opportunities.

\* Component Three: Visual Arts Heritage - Historical and Cultural, outlines the importance of recognizing cultural themes, analyzing the creative process, recognizing the artist's role in society, discriminating cultural styles, recognizing the function of visual arts in a community and from world cultures.

\* Component Four: Aesthetic Valuing - Analysis, Interpretation, and Judgment describes the tools necessary for a student to develop a base for making informed aesthetic judgments, including recognizing and analyzing the use of design elements, recognizing media, processes, and artistic mood, describing aesthetic characteristics, discriminating artistic styles and characteristics, and analyzing aesthetic similarities and differences.

Guided experiences in visual art such as these four components encompass allow children to develop skills of observation of their environment, to have the opportunity to interpret and express their responses to those observations, and to ultimately develop deeper and

more profound works of their own that reflect their creativity and problem-solving abilities.

Viktor Lowenfeld (1987) speaks to the importance of sensory experience for children, adding that art education is the only area that truly concentrates on developing the sensory experience by its nature of tactile richness, interaction of shapes and forms wealth of color which affords humans pleasure and joy, and the development of creative sensitivities that makes life satisfying and meaningful. "Learning," he says, "does not merely mean the accumulation of knowledge; it also implies an understanding of how this knowledge can be utilized. We must be able to use our senses freely and creatively and develop positive attitudes toward ourselves and our neighbors for this learning to become effective."

Lowenfeld defines developmental growth in children from two through seventeen years through their drawing expression:

1. The Scribbling Stage, Two-Four Years: Beginnings of Self-Expression, when a child progresses through disordered and random marks on a surface to controlled, and then named scribbling. It is during this time that the child develops drawn ("written") symbols for objects in their environment.

2. The Preschematic Stage, Four-Seven Years: First

Representational Attempts, when a child's art becomes a communication with himself as he orders his world. Spatial awareness is evidenced in floating, mostly geometric objects not related to each other. It is during this period that the child's response to and representation of human figures are largely emotional, with gradual inclusion of connected body parts and other details.

3. The Schematic Stage, Seven-Nine Years: The Achievement of a Form Concept, when a child's drawing reflects active knowledge of his environment, including anchoring his figures to the ground by drawing one or several base lines. As the child gains more experiences, the emotional impact is evidenced through exaggerated proportion or omission of unimportant detail.

4. The Gang Age, Nine-Twelve Years: The Dawning Realism, the developmental period during which children are much more aware of their interaction with their environment. Their artistic expression and communication becomes more flexible in some ways as they try to order their thoughts, but stiffer and more self-conscious in their representation of the human figure.

5. The Pseudo-Naturalistic Stage, Twelve-Fourteen Years: The Age of Reasoning, when spontaneous art activity ends as the child becomes increasingly critical of his expression. Environmental



awareness increases, but relative to the emotional impact of events and surroundings. Body image and sexual characteristics are often over-emphasized in drawings of pre-adolescents.

6. Adolescent Art, Fourteen-Seventeen Years: The Period of Decision, the time when the child masters material, gains control of purposeful expression, and exhibits emotional response to mood and atmosphere in his art.

These stages typify a child's search, through self-expression, for his own sense of place in the world. Throughout this search, the connection between artistic development and the whole language philosophy is readily apparent. Although the concept of whole language was just taking root when Lowenfeld first published his analysis of children's art, as he describes how art is a means of learning he emphatically echoes the whole-language tenets of the importance of connectedness and relevance.

Reading, writing, and arithmetic, he says, are meaningless if used only in the confines of the classroom; experiences with those subjects should raise questions, evoke thoughts, and be open to interpretation. Our goal as educators should be to guide children toward developing a flexible, inquisitive mind that seeks solutions in unusual ways. "The arts," Lowenfeld avers, "can play a tremendous

role in learning and may be more basic to the thinking processes than the more traditional school subjects. Every drawing, whether by a scribbling child or a high school student at the peak of learning efficiency, demands a great deal of intellectual involvement." As the child categorizes, catalogs, and organizes the symbols he gives to his thinking, these symbols are reproduced in context with other symbols. "The ability to understand these more complex symbols as part of reading comprehension must follow the development of the child's own symbolic discoveries." He concludes that, "It is amazing that anyone would consider art an educational frill; it is a fundamental catalyst in the thinking process and development of cognitive ability in children."

The essence of Lowenfeld's findings appear in Betty Edward's Drawing on the Right Side of the Brain, in which she says, "The developmental sequence of children's art is linked to development changes in the brain. In the early stages, infants' brain hemispheres are not specialized for separate functions. Lateralization - the consolidation of specific functions into one hemisphere or the other - progresses gradually through the childhood years, paralleling the acquisition of language skills and the symbols of childhood art." She adds that, "After some days or weeks of scribbling, infants - and

apparently all human children - make the basic discovery of art: *a drawn symbol can stand for something out there in the environment.* Thus, we all made the uniquely human leap of insight which is the foundation for art." From that beginning spark, the child continues to explore and express his world. Through the right brain, which Edwards identifies as the feeling or sensing side, a child can create a drawing that can let him *see* how he *feels*. By means of the drawing, the right side can show the left brain, which she identifies as controlling language and logical thought, how to solve a problem.

In "Helping Parents Help Their Gifted Child," Joseph Walker and Harry Dangel (1992) cite four stages of creativity and four cognitive creative behaviors. Although the article speaks to a gifted child's powers of close examination, inquisitiveness, and alertness, the described processes and behaviors are elemental to the art classroom. In the four stages of creativity - preparation, incubation, illumination, and verification - Walker and Dangel describe the process of creating a work of art!

During the four stages of creativity, first the problem is recognized and investigated (what to express); second, the subconscious association of new information with old, and the reorganization of that information occurs (recall and transference);

third, the "Aha!" phenomenon occurs, during which the child sees one or several solutions and becomes the creator; and fourth, the verification, during which the child tests his idea through an art process.

The four cognitive behaviors of which they speak also describe attributes evidenced in an artroom: flexibility, fluency, elaboration, and originality. The art classroom encourages the child to go beyond the obvious and to turn ideas and materials to new, different, and unusual uses. The ability to bring many ideas to the surface, and to recognize multiple solutions to a problem have always been a goal of art teachers. Through guided and varied art experiences, the child develops the ability to work out the details while exploring various media, tools, and techniques. Most importantly, the art classroom nurtures divergent rather than convergent thinking as the child is encouraged to again go beyond commonly accepted ideas, approaches, and solutions.

Since there is such wide acknowledgment of visual art as a basic facet of a child's life, the integration of art into the classroom is a natural and logical evolution - one that has been a long time coming. In the area of language arts especially, visual art integration has extremely relevant and enhancing capabilities in the connection of

different forms of expression.

From the middle ages, when the churches were the creators and holders of most manuscripts, through the shift of civilization from the Mediterranean to eastern Europe and the English Channel (where monasteries became the centers of learning and the arts), words and illumination and illustration have been found together. The books were beautiful because they reflected the importance of the words contained inside. That legacy of words combined with pictures is evident wherever we find printed matter and other visual media today. The "urge to merge" art and print is evident in children as young as three or four . (Lowenfeld, 1987; Kellogg, 1970)

In Literacy Through the Book Arts, Paul Johnson describes one problem common to literature/visual art integration efforts. He says that too often language experts feel inadequate discussing children's art, while art educators are equally inexperienced with the writing process. Another problem is that because of time constraints of the classroom teacher, the focus is almost always on the writing process, and expanded expression through art becomes "if there is time, you might want to do some illustration." Since "it is the visual imagery that a person recalls more rapidly and holistically than the word description, and since greater learning is achieved when both brain

hemispheres are involved," it would seem that more time should be given to allow the child the opportunity to communicate through other forms.

The Picture Book is the perfect springboard for integrated language and visual arts experiences. It is "text, illustrations, total design: an item of manufacture and a commercial product; a social, cultural, historical document; and foremost, an experience for a child. On its own terms its possibilities are limitless" (Bader, 1976). A collaboration between the classroom and the art teacher would allow children to experience those possibilities in truly integrated and meaningful ways.

Integrating art into other subject areas is also a very natural connection. In curriculum areas such as music, math, and science, there are already vocabulary parallels in place: structure, form, unity, focus, style, pattern, expression, imagination, and techniques. (Johnson, 1993). These terms apply to interdisciplinary subjects, including visual art, and give a child a common oral and written language on which to base questions, knowledge, and expression.

Throughout a child's investigation and response to his environment, from beginning uncontrolled scribbles, a basic communication system is developed. "In the transition from

recognition to reconstruction, perceptual awareness is transformed into a concept. Recognizing that scribbles can sometimes have form that is similar to objects in the environment means that these objects can now be indicated by a symbol. This is a big step - being able to think of objects and to reconstruct them or symbolize them.” (Lowenfeld, 1987).

This basic symbol structure is the beginning of written language. Rhoda Kellogg, in Analyzing Children’s Art (1970), adds that the opportunity to scribble has meaning for two critical operations of intelligence: reading and writing. In writing, much of the motion is similar to the fluid motions of scribbling. In learning to read, the child must perceive line formations that are similar to the ones exhibited during his picture-symbol development. She adds that since reading and writing are critical to functioning as a responsible citizen, since literacy has become a goal of our society, and since public education of all children has become an aim of modern nations, the role that child art plays in literacy has long-reaching social and political implications.

In the art room, children are encouraged to explore and manipulate the images from their own frame of reference, using their experience to create their own beautiful things. As they make

conscious and subconscious choices, they gain confidence in their ability to turn a spark of creation into something concrete. If they feel safe to explore, they will take risks, and they will develop critical thinking skills as they experiment with multiple solutions to give form to their ideas. When the concrete and the idea mesh as one, it is a profound experience - one that carries over to other facets of a child's life as he takes those small steps toward discovering and understanding his universe, and the significance of his place in it.

Children without guided arts experiences lack the basis for analyzing their response to environmental stimuli. They cannot easily interpret, internalize and judge the visual, musical, physical, and aesthetic quality of the information they receive, so they are at the mercy of others' imposed standards and are powerless to implement changes in that environment.

#### Relevance of Music as Basic

"Education in music is most sovereign, because more than anything else, rhythm and harmony find their way into the secret place of the soul."

-Plato-

The importance of the arts in education has been supported since the writings of Aristotle. In Aristotle the Politics, a debate as to



whether music is of basic importance is concluded with the following thoughts. "It follows from all this that music has indeed the power to induce certain conditions of mind, and it can do that, clearly it must be applied to education and the young must be educated in and by it. And the teaching of music is particularly apt for the young; for they because of their youth do not willingly tolerate anything that is not made pleasant for them, and music is one of those things that are by nature made to give pleasure. Moreover there is a certain affinity between us and music's harmonies and rhythms; so that many experts say that the soul is a harmony, others that it has harmony" (Sinclair, 1979).

Music holds a special place in the affairs of humankind. Songs and singing are associated with the major events of families and nations. Music is a means of expressing feelings of joy or sadness, of praise or protest (Lounsbury,1992). Henry Wadsworth Longfellow said, "Music is the universal language of mankind..." If music is considered a universal language, shouldn't it then also be a universal curriculum discipline?

The authors believe like Aristotle that music provides joy in the lives of all children and has a prominent place in the school program. It becomes a part of the days activities in school because it is a part of

life. "The prime purpose of the music program is to present such a variety of experiences that each child may discover some phase of musical activity he will really enjoy and which will make him happier, a more complete person" (Myers, 1965). The musical activity may vary to include the elements of music- rhythm, melody, harmony, form, and timbre in different ways. Some students may enjoy movement activities, others singing, playing, or listening. Still others may become composers and write music. Children learn by doing, be it through any of the above variations.

A productive example of children learning by doing through music is found in "More Than Singing, More Than Words". "Brief morning meetings at which everyone sings have made Townshend (Vermont) Elementary School a happy and productive place. This music is a celebration of life, of learning, and of love and friendship. It is an expression of the strength and joy of working together in an atmosphere of mutual respect, and remarkable chemistry that has produced positive charges throughout our school, almost elective in the way they connect the people and brighten the day" (LaMoria, 1987/88).

Noticeable changes have occurred at the school: both the academic and the social climate are different. The academic changes

included better work habits, more self-motivation, and a greater sense of personal responsibility among the students because students became the planners and "meeting leaders". The morning meetings have created new interest in and appreciation of the language arts. Reading and writing have become favored free-time activities. Social studies have been enhanced and enriched since the texts of songs create interest of their origin. LaMoria and the authors of this project believe that singing, reading, and writing have strong natural connections. Social changes in the school reported an absence of fist fights, unacceptable language was not heard, and graffiti has not been visible. The climate at Townshend Elementary School was best defined with the word respect, for others and property, due to the morning meetings including music.

Music education has more than just social qualities. It has the power to influence other domains of knowledge and to promote academic success. Many students who struggle in the academic areas can experience success in music which in turn enhances their positive self-esteem. They develop a desire to learn in other areas as a result. Students are motivated to achieve when music instruction is integrated with other areas of study. They are better able to see the relationships of subjects rather than segmented and meaningless lessons. Music

education gains the attention of students who easily become bored because the instruction includes a broad range of types of music and active music experiences (Seck, 1993/94).

The most valuable learning occurs when music is integrated into other subject areas to form "connections". These connections may be through literature, social studies , math, science, language arts, and visual arts including creative drama. Opera has merit as an interdisciplinary art when created in collaboration with colleagues. Multicultural music education also has a definite place in the integration process. There is no end to the connections possible.

Music gives us full understanding and deep appreciation for literature and social studies. It is difficult to believe that an understanding of our past and present could not be communicated better with some reliance on music and the humanities. The social studies curriculum would profit greatly from the emotion and feeling that art, music, and drama could bring them. "One's education is stunted no matter what it does for the mind, if it does not also open the heart-and music is often the key to that inner being" (Lounsbury, 1992). Music is also an effective way of communicating content. Its rhyme, rhythm, and repetition are an effective vehicle for transmitting information. Using a familiar tune with concepts or facts can help the

memory process. Students can create their own lyrics to familiar tunes for a connection. Group singing ought to be encouraged.

To meet the demands of technology, the math curriculum has changed dramatically. In our schools we talk about calculators, computers, floppy discs, and software. Young students today need to be familiar with these high-tech tools. However, certain basic truths still apply. If we agree that children learn more readily when they're happy, then it is up to us teachers to make a more pleasant, positive classroom atmosphere.

We know that one of the things most children love is music. What better classroom helper than a happy song that teaches, that brings in the essence of a lesson and helps students remember what they've learned?

Much incidental learning about other disciplines takes place in the music classroom when the teacher is unaware of actually teaching. The lyrics of any song are a learning tool when printed on a large poster or chart paper. This is especially valuable when teaching songs that include an algorithm, a series of steps for solving a problem. Students can read the words on the poster and also look for rhymes, or pick out action words (verbs) or names of things (nouns) (Mendelsohn, 1990).

Creative drama and other dramatic arts complement the goals of integration. Early cultures shared ideas through dramatic presentations such as story telling, puppetry, and performances by masked actors. Based on the understanding that language arts are interrelated, creative drama enhances a child's ability to use the other language arts forms. Through use of the body, voice, imagination, and emotion these skills that the students develop carry over into reading and writing. Creative dramatics is an excellent extension of literature and the text. Children also gain pleasure, learn group skills, improve self-concept, and develop confidence in their own abilities. "As you encourage the growth of artistic achievement through the medium of creative drama, you strengthen the cultural life of our nation and all nations. The inclusion of the arts in the education of children contributes to the enrichment of mankind" (Siks, 1958).

"Probably since humans were first able to communicate with each other, they have tried to tell each other stories. In our efforts to understand and be understood, we have invented literature, poetry, music, theater, dance, and all the varied forms of visual art. Opera combines them all to express, intensify, and illuminate the feelings and experiences of the human race in a manner more profound than any one art form can accomplish by itself" (Smith, 1993). Opera

exemplifies interdisciplinary features of an integrated curriculum through its use as the primary focus. The contributions of the individuals involved enhance the participants self-esteem, cooperative efforts are reinforced and rewarded, and the integration of language arts, social studies, math, foreign language, science, visual arts, and music is rich. Opera education is interdisciplinary arts education being a combination of all art forms. The stories of opera have become timeless to be enjoyed by generations. The involving of literature, music, scenery design and construction, costuming, and dance make opera the epitome of integrated curriculum.

Multicultural music education is presently being addressed in public schools today. Multicultural music is closely akin to what is taught in social studies classes and has relationship to knowledge in other subjects. As children learn music of other countries and cultures humanism is developed, thus making multicultural music education an important part of basic education. The belief is that multicultural music education in the future must focus on process, not product, and it must be adapted to serve all subject matters of education. We must no longer be self-serving in our approach to learning. Music must be integrated into all subjects and all music educators must serve as resource and motivator to all teaching colleagues so that the arts

become a basic tool in all teaching (Raessler, 1993).

A favorite statement to the music class is that music involves everything that is learned in the regular classroom. Science, math, reading, art, and history all have a place in the music process: therefore, any time that we can tie in with a unit or special topic the classroom is working on we go for it (Henley, 1992/93). A clearer message was stated in "General Music Teachers, Take Note." "It is the only discipline that I know which requires visual skills for reading music, aural skills for analytical listening, and kinesthetic skills for creating and responding to music. It is the only discipline which requires the combination of intellectual activity (thinking), social interaction, and emotional responses. Because of the uniqueness of this social and human idea, it would appear that MUSIC becomes the INTEGRATOR (Bixler, 1992).

The general music teacher is being pulled in a variety of directions; adapting instruction for special needs children, to integrating general music instruction with instructions in other subjects. "The whole language approach to reading and writing presents yet another challenge as general music teachers are asked to create complementary instruction as part of an integrated curriculum" (Edelsky, 1991). General music teachers need to know: What is the



whole language approach? How is it described? What materials are used? What processes are present? How is the role of music described as part of the approach?

An essential characteristic of the whole language approach is individual interpretation of what constitutes whole language. The approach can be described as a research-based framework supporting many pedagogical choices, rather than a prescribed scope and sequence. Teachers go to workshops and take courses to gain a sense of the philosophical foundation for the content and processes involved in teaching reading and writing. Three generally agreed-upon characteristics are revealed in the literature written by whole language practitioners: immersion of the student in "real literature" rather than basal reading texts; the teaching of reading and writing as a holistic process with emphasis on the primacy of prior and immediate experience, necessitating the absence of a prescribed scope and sequence; and the importance of the social context of learning.

Immersion of the student in "real literature" may define "real literature" to include journals, song lyrics, children's literature, plays, poems, signs, recipes, and work created by the children themselves. The teaching of reading and writing as a holistic process expresses the view that "The children write to learn, rather than learn to write."

Consequently, practitioners reject the position that learning to read and write consists of mastery of isolated components such as sounds and words through presentation and practice- no drill or exercises are used. The importance of the social context of learning is shown in the following: The student is directly involved in a collaborative process with the teacher or other students, the student is motivated to learn through achievement of his/her own purposes rather than that of the teacher, the teacher also assumes the role of learner-as-collaborator writing on his own as well as collaborating with the students. The teacher shares his compositions and revisions, collaborates with the students as needed, and assists in the creation and pursuit of questions and testing of hypotheses. The teacher is free to take into account the individual characteristics of his or her classroom when focusing on the social nature of learning.

How does music fit in whole language? Language is examined for its sound qualities as well as its meaning. Song lyrics function as one source of aesthetic experience. Song lyrics can also be a source of "connections" in the whole language approach to learning. There are many phases of whole language immersion as each teacher creates and involves students in different instructional experiences.

Researchers are careful when describing the use of music as

part of thematic units and thematic cycles. The thematic unit is based on a teacher-generated idea such as "spiders". The music teacher is asked by the classroom teacher to present songs or chants that inform the students about the theme. All of the activities are thus generated by the teacher. Thematic cycles are student-generated in response to something the students want to learn about. The students are intrinsically motivated to become involved and they apply knowledge from their individual knowledge and expertise. The students direct the inquiry rather than having it previously set by the teacher. The role of music in the inquiry process is correspondingly different in thematic units and cycles. The authors of Whole Language: What's the Difference state it clearly. "In thematic units, music, art, and literature are exploited for non-musical, non-art, non-literary ends. In theme cycles, they appear as what they are- aesthetic, cultural (and therefore ideological) phenomena, created under particular social, political, and economic conditions. Paintings, symphonies, sculpture, dance, and literature are not vehicles of teaching fractions or geometric shapes or commas in a series. The whole language theoretical approach behind this contrast is this: symbolic skills and tools serve content, not the other way around" (Edelsky, 1991).

The role of music in the whole language approach to learning

should help us to create instructional plans that capitalize on student involvement. "Some ideas are the use of real literature created by students and materials that focus on the sound quality of language and an emphasis on process rather than product within a social context" (Whitaker, 1994).

Real literature may involve a variety of written and oral forms, not just songs. The material music teachers select for instruction has to be, above all, rich in possibilities for movement, text, reading, writing, or creating variations. The text may serve as a starting point for the use of onomatopoeia and language as a source of language as aesthetic satisfaction. The combination of words in chants, poems, songs, and plays can be used as sources of experiences with alliteration, meter, rhythm, accent, and form.

Stories and longer poems can be enriched and enhanced through the addition of accompaniment and dramatization of plot. Students may use pitched and unpitched sound sources such as rhythm instruments, keyboard instruments, wind or string instruments, xylophones, and student made instruments as useful tools for dramatization. "The music teacher can create opportunities for creating, reading, and writing music that complement classroom instruction without sacrificing musical integrity" (Whitaker, 19 ).

Dr. Timothy Gerber, an associate professor of music at Ohio State University, feels that sometimes in these days of the "integrated curriculum" music gets short changed. Therefore, it is a challenge to each music educator to find ways of relating the arts to one another and to academics. The people of the business world and work places tell us that today's high school graduates need:

1. Basic skills - 3 Rs, listening, speaking (Story Improvisation).
2. Thinking skills - thinking creatively, decision making, problem solving, seeing things in the mind's eye (the arts), knowing how to learn.
3. Personal qualities - responsibility, self-esteem, self-management, integrity, honesty, and sociability.

Where does music fit in here? Dr. Gerber feels that music can play a greater role in the total curriculum when music teachers work cooperatively with other arts teachers, when they plan thematic units with classroom teachers, and when they show interest and support for the activities of all students. It is up to us to make this happen (Bixler, 1993).

It is our quest to empower our students to be productive citizens and life-long learners who are capable of effectively handling the challenges of the twenty-first century. How do we prepare young people for the future? We prepare the TOTAL PERSON. Education

in America is turning toward an emphasis on hands-on and cooperative learning, working with others to accomplish goals. Where else is this more evident than in the music class, the marching band half-time show, the orchestra concert, or the opening night of a musical? The music education environment is highly conducive to implementing the philosophy of learning by doing.

An important component to teaching is that, like life itself, everything is interdependent. As the ancient Native American Indians said, "All things are connected." Music, art, and movement should not be something done only in "another part of the school." It should be incorporated into the classroom.

Music teachers DO prepare the TOTAL PERSON for the twenty-first century. As teachers we do indeed touch the future, for teaching is a commitment to seeing the special gift in each child and to developing those gifts to their fullest potential (Lipinski, 1992).

## CHAPTER III

### METHODOLOGY

#### Background

The impetus for this project occurred when the authors discovered that each was teaching a puppet unit; the art teacher by having students make puppets and perform in the art room, while in the music class the students were creating puppet mini-musicals. The authors collaborated to create a unit that integrated both disciplines through literature, art, and music (see Appendix A). Initially, the puppet performances were held in the music room, with children sitting on the floor using the table top as a stage. When the opportunity to apply for a grant arose, the authors, hoping for a more authentic setting for the children to work in, wrote a proposal to have two puppet theaters built - one for each of the buildings in which they taught. The grant was awarded, and the authors designed the puppet theaters to be moveable so that other teachers could access them for use in their classrooms. For the actual construction of the theaters, the authors enlisted the help of the local high school industrial arts teacher.

When an administrative directive to extend integration within the school system was issued, the "specials teachers" became the "Integrated Arts (IA) Team." A new schedule was proposed, allowing for "flexible times" and "integrated arts" slots to be built into the daily schedule. The administrative expectation for the use of these times was that cross-curricular planning would occur, and that classroom teachers would remain with their students, team-teaching with the IA teachers. Prior to the new scheduling, the authors felt that there was insufficient time to instruct the children in the script-writing process. The added IA and flex times along with the administrative directive to integrate disciplines justified the enlistment of classroom teacher supervision of the script writing. The success of the integrated unit motivated an interest in whole language and interdisciplinary learning.

The authors attended classes and workshops to further their knowledge about whole language and integration. They read professional journals such as The Music Educational Journal, Triad, School Arts, Arts and Activities, Educational Leadership Journal, Phi Beta Kappan, which provided helpful information. They reviewed course literature like Invitations and Transitions by Regie Routman, In the Middle by Nancie Atwell, Living Between the Lines by Lucy



McCormick Calkins for whole language support. The authors also consulted books written by respected music and art authorities.

They implemented new techniques and philosophies. Because research of relevant children's literature was necessary for topic integration, the authors also searched libraries, book stores, book catalogues, and requested the expertise of other integrated arts teachers in sharing their resources.

The integrated arts teachers met regularly with colleagues, both classroom and other I.A. teachers, to plan thematic extensions through the art and music disciplines. Having the year's overview of thematic units presented in each grade level was a tremendous help (see Appendix B). Trial and error was a real facet of the learning experience for teachers as well as students. The most beneficial factors were having encouraging administrators in the fine arts realm and a supportive principal who helpfully supplied summer reading material and other sources relevant to whole language and integration.

At the end of the first year of implementation, the principal requested that all teachers complete a survey regarding the positives and negatives of the integrated program. The results of the survey led to an open forum discussion, following which suggestions for the future were made, and a scheduling calendar was developed to better

accommodate all students.

### Design and Development

Organization of the handbook required many discussions between the authors. An initial decision was to develop a usable form of the information for both art and music lessons. The authors worked to create a form that would be pleasing to the user eye yet readily serviceable. When the form was developed and initial art and music lessons printed out, a comparison was made to ensure that writing styles were consistent.

The authors discussed various ways in which to organize the material before finally deciding that it seemed most logical to separate the music-specific and the art-specific lessons for easier reader access. Within those divisions, it seemed to follow that the material be divided into primary or intermediate levels, alphabetizing the content contained in each section.

Introductions for the music and art sections were composed by the respective teachers. Included in the individual introductory sections are suggestions to make finding specific topics (content) easier for the user. The expectation was that the handbook could be lifted from the remainder of the project for convenience and the

addition of more lessons.

The next problem the authors encountered was designing a form which could be used for both music and art lessons. The music teacher had developed and used a form that was successful for integrated lessons in music class. With minor adaptation, the form was suitable for the art lessons, also. It was important to the authors that, if possible, the form contain all the necessary information on one page. The form includes three aspects of each integrated lesson: what is to be taught, the materials needed, and the instructional process.

#### **CONTENT, GRADE LEVEL, and OBJECTIVES:**

- \* Content describes the topic or the theme.
- \* Grade Level identifies the authors' targeted students.
- \* Objectives define the teacher and learner expectations.

#### **MATERIALS:**

- \* Literature refers to relevant children's literature - books the authors have found to be appropriate springboards to introduce or complement the content of the lesson.
- \* Music describes the written pieces, the records, and cassettes used for the lessons and where to find them.
- \* Art includes the listing of media and tools necessary to successfully complete the lesson.

- \* Other refers to visual aids and miscellaneous reference materials to help inspire and motivate students.

#### INSTRUCTIONAL PROCESS:

- \* The authors list the procedure for instruction.
- \* Suggestions are offered for implementation.
- \* The possibility of multiple sessions for lesson completion is mentioned where applicable.

#### COMMENTS:

- \* This space was developed for the authors to make notations and suggestions for improvements and additions.
- \* The authors provided this space for the user, also.

Although no formal statistical research preceded the development of the project, the authors' experience was that there was a real lack of information and guides for classroom integration of the art and music disciplines. They intuitively felt the need for teaching with a child-centered, real life approach. They wanted to ensure that what the child learned in music and art was relevant and connected to what the child was learning in the other disciplines. Trial and error was a real facet of the learning experience for both teachers as well as students: however, most lessons were successful. The authors felt the need to share these successful experiences and

suggestions with others who are interested in "connected learning."  
Their continued interest in whole language and integration of the curriculum, in addition to the preceding factors, have resulted in the development of this project.

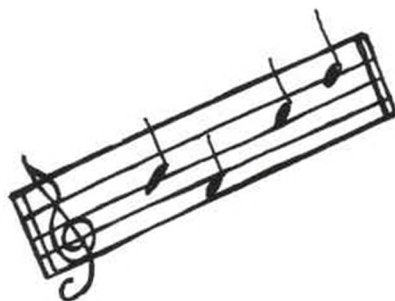
## CHAPTER IV

## HANDBOOK

*Integrating the Arts  
and  
the Classroom Curriculum*



*A Handbook*



by  
*Beverly D. Francis*  
and  
*Connie S. Dailey*



## TABLE OF CONTENTS

HANDBOOK INTRODUCTION .....	69
MUSIC HANDBOOK .....	72
Introduction .....	73
Primary Lessons .....	77
Intermediate Lessons .....	99
Resources for Music Integration .....	113
Music Lesson Index .....	116
ART HANDBOOK .....	117
Introduction .....	118
Primary Lessons .....	121
Intermediate Lessons .....	138
Art Lesson Index .....	155



## INTRODUCTION

In our desire to become more effective teachers, we began to study Whole Language philosophies, integration techniques, and everything else we could find about connected, child-centered, relevant teaching and learning. This handbook has been developed in response to needs that the authors found not only in their studies, but also in their teaching experience.

The collaboration of the music teacher and the art teacher began with a puppet unit. We found out that each of us was teaching puppetry (one with a music/writing/performance focus, and one with a creation/production/performance focus); consequently, our prototype integrated lesson was born. That first integrated unit seemed so much more complete and connected: it had reading, writing, research, singing, sculpture, painting, and performing; it encompassed literature, music, and art; and it allowed the children to understand that, just as in real life, what they learn in one area can complement and help define another.

When the school district in which we teach afforded us time in our weekly schedule to include integrated-lesson slots, our quest for suitable material began in earnest. We consulted each other,

classroom teachers, the media center, libraries, book stores, educational magazines, and any other source we could find. We were excited and motivated! The scope of our teaching widened considerably, and lessons actually became easier to plan because the classroom teachers provided us with thematic units as springboards for music and art extensions. As we developed lessons with literature bases, expanded classroom learning, and gained in experience, we began to feel more like "real teachers." Imagine seeing first drafts, peer edits, and teacher consultations about writing in the music room and the art room! It is common to see children go to the atlas, the dictionary, or the bookcase, and our rooms have reading/writing areas for various composition needs.

While the development of this handbook was an organizer for us, we felt that the information and successful lessons needed to be shared. Throughout our research, we found very little written about arts integration within the arts, or about arts integration with the classroom curriculum. We are hopeful that this handbook will be a source of inspiration for other teachers who feel the need for connected learning for their students.

The handbook is divided into music-specific and art-specific lessons for easy accessibility for the reader. When there are parallel

music and art lessons, the notation "see music handbook" or "see art handbook" appears to let the reader know there is more information available about a theme or topic. The lessons are organized as follows:

**CONTENT, GRADE LEVEL, and OBJECTIVES;**

- \* Content describes the theme or the topic.
- \* Grade Level identifies the authors' targeted students.
- \* Objectives define, in the music section the teacher expectations; in the art section the learner expectations.

**MATERIALS:**

- \* Literature refers to relevant children's literature - books the authors have found to be appropriate springboards to introduce or complement the content of the lesson.
- \* Music describes the written pieces, the records, and cassettes used for the lessons and where to find them.
- \* Art includes the listing of media and tools necessary to successfully complete the lesson.
- \* Other refers to visual aids and miscellaneous reference materials to help inspire and motivate students.

**INSTRUCTIONAL PROCESS:**

- \* The authors list their procedure for instruction.

- \* Suggestions are offered for implementation.
- \* The possibility of multiple sessions for lesson completion is mentioned where applicable.

**COMMENTS:**

- \* This space was developed for the authors to make notations and suggestions for improvements and additions.
- \* The authors provided this space for the user, too.

## MUSIC HANDBOOK

## MUSIC INTRODUCTION

Teaching music has always been such a joy! Even the survival in a portable classroom was tolerable because of the love of my discipline; however, I found myself searching for a better means of instruction, with relevance to the other disciplines and real life learning. I wrestled with the desire for equality and importance on the roster of teachers who taught math, science, or social studies. I was in a "discovery zone" wanting to know more about what classroom teachers taught, to what age levels, and how it was taught. I became aware of workshops connecting music with other disciplines. I began my search for information.

I enrolled in a "Nellie Edge" seminar entitled "Whole Language Strategies Using Rhythm, Rhyme and Repetition" where I was reminded that the rhythm of music is the rhythm of speech and the phrasing of music parallels punctuation. Tom Hunter's workshop, "Strengthening Your Whole Program Using Song, Rhythm and Rhyme," surfaced the awareness that many songs are examples of well used language; folk songs and other songs have a wonderful command of the language. Songs enhance language and invite the brain to make as many connections as possible. Mr. Hunter said, "Almost a first requisite in singing and learning with small children is

the natural wholehearted pleasure which the singer finds in the song.”

“The Singing-Reading Connection” presented by Shirley Handy in association with Raffi explored classroom music as a vehicle to literacy acquisition and a guide to positive social change. The seminar was based on the belief that music has an undeniable roll in the educational program of all children. All of these experienced educators were confirming my philosophy that music was a basic connection in the process of children’s learning.

I began to experiment with lessons in whole language. My students enjoyed creating big books of patriotic songs and writing new verses to familiar songs. These activities were valid because they enhanced creativity in both reading and writing. Music was being used to extend and enrich responses to literature and to take students to another level of understanding. I experimented with songs about phonics and punctuation skills which were then incorporated into children’s writing. With exciting new knowledge introduced to me through children’s literature courses, literature often was the beginning of the music lessons, leading to creative writing or creative movement within the music classroom setting. A new philosophy was being formed, the belief that promoting and valuing oral language, thinking, creating, problem solving, and collaboration are central to concept development in the arts and all disciplines; therefore the arts

are a very important tool for the teacher as well as the learner. These experimental lessons became the content of this handbook.

The music handbook of integrated lessons has been compiled from successful lessons that have been taught. The organization of the handbook is alphabetical topics (content) within primary and intermediate divisions. Some lessons are appropriate for all levels with modification. A resource page is included for use in researching other applicable materials, activities, or topics. The objectives listed are from the teacher's viewpoint with the educational interest of the student in mind. The time factor in executing the lessons is variable and some may take more than one session. These lessons are also written keeping in mind that the teacher (classroom or arts) may want to pick and choose activities.

This handbook evolved for personal organization and to share lessons. Some helpful hints must also be shared. Make friends with other teachers, especially the librarian. Use their expertise for literature and topic suggestions. Music teachers, remain true to the graded course of study and insist upon true and meaningful arts integration. Communication, flexibility in collaboration, and overflow of enjoyment will foster success. In conclusion I would like to enter a final thought. Read a child a book; he may not remember. Sing it in a song and the story lives on.



**PRIMARY**

**CONTENT: Alphabet**

**GRADE LEVEL: 1**

**OBJECTIVES:**

1. To integrate music with the alphabet.
2. To further motor skills through moving to music.
3. To help students associate beginning sounds with words.
4. To introduce a famous composer and his works.
5. To aid students in better listening skills.

**MATERIALS:**

1. Literature: The Alphabet Tree, Lio Lionni. (1968). NY: Pantheon.
2. Music: "Variations on Twinkle, Twinkle, Little Star" by G. Kingsley from the Music Book Record Series, level 5, record 9. "Marching Around the Alphabet" from the Hap Palmer Record, "Learning Basic Skills Through Music." The "Alphabet Song" by Mozart.
3. Art: Portrait reproductions of Mozart.
4. Other: Each letter of the Alphabet on a piece of laminated construction paper. A wig and collar similar to the one Mozart would have worn. (Wig can be made of batting and collar of lace on ribbon.)

**INSTRUCTIONAL PROCESS:**

1. Have students listen to "Variations on Twinkle, Twinkle, Little Star" as they enter the room. Discuss what they heard. It is also the tune to "The Alphabet Song."
2. Sing the familiar "Alphabet Song."
3. Listen to and do the activity for "Marching around the Alphabet." Have each student think of and say a word that starts with the letter they stop on when the teacher points to them.
4. Show picture of Mozart. Discuss his life and the era that he lived.
5. Teach the "Alphabet Song" by Mozart. Refer to the following page. When the students have learned the song, choose a student to be the conductor and dress him/her in the wig and collar.

**COMMENTS:**

**CONTENT: Bears**

**GRADE LEVEL: 1**

**OBJECTIVES:**

1. To integrate music with a bear theme.
2. To increase body management skills through moving to music.
3. To integrate literature with music and a bear theme.
4. To use instruments and creative drama to enhance a story.

**MATERIALS:**

1. Literature: Berlioz the Bear, Jan Brett. (1992). NY: Scholastic.
2. Music: "The Three Bears' Song" from The Music Book, level 1. "Teddy Bear, Teddy Bear" from The First Grade Book by Ginn and Company.
3. Art:
4. Other: Musical instruments.

**INSTRUCTIONAL PROCESS:**

1. Have the students listen and march to "The Three Bears' Song. They might do other forms of basic movement also. (hop, skip, jog, tiptoe, etc.)
2. The teacher might want to do the whole story from The Music Book using the accompanying record if available.
3. Have students predict the story of Berlioz the Bear and then read it.
4. Discuss the sequence of the story and allow students to choose an instrument to portray one of the characters. Others might pantomime the story along with the instrument players during another reading.
5. Sing the song, "Teddy Bear, Teddy Bear."
6. Assist students in creating new lyrics to "Teddy Bear, Teddy Bear" using the story of Berlioz.

**COMMENTS:**

# The Alphabet Song

Mozart

A- B- C- D- E, F, G, H, I, J,  
K, L, M, N, O- K, L, M, N, O, P, Q.  
K, L, M, N, O, P, Q. R, S, T, U, V, W,  
X, - Y, - and- Z.

**CONTENT: Birds as Friends-Quotation Marks**

**GRADE LEVEL: 2 or 3**

**OBJECTIVES:**

1. To connect birds and friendship.
2. To use music as a tool for remembering the use of quotation marks.
3. To integrate birds and friendship with the use of quotation marks.

**MATERIALS:**

1. Literature:

2. Music: "Friends" from the record "On the Move with Greg and Steve." The overture to "The Firebird" by Igor Stravinsky. "Quotation Marks" from the "Reading, Writing, and Rhythm" cassette.

3. Art:

4. Other: Charts of lyrics for "Friends" and "Quotation Marks." The filmstrip, "The Firebird", a Jam Handy Presentation by Scott Education Division.

**INSTRUCTIONAL PROCESS:**

1. Sing and move to "Friends."
2. Discuss birds that are friends.
3. Listen to and discuss the overture to "The Firebird." Summarize the story to students.
4. Teach "Quotation Marks" using chart.
5. Have students watch the filmstrip of "The Firebird." Point out the places where quotation marks are used in the story.
6. Review the song "Quotation Marks."
7. Have students write their own fairy tale about an imaginary bird friend using quotation marks where appropriate. Ask them to illustrate the bird they have created.

**COMMENTS:**

**CONTENT:** Black Music History

**GRADE LEVEL:** 1 or 2

**OBJECTIVES:**

1. To integrate literature with music.
2. To have students learn about the history of Black Music.

**MATERIALS:**

1. Literature: Mirandy and Brother Wind, Patricia C. McKissack. (1988). NY: Random House. Shake It to the One That You Love the Best, Cheryl Warren Maddox. (1989). CA: Warren-Maddox Publications.

2. Music: Any music that is adaptable for a "cakewalk." Any of the songs and activities in Shake It to the One That You Love the Best with cassette.

3. Art: Any work done by Black Artists.

4. Other: Cupcakes for the winners of the "cakewalk." Charts of the song lyrics.

**INSTRUCTIONAL PROCESS:**

1. Explain the activity of the "cakewalk." Set up the activity with the chosen music. Award a boy and a girl each a cupcake as the winners.

2. Read and discuss Mirandy and Brother Wind.

3. Learn any of the songs from Shake It to the One and do the activities.

**COMMENTS:**

**CONTENT:** China

**GRADE LEVEL:** 2 or 3

**OBJECTIVES:**

1. To integrate music and literature with a theme about China.
2. To do a creative activity to appropriate music.
3. To inform students of the Dragon and the Chinese New Year.
4. To do a creative writing as a new verse to a song.

**MATERIALS:**

1. Literature: Grandfather Tang's Story: a Tale with Tangrams. Ann Tompert. (1990). NY: Crown.
2. Music: "Children's Chinese Fan Dance" from the record, "Amazing Musical Moments, words and music by Kathy Poelker. "Puff (The Magic Dragon) by Leonard Lipton and Peter Yarrow found in The Book of Kids Songs by Nancy Cassidy.
3. Art: The illustrations in the literature are helpful. Any Dragon art.
4. Other: Two Chinese fans for each student. A chart of lyrics for "Puff."

**INSTRUCTIONAL PROCESS:**

1. Read and discuss Grandfather Tang's Story: a Tale with Tangrams. (This book could also be used for math activities as well as an art activity. The pattern for the tangrams is provided in the back of the book.)
2. Discuss the Chinese New Year and the celebration that occurs.
3. Teach the students "Children's Chinese Fan Dance" with each student using two fans. (It is best to teach the movements without the fans first.) The fan dance is a beautiful activity to be performed for an "Around the World" showcase night.
4. Have students sing "Puff (The Magic Dragon)" following the chart and review the story.
5. Invite students to write a new verse to "Puff" and illustrate the dragon.
6. Print the verses and enter them in the school newspaper for parents to read.

**COMMENTS:**

**CONTENT:** Consonant blends

**GRADE LEVEL:** 1 or 2

**OBJECTIVES:**

1. To have students learn a song as a link for remembering what consonant blends are.
2. To identify consonant blends in the lyrics of the song.
3. To do a creative movement involving characters named with consonant blends.

**MATERIALS:**

1. Literature:
2. Music: "Consonant Friends" from Phonics Fun Grade 2, "Stick Out Your Neck" Series. The cassette tape "Puppet Parade", "Snowbot", published by Melody House Publishing Company.
3. Art:
4. Other: A chart of the song lyrics. A toy blender. Related words or letters on colored construction paper.

**INSTRUCTIONAL PROCESS:**

1. Place different colored paper with letters on them in toy blender to be taken out after placing single letters in and blending. (example; red bl, red b, and red l)
2. Have students name individual letters, place the two in the toy blender and pull out the blend for the students to identify. (four or five examples)
3. Teach the song, "Consonant Friends" using lyric chart and have students identify blends.
4. Create new verses from additional words with blends.
5. Give to each student a piece of paper with a name of a character from "Snowbot" including grass, trees, etc. for pantomime.
6. Have students do the creative movement.
7. Discuss the character names as blends and determine the most important blend in the story. (smile)
8. Review song.

**COMMENTS:**



**CONTENT: Dinosaurs**

**GRADE LEVEL: 1 or 2**

**OBJECTIVES:**

1. To integrate music with a dinosaur theme.
2. To integrate literature and music about dinosaurs.
3. To relate a present day descendant of the dinosaurs through literature.
4. To help children understand that when they have ownership of anything it becomes part of them and easier to remember.
5. To allow an opportunity to do creative movement.

**MATERIALS:**

1. Literature: Lizard's Song, George Shannon. (1981). NY: Mulberry Books.
2. Music: "Let's Sing About Dinosaurs" from Wee Sing Dinosaurs by Beall, Nipp, and Klein. "Fossils and Footprints" from "And Now for Something Completely Dinosaur" by Theresa Jennings, Jenson Publication. (This is a collection of 8 songs and activities about Dinosaurs.) Cassettes are available with each of the above. "Jaws of the Jurassic" by Teresa Jennings found in Music K-8, a resource magazine for elementary and middle school teachers. (This is a great publication because all resources found here can be copied and an accompaniment cassette is available.)
3. Art: Refer to Art Handbook.
4. Other: Fossils if available. Charts of song lyrics.

**INSTRUCTIONAL PROCESS:**

1. Have students listen to "Jaws of the Jurassic" and do creative movement.
2. Teach students "Let's Sing About Dinosaurs." Discuss the song and the movement activity.
3. Look at the fossils and talk about them.
4. Sing "Fossils and Footprints."
5. Read Lizard's Song and discuss the moral of the story. Use the illustrations to include some math.
6. Review the songs.

**COMMENTS:**

**CONTENT:** Early America-Appalachia

**GRADE LEVEL:** 2 or 3

**OBJECTIVES:**

1. To explore the music of early America and Appalachia.
2. To integrate literature with the music of the times.
3. To enjoy children's games of early America.

**MATERIALS:**

1. Literature: Appalachia: The Voice of Sleeping Birds, Cynthia Rylant. (1991). NY: Harcourt. Go Tell Aunt Rhody, Alike. (1974). NY: Macmillan.
2. Music: "Go Tell Aunt Rhody" from Exploring Music 2. "Tideo" from As American As Apple Pie Folk songs, games and dances for children by Jeff Kriske and Randy DeLelles.
3. Art: Folk art, quilts, folk wooden dancing figures.
4. Other: Dulcimer, spoons, washboards, chart of song lyrics.

**INSTRUCTIONAL PROCESS:**

1. Read Appalachia: The Voices of Sleeping Birds and discuss the illustrations and the story.
2. Connect the music of the period by singing "Go Tell Aunt Rhody." Use spoons, washboard, and dulcimer for accompaniment.
3. Read the book so that the illustrations are available for students to see. Discuss the words and the meaning of the song.
4. Another children's song of the period was "Tideo." Teach the song. Have students do the activity explained in As American As Apple Pie.
5. Encourage students to create their own singing game to "Tideo."
6. Help students add new verses to the song or review "Go Tell Aunt Rhody" and add new lyrics about another bird or animal .

**COMMENTS:**

**CONTENT: Friendship and Possessive Nouns**

**GRADE LEVEL: 2 or 3**

**OBJECTIVES:**

1. To use a song to help students remember about possessive nouns.
2. To integrate friendship with the use of possessive nouns.
3. To incorporate music with literature.

**MATERIALS:**

1. Literature: The Pooh Story Book, "A House is Built at Pooh Corner for Eeyore", A.A. Milne. (1965). NY: Dutton.
2. Music: "Friends" from the record, "On the Move with Greg and Steve". "Apostrophe Means You Own It" from Phonics Fun Grade 3. "Pooh's Song" from The Music Book Series, level 1.
3. Art:
4. Other: Chart of lyrics to "Apostrophe Means You Own It".

**INSTRUCTIONAL PROCESS:**

1. Listen to "Friends" and do some creative movement. (Could just be some patting or tapping to the beat, swaying, etc.)
2. Have students sing "Apostrophe Means You Own It" and follow the chart. Discuss the possessive form and when it is used. Make up some new verses and possessive words.
3. Teach "Pooh's Song" to the students and have them identify the possessive in the title.
4. Read "A House is Built at Pooh Corner for Eeyore" and have students sing the song in the proper place. Discuss the friendships of the characters in the song.
5. Have students create a new story about friendship using possessive nouns.

**COMMENTS:**

**CONTENT:** Giants

**GRADE LEVEL:** 1 or 2

**OBJECTIVES:**

1. To integrate music with a giant theme.
2. To integrate multicultural literature with music.
3. To assist children with motor skills and left-right discrimination.
4. To encourage creative writing through stories including music.

**MATERIALS:**

1. Literature: Abibiyoyo, Pete Seeger. (1986). NY: Macmillan. (book and cassette).
2. Music: "The Giant's Shoes" from Reaching the Special Learner Through Music by Silver Burdett. "Abibiyoyo" from the cassette.
3. Art:
4. Other: A chart of the lyrics for "The Giants Shoes."

**INSTRUCTIONAL PROCESS:**

1. Teach "The Giants Shoes" by having students do only "left, right, tie them up tight." Have them pantomime the motions as they sing. When it is familiar, have them add the rest of the song. Discuss the meaning of the song. What is the story?
2. Invite the students to stand up and be the giant moving forward on the story lines and stopping to do the "left, right, tie them up tight" section as they sing the song.
3. Show the book, Abibiyoyo and encourage the students to make predictions about the story.
4. Teach the song, "Abibiyoyo."
5. Read the story with the students inserting the song where appropriate. Discuss the story.
6. Review "The Giants Shoes."
7. Ask students to write their own story about a giant and illustrate.

**COMMENTS:**

**CONTENT: Homes**

**GRADE LEVEL: 1 or 2**

**OBJECTIVES:**

1. To integrate music with a theme about homes.
2. To integrate literature with music and "homes."
3. To assist students in creating a new song about homes.

**MATERIALS:**

1. Literature: Lizard's Song, George Shannon. (1981). NY: Mulberry. The Napping House, Audrey Wood. (1984). NY: Hartcourt Brace Joanovich.
2. Music: "Our House" by Crosby, Stills, and Nash. "Let's Build a Town" from The Music Book, level 3, with record accompaniment.
3. Art: Refer to Art Handbook
4. Other: A lyrics chart for "Let's Build a Town." Various rhythm instruments.

**INSTRUCTIONAL PROCESS:**

1. Have students listen to "Our House" and discuss the words of the song, having students relate to themselves.
2. Teach "Let's Build a Town." Have students play instruments to portray the different sounds of building.
3. Read Lizard's Song or The Napping House with the students making predictions and discussing the story.
4. Review the song. Assist students in creating a new verse. Tape each class song, print the lyrics, and place in a folder for students to check out to take home with a return comment sheet for parents.

**COMMENTS:**

**CONTENT: Native Americans**

**GRADE LEVEL: 1-5**

**OBJECTIVES:**

1. To inform students of the Native American culture and the importance of music within that culture.
2. To integrate literature with music about Native Americans.
3. To introduce folklore through music.

**MATERIALS:**

1. Literature: The First Song Ever Sung, Laura Krauss Melmed. (1993). NY: Lothrop, Lee and Shepard. (Illustrated by Ed Young). The Legend of the Bluebonnet, an old tale of Texas, Tomie DePaola. (1983). NY: Putnam.

2. Music: "Land of the Silver Birch," a Native American folk song, found in The Music Book, level 3. "Bluebonnets" from Singing Together, level 5 by Ginn and Company. "Lullaby- Little Papoose," a Sioux song.

3. Art: Paintings of Native Americans and their habitats.

4. Other: A chart of song lyrics. Drums if available.

**INSTRUCTIONAL PROCESS:**

1. Teach students "Land of the Silver Birch" and discuss the words. Add drums to the singing for accompaniment. State that music was used from the cradle to the grave. Discuss the kinds of instruments used by Native Americans.

2. Read The First Song Ever Sung. Notice the illustrations and discuss the story. Allow the students to do some predicting as the book is read.

3. Sing "Lullaby- Little Papoose." What is a papoose?

4. Teach the song, "Bluebonnets."

5. Read the book, Bluebonnets.

6. Review the songs.

**COMMENTS:**

lullaby - little Papoose

Sioux

Handwritten musical notation for the first line of the song. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of a series of eighth and quarter notes. Below the staff, the lyrics "Hush-a-bye little papoose." are written.

Handwritten musical notation for the second line of the song. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody continues with eighth and quarter notes. Below the staff, the lyrics "Hush-a-bye little pa-  
poose. Mother is near you, Nothing can harm you." are written.

Handwritten musical notation on a five-line staff. The key signature has one sharp (F#). The melody consists of a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F#4. The lyrics "Hush-a-bye little papoose." are written below the staff.

Handwritten musical notation on a five-line staff. The key signature has one sharp (F#). The melody consists of a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F#4. The lyrics "poose." are written below the staff.

Four empty musical staves, each consisting of five horizontal lines, provided for additional notation.



**CONTENT: Nouns**

**GRADE LEVEL: 1 or 2**

**OBJECTIVES:**

1. To integrate music with the identification of nouns.
2. To integrate music and literature when teaching about nouns.

**MATERIALS:**

1. Literature: Ragged Robin Poems form A to Z, James Reeves. (1990). Boston: Little, Brown and Company. (or any other poem book.)

2. Music: "Nouns" from the cassette, "Reading, Writing, and Rhythm." "Nouns Are Names" from Phonics Fun Grade 2, "Stick Out Your Neck" series.

3. Art:

4.

Other: Charts of the song lyrics. Writing paper for pages to create a noun book.

**INSTRUCTIONAL PROCESS:**

1. Read the poem "Ragged Robin" and discuss it or any other poem if this one is unavailable.

2. Reread the poem leaving out the nouns. What was not there?

3. Listen to and follow the lyric chart for either of the noun songs. Sing the song. List the nouns in the song.

4. Have each student choose a noun and design a page with the noun and a sentence using the noun to be laminated and bound as a "noun book."

5. Review the noun song and refer to it for future noun lessons.

**COMMENTS:**

**CONTENT: Popcorn**

**GRADE LEVEL: 1**

**OBJECTIVES:**

1. To integrate music with a popcorn theme.
2. To add drama through puppetry with a popcorn theme.
3. To integrate literature with music.
4. To assist students in motor skills through moving to music.

**MATERIALS:**

1. Literature: The Popcorn Story, Tomie DePaola. (1978). NY: Holiday House.  
Popcorn Parade, Kidskits, Roger Emerson. (1989). Milwaukee, WI: Jenson.
2. Music: "Popcorn" from The Music Book Record Series, level 5, record 9.  
"Popcorn Parade" accompaniment cassette.
3. Art:
4. Other: Any props for the skit.

**INSTRUCTIONAL PROCESS:**

1. Have students listen to "Popcorn" from The Music Book Record Series and identify what they heard. Encourage them to do a creative movement to the music.
2. Read The Popcorn Story by Tomie DePaola. (The students may want to make popcorn in another session.)
3. Listen to and learn "Popcorn Parade" from "Kidskits." Do as many of the activities as the teacher chooses. Puppets could be made and used also. (This lesson may be modified for use with multiply handicapped students.)

**COMMENTS:**

CONTENT: Quotation Marks

GRADE LEVEL: 2

OBJECTIVES:

1. To use music as a facilitator for students in remembering when to use quotation marks.
2. To integrate the use of literature with music and punctuation.

MATERIALS:

1. Literature: The big book, The Musicians of Bremen, Brenda Parks and Judith Smith. (1987). ILL: Rigby.
2. Music: "Quotation Marks" from the cassette "Reading, Writing, and Rhythm," a Three R's Production of 12 songs about Grammar. "The Musicians of Bremen Chorus. (Refer below)
3. Art:
4. Other: Chart of lyrics for the "Quotation Marks" song.

INSTRUCTIONAL PROCESS:

1. Teach the song, "Quotation Marks" using the chart. Discuss the use of the punctuation on the chart.
2. Divide the class into groups and assign each group a color to coincide with those in the book for each character. The teacher reads the black lettering. Each group reads a different color or character. When the story is finished, identify the quotation marks.
3. Instruct the students to perform "The Musicians of Bremen Chorus" as follows. Start each group separately then add all together. (It really sounds like bedlam but fun.)
4. Review the "Quotation Marks" song. Ask students to write a piece using quotation marks.

#### The Musicians of Bremen Chorus



Hee-Haw      Cock-a doodle-doo.      Bow-wow-wow. (2x)      Me-ow.

COMMENTS:

**CONTENT: Seeds**

**GRADE LEVEL: 2 or 3**

**OBJECTIVES:**

1. To integrate science and the study of seeds with music.
2. To integrate literature and music with the study of seeds.

**MATERIALS:**

1. Literature: The Big Seed, Ellen Howard. (1993). NY: Simon and Shuster.  
Jack-in-the Pulpit, Jerome Wexler. (1993). NY: Dutton.

2. Music: "The Garden Song" found on the cassette "Ten Carrot Diamond" by Charlotte Diamond. "There Stands a Little Man" from The Music Book, level 3, found in the story of "Hansel and Gretel."

3. Art: Still life paintings of sunflowers or flowers.

4. Other: A chart of song lyrics. A variety of seeds.

**INSTRUCTIONAL PROCESS:**

1. Have students sing "The Garden Song." Discuss the words.

2. Read The Big Seed. A discussion about seeds should follow including size, color, and shape. Identify the seeds provided by the teacher. Better still, take a walk outside and collect some seeds.

3. Sing the song from "Hansel and Gretel," There Stands a Little Man." (This is a song about the Jack-in-the-Pulpit.)

4. Read Jack-in-the-Pulpit and notice the wonderful photographs of the plant in all stages.

5. Review the songs.

**COMMENTS:**

**CONTENT:** Self-esteem

**GRADE LEVEL:** 1-5

**OBJECTIVES:**

1. To integrate literature and music with the topic, Self-esteem.
2. To encourage students to share their feelings of self through music.
3. To offer a writing activity about self-esteem through new verse writing.

**MATERIALS:**

1. Literature: Amazing Grace, Mary Hoffman. (1991). NY: Dial. Annabel, Janice Boland. (1993). NY: Dial.

2. Music: "Four Hugs a Day" from "Ten Carrot Diamond" by Charlotte Diamond (cassette), grades 1-3. "On the Day I Was Born" and "Proud" by Teresa Jennings, Music K-8, Vol, 4, No. 1.

3. Art: Norman Rockwell's "Self-Portrait." Have children do self-portraits.

4. Other: Charts of lyrics for "Four Hugs a Day." Copies of lyrics for other songs.

**INSTRUCTIONAL PROCESS:**

1. Sing "Four Hugs a Day" if the levels is 1-3. Rehearse "Proud" if the level is 4-5.

2. Look at Norman Rockwell's portrait and discuss it.

3. Read Annabel for levels 1-2 or Amazing Grace for level 3-5. Discuss the stories. Assist students in listing things that make them feel good about themselves.

4. Teach "On the Day I Was Born" and add the signing if you are able. (There may be another teacher in your area to collaborate with to teach the signing.) Point out that signing is another form of communication.

5. Invite students to create new verses to the song. The song and it's added verses are a touching number to perform for parents.

6. Review the other songs. Ask students to do self-portraits.

**COMMENTS:**

**CONTENT: Spiders**

**GRADE LEVEL: 1 or 2**

**OBJECTIVES:**

1. To integrate music and a spider theme.
2. To include a multicultural piece of literature.
3. To review familiar songs about spiders.

**MATERIALS:**

1. Literature: The Singing Sack, Helen East. (1989). London: A & C Black. 28 Stories from Around the World. (book and cassette)

2. Music: "The Eency Weency Spider" from The First Grade Book published by Ginn. "Spider the Drummer" from "The Singing Sack " cassette. "I Know as Old Lady" from Reaching the Special Learner Through Music published by Silver Burdett.

3. Art: African Spider Art

4. Other: A drum or drums, a chart of song lyrics including the African words in "Spider the Drummer." (As a music teacher, I would discuss rhythm so rhythm icons or notes would be needed).

**INSTRUCTIONAL PROCESS:**

1. List everything the students know about spiders.
2. Sing the "Eency Weency Spider" and do motions if suggested.
3. Sing "I Know an Old Lady" and discuss the sequencing of the song. How does the story take place? List it on the board.
4. Introduce the rhythm of the drum in "Spider the Drummer." Use a drum or have students use the floor as their drum to imitate the rhythm they hear. Practice singing the African words to the song. Show the African Spider Art and ask children to guess from what culture it is from.
5. Read the story of "Spider the Drummer" allowing the students to use their "floor drum" and to sing when appropriate in the story. (The cassette is a great help).
6. Discuss and list the sequence of the story.
7. Have students create their own "African spider art."
8. Review by singing the familiar spider songs again.

**COMMENTS:**

**CONTENT: Transportation and Rhyme**

**GRADE LEVEL: 1 or 2**

**OBJECTIVES:**

1. To integrate transportation and music
2. To identify rhyming words.
3. To integrate transportation and rhyme through literature.

**MATERIALS:**

1. Literature: Oh, the Places You'll Go, Dr. Seuss. (1990). NY: Random House.
2. Music: Record, "Kidding Around with Greg and Steve," "Rhyme Time." Songs: "The Wheels on the Bus", "Little Red Caboose", "Row, Row, Row Your Boat", or any songs about forms of transportation.
3. Art: Any paintings or pictures of forms of transportation.
4. Other: Charts of the song lyrics.

**INSTRUCTIONAL PROCESS:**

1. Listen to and sing the song, "Rhyme Time."
2. Identify rhyming words on lyric chart.
3. Read Oh, the Places You'll Go and discuss forms of transportation. Have students suggest forms of transportation and correlate paintings.
4. Sing the suggested songs and follow the lyric charts.
5. Identify the rhyming words on the lyric charts.
6. Choose a new form of transportation and write a new song with rhyming words.
7. Review the song, "Rhyme Time".

**COMMENTS:**

## INTERMEDIATE



**CONTENT:** Africa

**GRADE LEVEL:** 3-5

**OBJECTIVES:**

1. To introduce children to Africa through its music.
2. To involve students in African games and movement activities.
3. To integrate literature and music about Africa.

**MATERIALS:**

1. Literature: When Africa Was Home, Karen Williams. (1991). NY: Orchard.  
The Happy Lion in Africa, Louise Fatio. (1955). NJ: Magraw Hill.

2. Music: "Funga Alafia," an African welcome song found in the Music and You series, level 4. "Che che Koolay" from the Silver Burdett Music series, level 3. "Kalanga Dance" from the Silver Burdett Music series, level 5.

3. Art: Refer to Art Handbook for African masks and jewelry design.

4. Other: A block of wood for each child. A chart of the lyrics for "Funga Alafia" and "Che che Koolay."

**INSTRUCTIONAL PROCESS:**

1. Teach the African welcome song "Funga Alafia." When the students are comfortable singing the song, teach the movement activity.

2. Read When Africa Was Home and discuss the pattern of the book. Have students create new phrases in the pattern finishing the sentence, When Africa was home-----.

3. Explain that children in Africa enjoy playing games. Listen to "Che che Koolay" and discuss the meaning of the words. What benefit would this game have for children of Africa? List those reasons for playing the game. Sing and play the game.

4. Listen to "Kalanga Dance" and discuss the African drumming. Have students find the beat by clapping it or using the floor as a drum. Teach the block game suggested to be performed with the music.

5. For extended reading, read The Happy Lion in Africa and discuss.

6. Invite students to write their own story about Africa.

**COMMENTS:**

**CONTENT:** Australia

**GRADE LEVEL:** 3 or 4

**OBJECTIVES:**

1. To introduce Australian terms through literature.
2. To sing and discuss songs of Australia.
3. To have students learn a multicultural rhythm stick activity integrating the music of Australia with creative movement.

**MATERIALS:**

1. Literature: My Grandma Lived in Gooligulch, Graeme Base. (1983). NY: Abrams.
2. Music: "Kookaburra" and "Waltzing Matilda" from The Music Book level 4 or The Reader's Digest Children's Songbook. "Waltzing Matilda" from the cassette "Multicultural Rythm Stick Fun". "Tie me Kangaroo Down, Sport" from Kids Songs by Nancy Cassidy. (Songbook and cassette)
3. Art: Refer to Art Handbook; Aboriginal Dreamtime Painting
4. Other: Chart paper to list terms.

**INSTRUCTIONAL PROCESS:**

1. Read My Grandma Went to Gooligulch and discuss the terms.
2. Have students sing and discuss "Kookaburra". Sing as round if possible. (This helps children work on a filtering system for better listening skills.)
3. Have students listen to all of the song, "Waltzing Matilda".
4. Read the lyrics of the song, list any unfamiliar words, and discuss their meanings.
5. Sing the song and discuss the story.
6. Have students work in small groups or partners to design pages with the listed words for a dictionary of Australian words.
7. Teach the rhythm stick activity to "Waltzing Matilda".
8. Enjoy singing "Tie Me Kangaroo Down, Sport".

**COMMENTS:**

**CONTENT: Black Music History**

**GRADE LEVEL: 3-5**

**OBJECTIVES:**

1. To integrate literature with music.
1. To have students learn about Black Music and its history.

**MATERIALS:**

1. Literature: Mirandy and Brother Wind, Patricia C. McKissack. (1988). NY: Random House.
2. Music: Music that is adaptable for a "cakewalk." Examples of black music such as a work song, a spiritual, ragtime, blues, jazz, and rap.
3. Art: Any art by Black Artists.
4. Other: Cupcakes for winners of the cakewalk. Charts for any song lyrics.

**INSTRUCTIONAL PROCESS:**

1. Explain the activity of the "cakewalk." Set up the activity with the chosen music. Award a cupcake to the winners of the "cakewalk."
2. Read and discuss Mirandy and Brother Wind.
3. Divide students into groups and assign each a different continent to be torn out of large paper. Place them on the floor as a map would look. Choose some to be slaves, some to be slave "traders," and some to be slave buyers. Act out the slave transport from Africa to the other continents. How did the students feel as they were in the ship or sold away from their families?
4. Sing and discuss each of the other examples of Black Music.
5. Assist the students in writing a rap with their group.

**COMMENTS:**

**CONTENT:** France

**GRADE LEVEL:** 3-5

**OBJECTIVES:**

1. To introduce children to the French language and music.
2. To integrate literature through the reading of a story about a French child.
3. To have students do a folk dance of French origin.
4. To sing a familiar song in both English and French and compare the languages.

**MATERIALS:**

1. Literature: Harlequin, Morris West. (1974). NY: Morrow.
2. Music: "Jamais on n'a vu" from the "Singing and Swinging" record by Sharon, Lois, and Bram. "Frere Jacques/Are you Sleeping" from Kids Songs Jubilee by Nancy Cassidy. (Book and cassette). "Chimes of Dunkirk" from the record "Simple Folk Dances", Kimbo Educational Records.
3. Art: Pictures of a carnival.
4. Other: Charts of song lyrics.

**INSTRUCTIONAL PROCESS:**

1. Sing the familiar round, "Frere Jacques/Are You Sleeping" several times.
2. Listen to "Jamais on n'a vu" and follow lyrics on chart. Discuss the translation of the words as described on the record jacket. Sing the song until the students are comfortable with it. At another session, try the song as a round.
3. Discuss "Marti Gras" and "Fat Tuesday."
4. Have students make predictions about the book Harlequin. Read the story to the students. Connect the story of the carnival to dancing and Marti Gras.
5. Teach the folk dance to the "Chimes of Dunkirk."
6. Review "Jamais on n'a vu."

**COMMENTS:**

**CONTENT: Insects and Worms**

**GRADE LEVEL: 3-5**

**OBJECTIVES:**

1. To integrate music and literature.
2. To create new verses to a familiar song.

**MATERIALS:**

1. Literature: Both Sides Now, Joni Mitchell. (1992). NY: Scholastic. Any literature about the insects or worms that the students are studying.
2. Music: "Lots of Worms" from Reaching the Special Learner Through Music.
3. Art:
4. Other: Chart of song lyrics.

**INSTRUCTIONAL PROCESS:**

1. List all of the information that the students can think of about the insects or worms they are studying.
2. Learn the song "Lots of Worms."
3. Read and discuss Both Sides Now.
4. Review the song. Divide the class into groups and ask each group to create a new verse to "Lots of Worms." Sing them to each other and enter into the school news. The students may want to tape their verses for parents to check out in a take-home folder.

**COMMENTS:**

CONTENT: Leaves

GRADE LEVEL: 5

OBJECTIVES:

1. To integrate music with the study of leaves in the science curriculum.
2. To introduce the composer, Scott Joplin, and the style of "Ragtime."
3. To integrate literature and art with music and the leaf theme.
4. To assist students in choreographing a parachute activity to "Maple Leaf Rag."

MATERIALS

1. Literature: The Fall of Freddy the Leaf, Leo Buscaglia. (1982). NJ:Slack.  
Famous American Composers, Ellen Clark Deeb. (1978). Milwaukee, WI: Ideals.
2. Music: "The World Goes Round" from All Day Long Songs by Minnie O'Leary. "Maple Leaf Rag" by Scott Joplin from the record "Music at the Turn of the Century, An American Heritage Album.
3. Art: Prints of "The Four Seasons" by Paul Detlefson or "The Four Seasons" by Currier and Ives.
4. Other: A parachute

INSTRUCTIONAL PROCESS:

1. Teach the phrase, "The world goes round," to the students as the teacher does the remainder of the song.
2. Have students look at the "The Four Seasons" prints. Display them for the students to investigate. Divide the class into cooperative learning groups. Have them list all that they see. List on the board their findings. What is the topic? (Trees or leaves)
3. Read The Fall of Freddie the Leaf by Loe Buscaglia. Discuss the story and the feelings or emotions that students identify with the story.
4. Listen to "Maple Leaf Rag," discuss the style of the music, discuss the life of Scott Joplin. (A prepared biographical sheet with review questions for the students to do in their groups is the best learning experience. List their findings on the board.)
5. Assist students in analyzing the form of "Maple Leaf Rag." (A prepared sheet with the number of counts for each section and repeats is helpful for students to follow as they listen.)
7. Assist students in choreographing a parachute activity to "The Maple Leaf Rag."

COMMENTS:

**CONTENT:** Native Americans

**GRADE LEVEL:** 4 or 5

**OBJECTIVES:**

1. To integrate literature with music.
1. To integrate social studies of the Native Americans with their music and customs.
3. To assist students in creating instruments similar to those of the Native Americans.

**MATERIALS:**

1. Literature: Where the Buffaloes Begin, Olaf Baker. (1981). NY: Puffin.
2. Music: "Dakota Hymn" from The Music Book level 4. "Authentic Indian Dances and Folklore," Carole Howard. NJ: Kimbo Educational Records. "North American Indian Songs," Muriel Dawley and Roberta McLaughlin. CA: Bowmar Records.
3. Art: Any Native American Art. Refer to Art Handbook.
4. Other: Chart of song lyrics.

**INSTRUCTIONAL PROCESS:**

1. Teach "Dakota Hymn."
2. Read and discuss Where the Buffaloes Begin.
3. Listen to and do any of the suggested dances on the records. Discuss the importance of music in the culture and the types of instruments made and used. (Information can be found in the books that accompany the records.)
4. Invite students to make instruments as the Native Americans did.
5. Sing "Dakato Hymn" or any other Native American song with the students' instruments as accompaniment.

**COMMENTS:**

**CONTENT: Oceans**

**GRADE LEVEL: 3 or 4**

**OBJECTIVES:**

1. To integrate music with the topic of oceans.
2. To integrate literature with music.
3. To have children experience a multicultural dance activity.

**MATERIALS:**

1. Literature: Jolly Mon, Jimmy Buffett and Savannah Jane Buffett. (1988). NY: Harcourt. Baby Beluga.

2. Music: "There's a Big Ship Sailing" on the Bureau of Education cassette by Tom Hunter. "Baby Beluga" on the cassette "Baby Beluga" by Raffi. "Jolly Mon" on a cassette by Jimmy Buffett. "Hornpipe" on the record, "Around the World in Dance."

3. Art:

4. Other:

**INSTRUCTIONAL PROCESS:**

1. Sing "There's a Big Ship Sailing" and add some creative movement.
2. Discuss and list some sea animals.
3. Read Baby Beluga, and Sing the song "Baby Beluga."
4. Read Jolly Mon and sing the song.
5. Teach the "Hornpipe" from the dance record.

**COMMENTS:**



**CONTENT: Railroads and Canals**

**GRADE LEVEL: 4 or 5**

**OBJECTIVES:**

1. To integrate music with early forms of transportation.
2. To integrate literature and music.
3. To enhance the teaching of social studies with music.

**MATERIALS:**

1. Literature: John Henry An American Legend, Ezra Jack Keats. (1965). NY: Pantheon. The Erie Canal, Peter Spier. (1970). NY: Doubleday. Wee Sing America Songs of Patriots and Pioneers, Pamela Conn Beall and Susan Hagen Nipp. (1988). CA: Price Stern Sloan.

2. Music: "I've Been Working on the Railroad," "John Henry," "Drill, Ye Tarriers, and "Erie Canal." (All are found in Wee Sing America with cassette.)

3. Art: Any paintings of the early railroad.

4. Other: Charts of the song lyrics.

**INSTRUCTIONAL PROCESS:**

1. Sing "I've Been Working on the Railroad" as a familiar warm-up song.

2. Read John Henry. Discuss the story and the character.

3. Sing the song, "John Henry."

4. Talk about the Irish and how they received the name "tarriers." Sing "Drill, Ye Tarriers."

5. Read The Erie Canal and discuss the book.

6. Sing "The Erie Canal."

**COMMENTS:**

**CONTENT:** South America

**GRADE LEVEL:** 3 or 4

**OBJECTIVES:**

1. To introduce children to the music of South America.
2. To inform and discuss life in the countries of South America.
3. To learn and perform a rhythm stick game to music.

**MATERIALS:**

1. Literature: Our Neighbors in Brazil and Our Neighbors in Peru, John C. and Elsie F. Caldwell. (1962). NY: Day.
2. Music: "Sing (Canta)" by Joe Raposo, Hal Leonard Publishing Corporation. "Samba" from the record, "Dance Around the World" by MCA Records.
3. Art:
4. Other: Two rhythm sticks for each student. Chart of song lyrics for "Sing (Canta)."

**INSTRUCTIONAL PROCESS:**

1. Teach "Sing (Canta)" referring to the lyric chart. Discuss the two languages.
2. Read parts of Our Neighbors in Brazil and Our Neighbors in Peru. Which country would use the Spanish words? Compare the two books.
3. Listen to "Samba" and encourage students to move to the music.
4. Teach the following rhythm stick activity to "Samba." Each student has two sticks.

**A Section:** The pattern is to the beat tap sticks to left twice, to right twice, roll one stick over the other for 4 counts. Repeat 4 times.

**B Section:** Place sticks on floor laying right stick in front of person on right and left stick in front of right hand. (This is called pass) On the next count each student will pick up the stick passed from the right in the left hand and their own left stick in the right hand. (This is called pick-up) The pattern is pass, pick-up. Repeat 8 times.

**A Section:** Same as before.

5. Review singing "Sing (Canta)."

**COMMENTS:**

**CONTENT:** Space.

**GRADE LEVEL:** 3 or 4

**OBJECTIVES:**

1. To integrate music with a space theme.
2. To encourage creative movement.
3. To integrate a writing activity and music.
4. To facilitate research about the planets.

**MATERIALS:**

1. Literature: Many books about the different planets for research purposes.
2. Music: "It's a Small World" from The Music Book series, level 3. "An Adventure in Space" from the record "On the Move with Greg and Steve."
3. Art: Any paintings of the planets or space.
4. Other: Cooperative Learning Titles on laminated 8'x2' pieces of paper in folders for number of groups in the class. Rhythm instruments.

**INSTRUCTIONAL PROCESS:**

1. Sing "It's a Small World" and add rhythm instruments as accompaniment.
2. Listen to "Adventures in Space" and invite students to do creative pantomime to the piece.
3. Divide the class into cooperative learning groups of four or five. Instruct the students to choose one of the job descriptions. Explain them. (Examples: Leader, reporter, secretary, recorder, and cheerleader to keep all on task positively.)
4. Ask each group to choose a planet to research and make the various books available to the students. Have them list all that they discover about that planet.
5. Sing "It's a Small World" again and discuss the pattern of the lines as well as the rhyming endings.
6. Instruct each group to write a new verse to the song about the planet they chose. Have the groups sing their verses for each other.
7. Make a tape and type out all verses to be checked out and taken home for parents to enjoy. Enter the new verses in the monthly newsletter.

**COMMENTS:**

**CONTENT: Weather**

**GRADE LEVEL: 3 or 4**

**OBJECTIVES:**

1. To integrate music with the theme, "weather."
2. To integrate literature with music and weather.
3. To assist students in creating weather "sound pieces" with instruments.
4. To share a multicultural Nigerian tale with students.

**MATERIALS:**

1. Literature: The Story of Lightning and Thunder, Ashley Bryan. (1993). Atheneum. The Weather Rap, Roger Emerson. (1993). WI: Hal Leonard.
2. Music: "Wacky Weather" by Roger Emerson, from the "Weather Rap." (This is a nice resource for a unit on weather from K-4.)
3. Art:
4. Other: Instruments, chart of lyrics for "Wacky Weather."

**INSTRUCTIONAL PROCESS:**

1. Teach "Wacky Weather" and discuss the weather items the students have learned in class.
2. Allow students to plan and perform a "body percussion" weather piece.
3. Read The Story of Lightning and Thunder and discuss it. Notice the illustrations done in vibrant watercolors.
4. Have students form groups of 4-6 and create a weather sound piece. Perform them for each other.
5. Review singing "Wacky Weather."

**COMMENTS:**

**CONTENT:** The United States- Its land and its people.

**GRADE LEVEL:** 5

**OBJECTIVES:**

1. To integrate the social studies of early America with Music from that period.
2. To explore Native American music.
3. To introduce a song about America of today.

**MATERIALS:**

1. Literature: Who Came Down That Road, Geoage Ella Lyon. (1992). NY: Orchard Books. The related social studies textbook for reference of terms.
2. Music: "The Coast of High Barbary" pg.48, Exploring Music Series-level 5 (or any Sea Chantey). "Dakota Hymn" pg. 110, Exploring Music Series-level 4 {or any Native American song}. "This Land is Your Land" pg. 2, Exploring Music Series-level 5 or pg. 230, The Music Book Series-level 5.
3. Art: Pictures of ships, pictures of Native Americans and their life, pictures of our land.
4. Other: Any artifacts of early American life such as antique farm tools or Native American artifacts.

**INSTRUCTIONAL PROCESS:**

1. Assess student knowledge and discuss early America and how it began. How did the the early settlers and immigrants get here?
2. Sing "The Coast of High Barbary" sea chantey and discuss the words of the song.
3. Discuss those who were found here, the Native Americans. There were many cultures and tribes because of their geographical habitat.
4. Sing "The Dakota Hymn" or any Native American songs.
5. How do we know about these people and their way of life? Play a game with the artifacts, "Can you guess what this is and its use?" Show any artifacts and discuss them.
6. Read Who Came Down That Road?
7. Conclude by singing "This Land is Your Land."

**COMMENTS:**

## RESOURCES FOR MUSIC INTEGRATION

All Day Long Songs, Minnie O'Leary. (1974). PA: Shawnee Press.

American Folk Songs for Children, Ruth Crawford Seeger. (1948). NY: Zepher.

As American As Apple Pie, Jeff Kriske and Randy Delelles. (1993). NA: Kid Sounds.

First Song Book, (1959). NY: Ginn and Company.

"Grammer, Reading, Writing, and Rhythm," 12 songs, Felice Kane. (1991). NJ: Three R's Productions.

"Kidding Around with Greg and Steve," Record or cassette. Youngheart Records.

Kids Songs A Holler-Along Handbook, Nancy Cassidy. (1986). CA: Klutz Press.

Kids Songs Jubilee, Nancy Cassidy. (1990). CA: Klutz Press.

The Music Book Series, levels 1-5, (1984). NY: Holt, Rinehart and Winston.

"Multicultural Rhythm Stick Fun," Georgiana Stewart. (1992). NJ: Kimbo. (Cassette and activities sheet).

Music K-8 A Resource Magazine for Elementary Music Teachers, WI: Plank Road Publishing. (414) 771-0771. (Cassettes also available).

"On the Move with Greg and Steve," (1983). CA: Youngheart Records.

Phonics Fun, "Stick Out Your Neck" series. Barbara Wilson. (1988). NC: Carson -Dellosa. (Levels 1-3).

"Phonics Rock and Learn," Brad and Richard Caudle. (1990). (Cassette).

"Puppet Parade," Sharon Lucky. OK: Melody House Publishing. (Cassette).

"Raffi Baby Beluga," (1980). Trobadour Records, LTD.

"Raffi Ever Green Ever Blue," (1990). Trobadour Records, LTD.

Reaching the Special Learner Through Music, Sona D. Nocera. (1979). NJ: Silver Burdett.

Reader's Digest Children's Song Book, Dan Fox. (1985). NY: The Reader's Digest Association.

Roots and Branches a Legacy of Multicultural Music for Children, Patricia Shehan Campbell. (1991). CT: World Music Press. (With cassette).

Save the Animals. Save the Earth, Lois Skiera-Zucek. (1993). WI: Hal Leonard. (Songs and cassette about endangered animals and the earth.)

Shake It to the One That You Love Best, Cheryl Warren Mattox. (1989). CA: Warren Mattox Productions. (Play songs, activities and lullabies from Black Musical Traditions.)

"Simple Folk Dances," Georgiana Stewart. (1977). NJ: Kimbo Records.

"Singing 'n Swinging," Sharon, Lois and Bram. (1980). Canada. Elephant Records.

The Singing Sack, Helen East. (1989). London. A&C Black. (28 stories from around the world with cassette).

"Ten Carrot Diamond," Charlotte Diamond. (1985). Canada. Hug Bug Records. (Cassette and guide.)

Wee Sing America, Pamela Conn Beall and Susan Hagan Nipp. (1987). CA: Price Stern Sloan. (With cassette).

Wee Sing Around the World, Pamela Conn Beall and Susan Hagan Nipp. (1994). CA: Price Stern Sloan. (With cassette).

Wee Sing Dinosaurs, Pamela Conn Beall, Susan Hagan Nipp, and Nancy Spence Klein. (1991). CA: Price Stern Sloan. (With cassette).

**Catalogs:**

**CCP Baldwin, Inc.  
Music Ventures  
15800 NW 48th Ave.  
Miami, FL 33014**

**Educational Record Center  
3233 Burnt Mill Drive Suite 100  
Wilmington, NC 28403-2655**

**Rigby Featuring Literacy 2000  
P.O. Box 797  
Crystal Lake, IL 60039-0797**

**Michael Brent Publications  
70 Winding Wood Road  
Port Chester, N.Y. 10573**

**Music First Express Stanton's Sheet Music, Inc.  
330 S. Fourth Street  
Columbus, OH 43215**

**Music in Motion  
P.O. Box 833814  
Richardson, TX 75083-3814**



## MUSIC LESSON INDEX

### Primary

Alphabet.....	78
Bears.....	80
Birds as Friends-Quotation Marks.....	81
Black Music History.....	82
China.....	83
Consonant Blends.....	84
Dinosaurs.....	85
Early America-Appalachia.....	86
Friendship and Possessive.....	87
Giants.....	88
Homes.....	89
Native Americans.....	90
Nouns.....	92
Popcorn.....	93
Quotation Marks.....	94
Seeds.....	95
Self-esteem.....	96
Spiders.....	97
Transportation and Rhyme.....	98

### Intermediate

Africa.....	100
Australia.....	101
Black Music History.....	102
France.....	103
Insects and Worms.....	104
Leaves.....	105
Native Americans.....	106
Oceans.....	107
Railroads and Canals.....	108
South America.....	109
Space.....	110
Weather.....	111
The United States-Its Land and Its People.....	112
Music Resources.....	113

## ART HANDBOOK

## VISUAL ARTS INTRODUCTION

In 1991, coinciding with my interest in Whole Language and integrated, connected learning, an exhibit of young children's artistic expression came to Dayton. The exhibit was entitled *The Hundred Languages of Children*, and it was on tour from Reggio Emilia, Italy. Totally connected and relevant learning was evidenced in the drawings, paintings, photographs, sculptures, recordings, and writings on display, and the effect on me was profound. There in tangible, indisputable proof was what I had intuitively known and was just beginning to formally study about child-relevant, real-life, integrated learning. The exhibit gave visual form to Dylan Thomas's "the shapes of sounds and the colors of words."

While the structure of the Reggio Emilia early childhood system allowed for practically unlimited time, space, and direction of child-instigated discovery, my own schedule did not; nevertheless, what I saw in that exhibit was an inspiration to my teaching style. Children had communicated the full range of human emotion and response to facets of their environment, and eliciting that kind of response in my own students has from the beginning been fundamental to my approach to art education.

Working within my own system's structure and paralleling the music teacher's progress, I began to develop more and more lessons that were directly related to or expansions of classroom thematic units. Many times the lessons had a literature base; sometimes the lessons had purely a visual art base with literature support; sometimes the lessons were "text" based; and sometimes the lessons were a direct result of a classroom teacher's need. Included in this section of the handbook are examples of all of those types of lessons.

In Chapter III, Methodology, we describe the organization of this handbook as alphabetical within primary and intermediate grade levels. There are a few instances in the visual art section that are exceptions to that division. Some intermediate-level lessons are identified as for "3-4" or "3-5." This does not mean that I include them in the art curriculum for successive years; rather, it means that although I have introduced a process or topic to one grade level, it would be appropriate to the developmental range of levels 3-4 or 3-5. My intent is to share with the reader which age levels for whom I designed and /or have had success with the lessons. I include in them also the materials, literature, music, and other aids that I have found helpful. My hope is that *any* lesson the reader finds intriguing will be tried and modified to suit that reader's classroom needs.

Above all, I hope that the reader will experience the same fulfillment as I have when he or she sees children make the connection that art is a form of communication, just as is writing, singing, dancing, and talking. Art allows us to express our hopes, dreams, fears, experiences, triumphs - in short, our existence - in totally unique and relative ways.

I would leave the reader with the following sentiment, taken from the Reggio Emilia exhibit:

If I can  
ask my own questions,  
try out my ideas,  
explore what's around me,  
share what I find;

If I have  
plenty of time for  
my special pace,  
a nurturing space,  
things to transform;

If you'll be  
my patient friend,  
trusted guide,  
fellow investigator,  
partner in learning;

Then I will  
explore the world,  
discover my voice,  
and tell you what I know  
in a hundred languages.

PRIMARY

CONTENT: Castles

GRADE LEVEL: 3-4

OBJECTIVES:

1. Recognize different types of castle construction.
2. Compose a drawing from the foreground to the background, using the perspective phenomenon of diminishing size.

MATERIALS:

1. Literature: Cross Sections Castles  
Stephen Biesty. (1994). NY: Dorling Kindersley Publishing Co.  
Tumble Tower  
Anne Tyler. (1993). NY: Orchard Books.  
Castles  
Gallimard Jeunesse. (1990). NY: Scholastic, Inc.
2. Art: 12x18 or larger white paper  
Drawing or painting materials
3. Music: Chant (Gregorian chants sung by Santo Domingo monks), Angel Records
4. Other: Posters, postcards, or photos of existing castles.

INSTRUCTIONAL PROCESS:

1. Review and discuss different types of castle construction and location.
2. Have children imagine that they are emerging from a forest when a castle comes into view. Tell them that this is the scene they are to create on paper.
3. Step one of this reverse-thinking composition is to draw trees that reach from the bottom of the paper to the top. Tell children to be sure to leave enough space between trees so that their castle can be drawn.
4. Have them recall what the image of their castle looked like. Draw it in the spaces between the "forest's edge," being sure that the bottom of the castle starts higher on the picture plane than the trees!
5. Complete the drawing, keeping proportion in mind, with whatever additions they choose.
6. Writing extensions of this exercise might be to describe the family living in the castle, the history of the castle, or who is peering from the edge of the forest at the castle beyond.

COMMENTS:

CONTENT: Collage a la Carle

GRADE LEVEL: 1-3

OBJECTIVES:

1. Use pattern to design paper for use in collage.
2. Experience one way an author/illustrator creates characters.
3. Design shapes to be used as part of a whole.

MATERIALS:

1. Literature: Dragons Dragons & other creatures that never were  
Eric Carle. (1991). NY: Philomel Books.

Other books by Eric Carle

2. Art: Colored construction paper, various colors and sizes  
Tempera paint, brushes, water  
12x18 or 18x24 paper for background  
scissors and glue

INSTRUCTIONAL PROCESS:

1. Read Dragons Dragons and show class the illustrations. Discuss how the illustrator might have made the animals in his books.
2. Discuss the term "pattern" and how Eric Carle uses it in his illustration.
3. Have children work in groups. Give each group a variety of colors and sizes of construction paper. Tell them that they are to create the paper to be used in inventing animals of their own "that never were."
4. Each group is to design the colored papers with a variety of pattern, painted with tempera. Encourage unique repetitions and color combinations.
5. Demonstrate how to draw directly onto the patterned paper to create shapes for animal bodies, heads, wings, etc. Allow groups to share colors if they need or want to.
6. Glue the collage shapes onto the background paper. Tell the children that it is all right if the animal grows beyond the boundaries of the paper. The bigger, the better!
7. After the character has been created, allow the children to use paint, markers, crayons, or oil pastels to add to the background or the character itself.
8. This is a variation of a "create a monster" thematic unit. The child creates not only the creature, but also the material from which it's made. A paragraph naming the creature and describing his environment and capabilities is a whole language extension based on a visual art experience.

COMMENTS:



CONTENT: Color Mixing

GRADE LEVEL: 1-2

OBJECTIVES:

1. Experiment with changing color by mixing with other colors.
2. Extend a classroom thematic unit on Magic into the visual arts realm of creating secondary colors from primary, and mixing tints of any color.
3. Understand the concept of warm and cool colors.

MATERIALS:

1. Literature: The Colors  
Monique Felix. (1993). OH: American Education Publishing.  
  
White Rabbit's Color Book  
Alan Baker. (1994). NY: Kingfisher Books.
2. Art: 12x18 white paper  
Red, yellow, blue, and white tempera paints  
Brushes, water, towels  
Plastic mixing trays

INSTRUCTIONAL PROCESS:

1. Read White Rabbit's Color Book or other similar book to class. (The Mouse Book, The Colors, is a non-language illustration of color mixing that is cleverly designed.)
2. Tell the class that colors can seem magical, too. Demonstrate what happens when primaries (red, yellow, and blue) are mixed in pairs to make the secondaries (orange, green, and violet.)
3. Ask the children what an artist might use if he or she wants to make a color lighter (a tint). Perform experiments to test their hypotheses.
4. Give children the white paper, and tell them that they may paint whatever subject matter they choose. The "problem" is that they will only have the primaries and white paints to accomplish this.
5. This is an excellent art adventure. Allow the children to share the colors they mix with others at their tables, while they share their method for obtaining them. The children will find some surprises, too (like getting browns and grays), during the process.
6. Ask the children if some of the colors seem to make them think of warm things or cool things. Discuss why, and use the color wheel as a map for showing warm and cool colors.
7. Display the finished paintings in a "gallery" for others to view. Have children recall and describe how they were able to mix certain colors. Is it magic?

COMMENTS:

CONTENT: Dinosaurs

GRADE LEVEL: 2-3

OBJECTIVES:

1. Translate two-dimensional images into three-dimensional form.
2. Expand a classroom thematic unit beyond literature and illustration.
3. Experience the malleability and textural potential of clay.

MATERIALS:

1. Literature: Illustrated Book of Dinosaurs  
David Lambert. (1993). NJ: Random House.  
  
Dazzle the Dinosaur  
Marcus Pfister. (1994). NY:North-South Books.  
  
Any classroom literature the children are using.

2. Art: Ceramic or air-drying clay  
Glazes or paints  
Oak tag or other heavy paper  
Construction paper and other collage materials

INSTRUCTIONAL PROCESS:

1. Ask the children to recall facts they have learned about dinosaurs. Discuss proportion, probable color, and skin texture.
2. Have children choose a dinosaur to recreate in three-dimensional form. Anticipate structural problems, and brainstorm ways to make dinosaurs self-supporting.
3. Fire and glaze ceramic dinosaurs; paint air-drying dinosaurs.
4. Have children recall and discuss the pre-historic environment. Ask each child to imagine a setting for his or her dinosaur. Using tagboard pieces cut into squares, rectangles, volcanos, etc., have child create a backdrop of several shapes hinged together from the back with tape. (The hinged backdrop will be able to stand on its own.)
5. Use construction paper or other collage materials to create forests, swamps, lakes, etc. and attach to the hinged backdrop. Objects may pop out from or extend beyond the boundaries of the backdrop.
6. Place completed dinosaur in its environment. Display in their own showcase, or as a visual arts extension of journal or creative writing experiences.

COMMENTS:

CONTENT: Dragons

GRADE LEVEL: 3-5

OBJECTIVES:

1. Design a mythological symbol that appears in our and other cultures, especially Asian countries.
2. Extend an "Around the World" thematic unit by creating a personal interpretation of an image.

MATERIALS:

1. Literature: The Girl Who Heard Dragons  
Anne McCaffrey. (1994). St. Martin's Press.  
  
Son of Heaven  
Robert L. Thorp. (1988). WA: Son of Heaven Press.  
  
There's A Dragon in My Sleeping Bag  
James Howe. (1994). NY: Simon & Schuster.  
  
Dragons are Singing Tonight  
Jack Prelutsky. (1993). NY: Greenwillow Press.
2. Art: 12x18 white paper  
Various drawing materials
3. Music: See Music Handbook.
4. Other: Posters or magazine photos of Chinese New Year celebrations, guest ethnic speaker, Chinese artifacts with dragon design; illustrations of medieval dragons.

INSTRUCTIONAL PROCESS:

1. Discuss the appearance and significance of dragons in general mythology, then how they look especially in Asian cultures.
2. Ask children to draw their interpretation of a dragon. Is their dragon ferocious, comical, or beautiful? Have them pay special attention to making the dragon fill the page. At this point, children may either draw scales or other patterns onto the dragon shape, or they could use stamping tools or found-objects to print a pattern onto the dragon.
3. Dependent upon the age level to which this lesson is taught, dragons may be cut out and displayed in mural form, each child may design a decorative or realistic environment for his or her dragon, or especially with older children, the dragon may be translated to fabric design or ceramic sculpture.

COMMENTS:

CONTENT: Exaggeration

GRADE LEVEL: 1-2

OBJECTIVES:

1. Recognize exaggeration as a form in literature and illustration art.
2. Connect a literary technique to an artistic technique.
3. Use collage to build an exaggerated illustration.

MATERIALS:

1. Literature: The Napping House  
Audrey Wood. (1984). CA: Harcourt Brace Jovanovich.  
  
Dr. Seuss books.
2. Art: White roll paper, 12x24-36" (1 per child)  
Bun-colored construction paper  
Collage materials  
Scissors, glue
3. Other: Photos of Hero Sandwiches, "Dagwood" sandwiches, and other stacks of objects.

INSTRUCTIONAL PROCESS:

1. Read The Napping House to the class, and discuss "exaggeration." Audrey Wood uses both narrative and illustrative exaggeration. Ask the children if they can come up with other examples of exaggeration in literature or commercial art. (Dr. Seuss, e.g.)
2. Show other examples of exaggeration, and discuss why the author or artist might use it as a means of communication.
3. Tell the children that they are to build an exaggerated sandwich on the long, narrow paper. Ask them what might be included in such a sandwich. (It might be real sandwich-type or other food items, or items such as shoes, furniture, flowers, or whatever!)
4. Instruct them to build their sandwich one layer at a time, starting and ending with the bun, and to be sure that their sandwich fills the paper. (The sandwich could be built on either a horizontal or vertical orientation of the paper, but the vertical is more reinforcement to the visuals in The Napping House.)
5. When the exaggerated sandwiches are finished, a math extension of the art could be estimating and measuring the height or length.
6. A writing extension could be to have the children develop and write a recipe for their sandwiches, then display them together.

COMMENTS:

CONTENT: Feelings and Color

GRADE LEVEL: 1-3

OBJECTIVES:

1. Understand that artists use color to create a mood, just as writers use words to create mood and atmosphere.
2. Recall instances when color left a vivid image in the child's memory.
3. Use color to re-create or evoke a mood, memory, or reaction.
4. Write a class-composed poem.

MATERIALS:

1. Literature: Knots on a Counting Rope  
Bill Martin, Jr., and John Archambault. (1987). NY: Trumpet Club.

Colors of the Day  
Ruth Gembicki Bragg. (1992). MA: Picture Book Studio.

2. Art: 12x18 white paper  
Tempera paints or watercolors, brushes, water
3. Music: Classical music selections

INSTRUCTIONAL PROCESS:

1. Read the passage in Knots on a Counting Rope where the grandfather reminds the blind boy what "blue" is. Discuss the passage with the class, then ask the children if they have memories of things that remind them of a certain color. Remind the children that there is not a "right" answer, but that each of them may feel differently about color depending on the experience or memory.
2. Play short passages from various-tempo classical pieces. Have the children discuss the music, and whether or not it makes them think of or feel a color.
3. Read Colors of the Day (or a similar book) to the class, and discuss the interpretation the author gives to color. This book deals more concretely with color, but it may still evoke some memories of response to color.
4. Ask the children to choose a special color memory. Have them interpret their feeling about that time and color by painting on paper. They may choose to approach their painting abstractly, or they may choose to paint representationally.
5. When the paintings are dry, have a "gallery" showing of the artwork, and have the children discuss what they see when they view another's work. Remind them that each of them may see something different, and it may or may not be what the artist intended.
6. Have the children dictate phrases about color and feelings that can be combined in free-verse poetry.

COMMENTS:

CONTENT: Fish

GRADE LEVEL: 2-3

OBJECTIVES:

1. Extend a classroom thematic unit on bodies of water.
2. Further understand how life forms have similar characteristics, but each form has a unique appearance because of color, shape, size, and pattern.
3. Create a mobile artwork that is slightly three-dimensional.

MATERIALS:

1. Literature: Rainbow Fish  
Marcus Pfister. (1992). NY: North-South Books.  
  
Under the Sea from A to Z  
Anne Doubilet. (1991). NY: Crown Publications.
2. Art: 12x18 white paper (2 sheets per child)  
Drawing and coloring materials  
Scissors, glue, newspapers for stuffing fish  
Colored tissue or crepe paper for streamers
3. Other: Posters, photos, Ranger Rick or similar magazines with fish pictures

INSTRUCTIONAL PROCESS:

1. Read Rainbow Fish to the class. Ask them to describe characteristics of fish, then humans, animals, flowers, etc. Rainbow fish had one characteristic that set him apart from the others; ask children if and how that applies to other living things.
2. Explain that they will be creating a two-sided fish that creates a pocket that can be stuffed. The finished fish will not be flat, but will be slightly three-dimensional with enough weight to hang and turn as a mobile. Have children design a fish that will fill the 12x18 paper. Caution them to be sure that no part of their design becomes too thin. Encourage children to use repetition of line, shape, and color in their design, or they may decide to use a theme (sports-fish, artist-fish, astronaut-fish, etc.).
3. When the first fish is finished and cut out, demonstrate how to trace that shape onto the second sheet of paper so that the second fish is facing the opposite direction. (It is easy at this point to get the fish turned around and end up with two facing the same direction, or features on one side that are upside-down to the features on the other side!) Add color to and cut out the second fish.
4. Glue the two sides of the fish together by applying a line of glue around the edge only, leaving an open space to allow newspaper stuffing to be added.
5. Close fish, stuff, and, if desired, add tissue or crepe paper streamers. Hanging from the ceiling, these create a beautiful, gently-mobile environment.

COMMENTS:

CONTENT: Hot Air Balloons

GRADE LEVEL: 1

OBJECTIVES:

1. Create a sculptural tie-in to Transportation thematic unit.
2. Use color and pattern in balloon design.
3. Experience a papier mache process.

MATERIALS:

1. Literature: Picture books about Hot Air Balloons  
e.g. The Great Valentine's Day Balloon Race by Adrienne Adams,  
or The Great Town & Country Balloon Chase by Barbara  
Douglass
2. Art: 9" round balloons (solicit adult volunteers to blow up!)  
Wallpaper paste, mixed thinner than directions  
Newspapers, torn into short strips  
Aluminum tins or plastic bowls for paste mix  
Paper towels, torn into pieces  
Newspapers to cover tables and drying area  
Sponges and buckets or sink for clean-up  
Paint and decorative papers for balloon  
Construction paper for basket and straps to attach basket to balloon

INSTRUCTIONAL PROCESS:

1. Have children work in pairs (with adult volunteers, if possible). It takes four hands to dip and apply papier mache strips and keep the balloon from rolling around in the process! These can be made all in one extended time frame, or the partners could make one's balloon one session, then the other's balloon the next session.
2. Coat the balloon with two layers of newspaper strips, then one layer of paper towel pieces. The towel gives the balloon strength, and a neutral base for painting.
3. These will need to dry for several days on a window ledge in the sun, or near a heater, if possible. Turn them to ensure even drying.
4. Have children discuss patterns and colors they have seen on balloons, and review the illustrations from books and photos. Ask them to start thinking about how their balloon is going to look. They might want to practice on paper first.
5. Paint the balloons. When they are dry, add paper pennants or streamers if desired, and attach a construction paper basket to the balloon using narrow strips of paper.
6. Hang these from the ceiling (glue a loop of paper to the top) for all to admire. Children could compose a story about hot air balloon adventures by writing it themselves or by dictating it to an adult.

COMMENTS:

CONTENT: Mexican Piñatas

GRADE LEVEL: 3

OBJECTIVES:

1. Extend classroom study of another country and part of its culture.
2. Create, a three-dimensional art form, then take it to its native-culture conclusion.
3. Participate in a traditional Mexican game.

MATERIALS:

1. Literature: Let's Go - Vamos  
Rebecca Emberley. (1993). MA:Little, Brown, & Co.  
  
Count Your Way Through Mexico  
Jim Haskins. (1989) MN: Carolrhoda.
2. Art: Various sized balloons  
Papier mache paste, strips of newspaper  
Crepe paper or tissue paper cut into strips and fringed  
Construction paper and other decorative materials
3. Music: Taped traditional Mexican folksongs; see Music Handbook.
4. Other: Authentic piñatas as examples.

INSTRUCTIONAL PROCESS:

1. Piñatas are a staple in Mexican celebrations. Usually built around a clay pot then filled with candy, the decorative piñatas are hung, and blindfolded children try to break the piñata by swinging a stick. The broken piñata spills the candy and the children scramble for their share of it!
2. Have children work in groups of three or four to create a piñata. Discuss the traditional forms piñatas take, and ask the children to brainstorm what other objects would be appropriate to create in piñata form. When the form has been decided upon, give the groups one large balloon to cover with three to four layers of papier mache. (Any additions to the basic balloon form can be made with construction paper after it has dried.)
3. Demonstrate how to apply strips of fringed colored crepe or tissue paper to the piñata form from the bottom up to achieve the look of authentic piñatas. Finish the form with construction paper or other decorative materials.
4. If the children wish, they may bring in candy to fill their group's piñata, hang it, then take turns trying to break it in the Mexican tradition, or the piñata may be hung for display.

COMMENTS:



CONTENT: Mountains

GRADE LEVEL: 1-2

OBJECTIVES:

1. Expand classroom thematic unit on weather, the sky, and space.
2. Notice that the atmosphere affects how we perceive distant objects.
3. Experiment with the visual art possibilities of drawing with colored chalk.

MATERIALS:

1. Literature: Mountains  
Seymour Simon. (1994) NY: Morrow Jr. Books.

Classroom literature

2. Art: 9x12 construction paper, sky colors  
9x12 paper for template  
Colored chalk  
Paper towels, tissues, cotton balls
3. Other: Other photos of mountain ranges.

INSTRUCTIONAL PROCESS:

1. Show photos from Mountains, posters, or other sources. Ask children to recall any mountains or mountain ranges they've seen in their lives.
2. Discuss the forms in which mountain ranges occur, pointing out that they do not look like upside-down ice cream cones or triangles. Select a few students to come to the board and illustrate what mountain ranges could look like.
3. Tell the children that they are going to create a template (define and demonstrate) for creating their own mountain range. Have them tear a line of "mountains" either vertically or horizontally across the paper. This will become their template for creating a mountain range onto the colored construction paper.
4. Discuss the atmospheric effects on the intensity of color. Which mountains should be darker? brighter? lighter?
5. Starting near the top of the paper, have children put the template whichever way it fits across the construction paper. With whichever chalk color the child has chosen as appropriate for the line of mountains farthest away, outline the template onto the background paper. Remove template, then with a finger or tissue gently stroke the chalk line in a downward motion, softening the color.
6. Repeat this process in several successively lower rows, using bolder color until page is filled with a "mountain range." This process is very effective at this point. If children want, they may add trees, clouds, or other objects to their work.

COMMENTS:

CONTENT: Oaxacan Animals

GRADE LEVEL: 2-3

OBJECTIVES:

1. Recognize the unique animal carvings of the Oaxaca, Mexico, region.
2. Expand the study of another culture through experimenting with its style of creating visual art.
3. Use pattern and repetition.

MATERIALS:

1. Literature: Oaxacan Woodcarving  
Shepard Barbash. (1993). CA: Chronicle Books.
2. Art: Various colors of construction paper  
Paint, markers, stamping tools  
Scissors and glue  
or  
Ceramic clay or air-drying clay  
Tempera or acrylic paints
3. Other: Examples of figures.

INSTRUCTIONAL PROCESS:

1. Oaxaca (pronounced "wa-ha'-ka") is an economically poor but culturally rich section along the southern coast of Mexico. Their folk art figures are highly stylized and decorative animals, humans, and mythological creatures. Have children find Oaxaca on a map.
2. Discuss the characteristics of the carved figures (in motion, brightly colored, lots of patterns, etc.) Ask children to identify basic shapes and forms they see on the figures, and to think about how they could make and connect those shapes and forms to create their own figures.
3. If using paper, have the children create the patterns on the colored construction paper first (see "Collage a la Carle"). Use those sheets of paper to create tubes, cones, and fringes to construct a figure.
4. If using clay, have the children create the figure first, paying attention to showing movement in the form. Fire or dry the clay, then paint the figure using repetition of color, shape, and line. (Glazes sometimes do not give the distinct patterning that paint does.)
5. A preliminary or follow-up journal writing entry to explain who or what the figure is, the significance of the pattern, and a description of what the figure is can be an art-based language extension.

COMMENTS:

**CONTENT:** Plastercraft Puppets

**GRADE LEVEL:** 3

**OBJECTIVES:**

1. Use a new material to create a three-dimensional puppet head.
2. Integrate visual art, music, and language art to produce a performance.

**MATERIALS:**

1. **Literature:** Various literature references (fairy tales, historical, comedy, or seasonal, for example) on which children could base and write dialogue for a performance.
2. **Art:** Small (3-4") round balloons  
Tagboard rectangles to be rolled into support tubes for the heads  
Masking tape, newspaper for work area, plastic bowls for hot water  
Plastercraft, cut into pieces about 2x3"  
Tempera paints, yarns, fabric scraps

**INSTRUCTIONAL PROCESS:**

1. In this unit, the art teacher, music teacher, and classroom teachers collaborate to work with children in the creation of the puppets, the writing of music, and the writing of dialogue for the performance. Children work in groups of three or four.
2. Children should know what character they are to portray, for that is the puppet they will create.
3. For the puppet heads, have children roll and tape a tagboard rectangle into a tube. This will form the puppet's neck, so it should be about 1 1/2 - 2" in diameter. Tape the balloon to the end of the tube.
4. Cover the balloon with two or three layers of plastercraft, being sure to extend the plastercraft an inch or so from the balloon onto the tube (for the neck). Use small pieces of the plastercraft to build facial features on the form.
5. After the heads have dried for at least a day, have children paint the heads, including facial features. When the paint has dried, they may add yarn or any appropriate material for hair, beards, or mustaches.
6. During construction of the head, have children brainstorm what might be a good design for a puppet body. If they have old doll or baby clothes at home, those might work. (I send a pattern home with them if they have someone who sews and is willing to help them or make the body for them. I only evaluate their work on the head. When they bring in the "body" I glue the head on.) It is a good idea to have bits of fabric and craft glue if the child needs or wants to make the body on his or her own.
7. Have children perform their musical plays to their peers during class time, or during a school festival, or during some other family-oriented school event.

**COMMENTS:**

CONTENT: Postcard Design

GRADE LEVEL: 3

OBJECTIVES:

1. Connect an Around-the-World unit with commercial design.
2. Use a student-designed format to communicate information in both pictures and words.

MATERIALS:

1. Literature: Stringbean's Trip to the Shining Sea  
Vera and Jennifer Williams. (1988). NY: Greenwillow.
2. Art: Heavy white drawing paper, cut into large postcard sizes  
Pencils and Markers  
Same-sized blanks for practice writing
3. Other: Postcards of various sizes, especially from other countries.

INSTRUCTIONAL PROCESS:

1. Have the class discuss the purpose of postcards, how they look, and how they are a communication tool.
2. Read the Stringbean story.
3. After several countries have been studied, ask children to choose a place that was especially interesting to them and design a postcard from that country. The postcard could illustrate the land, the people, the food, a special landmark, or a special event.
4. When the postcards have been colored, have the student separate the back of the card to accommodate the message and the address, as most postcards are. At this point, a writing exercise could complete the experience, or the child could go on to design or replicate a stamp from the country of origin to add to the card.
5. If the school is involved with the "Wee Deliver" program offered by the Post Office, the postcards could then be sent to an addressee in the building. (For more information about the "Wee Deliver" program, contact the Postmaster in your area.)
6. Use a real stamp, and the card could be sent through the U.S. mail.

COMMENTS:

CONTENT: Space Creatures

GRADE LEVEL: 3

OBJECTIVES:

1. Take a classroom science unit beyond scientific facts and into imagination.
2. Use tracings of child's hands and feet as basis for art experience.
3. Draw a figure from an unusual and challenging perspective.

MATERIALS:

1. Literature: The Man in the Ceiling  
Jules Feiffer. (1993). NY: Harper Collins.
2. Art: 18x24 white paper, or large roll paper  
Pencils, markers, crayons, colored pencils
3. Music: See Music Handbook.

INSTRUCTIONAL PROCESS:

1. Have children imagine themselves standing under a skylight. All of a sudden, a space alien lands on the glass and peers in. What does it look like?
2. To help the children imagine the perspective, have them position themselves on the floor with their hands splayed and feet apart, then have them imagine that the floor is glass. What would the people on the next floor be looking up at?
3. Working in pairs, the children position the paper on a hard surface, then trace around each other's shoes and hands: shoes near the bottom of the paper, and hands near the center.
4. Now comes the fun part! Tell the children that they are to draw the rest of the alien body that is connected to those hands and feet. It is quite a challenge for the children to figure out how to position the body in the drawing, but the resulting aliens are excellent examples of problem-solving and perception.
5. Discuss clothing and electronic paraphernalia that might be part of the alien's look, and what would be in the sky behind the alien. Complete the drawing being sure to leave no empty areas.
6. If possible, display these on the ceiling.

COMMENTS:

CONTENT: Victorian Houses

GRADE LEVEL: 2

OBJECTIVES:

1. Link architectural design with a classroom thematic unit about houses and communities.
2. Observe changes in architecture over the last century.
3. Design a building facade in the Victorian style.

MATERIALS:

1. Literature: Victorian Country House  
Mark Girouard. (1979) CT: Yale Univ.  
  
A House is a House for Me  
MaryAnn Hoberman. (1982) NY: Puffin.
2. Art: 18x24 (or larger) white paper  
Drawing media
3. Other: Photos of Victorian architecture, especially in community.

INSTRUCTIONAL PROCESS:

1. Briefly discuss the Victorian era. Show class photos of Victorian architecture, and have them describe distinctive features. Ask them if they live in or are familiar with any such houses in their community.
2. Ask children to define "architecture" and "architect."
3. Divide class into small groups (two or three per group seems to work best). Tell them that each is an architectural "firm" who has been commissioned to design a building in the Victorian style.
4. Since many children may be unfamiliar with the style, it is helpful if each group has photocopies of Victorian facades. The idea is not to copy another architect's work, but to use existing structures as inspiration for original work.
5. Have the groups decide what kind of building they will design. Pencil is a good medium in which to begin the drawing. If the paper is not large enough, the groups may add extensions with large or smaller paper, depending on the section they need to add on.
6. After the pencil design is to their satisfaction, have them use marker, crayon, collage additions, or even watercolor to add details to their building. If this lesson occurs around a holiday, the children may choose to decorate the facade with appropriate flowers, banners, trees, lights, etc.
7. Trim the buildings so no extra paper shows, then display the buildings along a hallway to create a Victorian-era community.

COMMENTS:

INTERMEDIATE

CONTENT: Aboriginal Australia

GRADE LEVEL: 3-5

OBJECTIVES:

1. Experience another culture's symbolic style as expansion of classroom study.
2. Tell a story using line, shape, and color instead of words.
3. Design a composition that uses the entire page.

MATERIALS:

1. Literature: Dreamings: The Art of Aboriginal Australia  
Peter Sutton, ed. (1988). NY: G. Braziller.

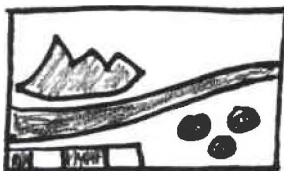
Dreamtime (Aboriginal Stories)  
Oodgeroo. (1994). NY: Lothrop, Lee & Shepard Books.

"Ancient Influence." (1993, April). School Arts. 18-19.

2. Art: 9X12 construction paper  
tempera paint, brushes, water  
cotton swabs

INSTRUCTIONAL PROCESS:

1. Discuss the word "symbol." Look at examples of aboriginal art. Identify some symbols and what they stand for.
2. The aboriginal art tells a story about the land, the people, or events from the "dreaming time" during which the earth was created. Ask children to decide what part of their own story they would like to tell.
3. In step one of the painting process, the child uses shapes to represent objects in their story and paints those shapes into position on the paper.
4. In step two, the child uses lines to fill in around the shapes already in place. Some of the background color of the paper can show through. (Steps one and two can be done during one session.)
5. In step three, after the shapes and lines have dried, the child uses the cotton swabs to add the distinctive dotting.
6. Have the child write a paragraph telling the same story with words, then display the finished works side by side.



Step 1



Step 2



Step 3

COMMENTS:



CONTENT: Alphabet Book

GRADE LEVEL: 3-5

OBJECTIVES:

1. Experience the direct connection between literature and illustration.
2. Communicate the same idea in different modes: linguistic and artistic expression.
3. Develop critiquing skills through self- and peer-evaluation.

MATERIALS:

1. Literature: Animalia

Graeme Base. (1987). NY: Harry Abrams.

Ashanti to Zulu, African Traditions

Margaret Musgrove. (1976). NY: Dial Books.

I Spy: An Alphabet in Art

Luck Micklethwart. (1993). NY: Greenwillow.

Any other age-appropriate alphabet books for reference

2. Art: 12x18 or 18x24 paper

Variety of drawing, painting, and collage materials

INSTRUCTIONAL PROCESS:

1. Animalia is a great springboard for having children write their own alphabet book. Read the book and show the illustrations to the class. Talk about the term "alliteration." Note the abundance of illustrated words.

2. Assign a section of the alphabet to children however it best suits your class or schedule. Make sure all letters are covered. Have children brainstorm words and alliterative phrases or sentences on notebook or scratch paper. Have a dictionary, atlas, and a thesaurus handy!

3. When the child or group has finalized its alliterative sentence, give them newsprint to do preliminary drawings of their illustration of that sentence. Encourage them to include drawings of other objects that begin with their letter.

4. Brainstorm what media would best suit the ideas they have for illustrating their sentence. Each page could be a different media.

5. When the pages are finished, ask the children to brainstorm a title for the book. This is a good time to talk about copyrights!

6. Assemble the pages into a book or books, depending on the number of illustrated pages there are. If only one example of each alphabet letter is desired, the children could vote on which ones should be included in the book. Showcase the book during Right to Read Week or another literary or fine arts event.

COMMENTS:

CONTENT: Bathtub Drawings

GRADE LEVEL: 3-4

OBJECTIVES:

1. Use a literature source as inspiration for imaginative drawing experience.
2. Turn an everyday occurrence into an artistic expression.
3. Use exaggeration and whimsy.

MATERIALS:

1. Literature: King Bidgood's in the Bathtub  
Audrey Wood. (1985). FL: Harcourt Brace Jovanovich.  
  
Tub People  
Tub Grandfather  
Pam Conrad. (1989,1993). NY: Harper and Row.
2. Art: 12x18 white paper  
Various drawing materials  
Collage materials
3. Music: Splish,Splash by Bobby Darin
4. Other: Posters or photos of styles of bathtubs, from antique to ultra-modern.

INSTRUCTIONAL PROCESS:

1. Read King Bidgood's in the Bathtub to class. Show and describe or read Tub People and Tub Grandfather. Discuss the exaggerated and whimsical illustration used by the illustrators to amplify the story line. This is a good opportunity to talk with the children about how an artist often times goes well beyond reality to make a statement or illustrate a point, and that is part of the unique expressive quality of the arts. The arts are a socially acceptable arena for sometimes outrageous expression!
2. Ask the children what other outrageous and imaginative events might one stage while in the bathtub. Have them brainstorm possibilities.
3. Have the children design a tub (realistic or inventive). Allow them to use drawing materials or collage combinations, and have them put themselves in the tub and create a Bidgood-like event surrounding them.
4. An entire story could be written based on the finished artwork.

COMMENTS:

CONTENT: Coat -of- Arms Design

GRADE LEVEL: 4-5

OBJECTIVES:

1. Use heraldic symbols to understand cultural significance of coat-of-arms.
2. Use significant information about family to create a personal visual art representation.
3. Combine language and visual art design.

MATERIALS:

1. Literature: Knight  
Christopher Gravett. (1993). NY: Alfred A. Knopf.  
Clans and Families of Ireland  
John Grenham. (1993). NJ: Wellfleet Press.
2. Art: 12x18 construction paper in blue, red, green, black, purple, silver, gold  
Tempera paint of the same colors  
Scissors, glue  
Newsprint for preliminary drawings
3. Other: Posters, textiles, or photos of coat-of-arms.

INSTRUCTIONAL PROCESS:

1. Review the purpose of a coat-of-arms (to identify knights in tournaments, mainly), and the only colors allowed to be used (those listed above).
2. In the strictest sense of coat-of-arms design, the system of heraldry in which symbols were used to identify knights was very tightly controlled. There were rules governing not only the colors but also the symbols that could be used in designing coat-of-arms.
3. This experience could be as close to heraldic rules, or as creatively interpreted as the class decides. Using only the "allowed" colors sets limits on creativity, but it is a valid exercise to work within those limits.
4. If the children choose to creatively interpret, have them make preliminary drawings of symbols that are important to their family. They can start to arrange the design and add color at this stage if they would like.
5. Children can use colored construction paper collage materials, paint, or a combination to create a coat-of-arms for their families. (The shape of the actual shield can be created by folding the base color in half then cutting to create a symmetrical shape.)
6. These could be displayed with written explanations of the symbolism.

COMMENTS:

CONTENT: Coil Pots

GRADE LEVEL: 3-5

OBJECTIVES:

1. Experience a method of clay construction used by Native Americans; an extension of a social studies unit.
2. Create a piece of art that is also a drinking or eating vessel.
3. Enjoy the tactile and malleable qualities of an art medium.

MATERIALS:

1. Literature: Native American Art and Folklore  
David Campbell, ed. (1993). NJ: Crescent Books.  
  
When Clay Sings  
Byrd Baylor. (1972). NY: Scribner.
2. Art: Red or white ceramic clay, or air-drying clay  
Variety of modeling and texturing tools  
Glazes for ceramic clay; tempera or acrylic paint for air-drying clay
3. Other: Coil pots, posters, photos, and other visual examples.

INSTRUCTIONAL PROCESS:

1. Have children recall or brainstorm how Native Americans designed and manufactured utility pieces such as cups, bowls, pitchers, or plates. Read When Clay Sings to class, or have available for children.
2. Demonstrate how to roll finger-sized ropes of clay. Discuss the construction techniques of coiling the clay into whatever shaped vessel the child desires. The clay should be scored (rough the surface so one coil will adhere to the one before and after it), and a small amount of water added to each coil juncture to create a slip ("glue") of clay. Any clay added as handles must also be attached in this manner. If the child wants the pot to hang, holes may be made.
3. Coil pots are sometimes designed so the coils show only on the inside, or only on the outside, or both, or neither. If the child wants a smooth surface, he or she can use fingers or a plastic tool to accomplish it. Textural additions can be made to either a coiled or a smooth finish.
4. After the pieces have been fired or are dry, review and discuss the symbols Native Americans have used in decorating their vessels. Encourage the children to try some interpretations of their own. Glaze or paint the vessels.
5. Raffia (dried grass), yarn, or cord can be added to the finished piece for more decoration, or to hang the piece for display.

COMMENTS:

CONTENT: Descriptive Drawing

GRADE LEVEL: 4-5

OBJECTIVES:

1. Use verbal clues to complete a drawing of a character from literature.
2. Interpret one art form through another.
3. Translate literary form to a visual art representation.

MATERIALS:

1. Literature: Any trade book, library book, or literature from other sources which contain detailed descriptions of characters.
2. Art: 9x12 white drawing paper  
Pencils, colored pencils, markers, or pen and ink

INSTRUCTIONAL PROCESS:

1. Discuss how an author "brings a character to life."
2. Read two or three passages of character description to the class (e.g. characters from Tuck Everlasting, Sarah Plain and Tall, Alice in Wonderland, Maniac Magee, or similar stories in which the main characters are vividly described.) Ask the children to pay careful attention to the physical characteristics, as well as the personality descriptions.
3. Ask the children to start forming a mental image of what one character looks like, including size, shape, clothing, hair color, and features. In addition to the physical look of the character, have them imagine the total demeanor.
4. Have the children draw the character, emphasizing details.
5. The "reverse" side to this process could be to display several portraits of unknown (or at least not famous) people, then discuss how different artists draw or paint characters. Have the children start listing descriptive words or phrases that seem to fit the portraits. From those words and phrases, write a few paragraphs about the character. A complete story-line could be built around the character description.

COMMENTS:

CONTENT: Graphic Design

GRADE LEVEL: 5

OBJECTIVES:

1. Use a letter from our or another alphabet as a basis for design.
2. Design a composition that emphasizes positive and negative space.
3. Develop fine motor control.

MATERIALS:

1. Literature: Handbook of Type and Lettering  
Hildegard Korger. (1992). NY: Design Press.

Any alphabet books, especially those with foreign symbols.

2. Art: 9x12 heavy white or colored construction paper  
Pencils for preliminary work  
Pen and ink or fine-line markers  
Tempera paint, brushes

3. Other: Examples of art that use letters or words in their design; Posters or charts of other languages' letter symbols.

INSTRUCTIONAL PROCESS:

1. Have the class discuss ways in which artists use letter symbols, especially in commercial design (logos, advertisements, clothing, home furnishings, etc.)
2. Instruct the children to choose a letter from their name (or a letter from a foreign alphabet, if it is available). Have them draw the letter many different ways on practice paper. Remind them to use a variety of line, shape, abstraction, and exaggeration in their design.
3. Review visual balance in composition. Have the children divide the 9x12 construction paper of their color choice into eight to ten various-sized rectangles, squares, triangles, or other geometric shapes, telling them that the letters they have designed will need to somehow fit into these shapes.
4. Discuss positive/negative space and shape. Tell them that after they have drawn the letters into the geometric shapes on the construction paper, their next task is to decide in what shapes the letter will be colored, and in what shapes the background will be colored, creating positive and negative shapes within each space.
5. Remind them to keep checking for overall balance as they add paint, marker, or ink to their letters and backgrounds. (A minimum of one applied color in addition to the construction paper color makes the most effective combination.)

COMMENTS:

CONTENT: Insects

GRADE LEVEL: 3-5

OBJECTIVES:

1. Expand a scientific thematic unit into the visual arts.
2. Transfer learned facts to a visually abstract approach to design.
3. Use the natural environment as an inspiration to creating art.

MATERIALS:

1. Literature: Insects  
Steve Parker. (1992) NY: Eyewitness Explorers.  
  
Insects and Spiders  
Lorus J. and Margery Milne. (1992) NY: Doubleday.  
  
Any Ranger Rick magazines containing insect photos
2. Art: 12x12 or larger white paper  
pencils, markers, and colored pencils
3. Music: See Music Handbook.
4. Other: Posters, photos, models of insects, mounted insects  
Examples of abstract art

INSTRUCTIONAL PROCESS:

1. Have children describe various stages of insect growth and characteristics of adult insects. Include body part and marking symmetry in the discussion.
2. Ask children to choose their "favorite insect" and make a contour drawing of it on a separate sheet of paper.
3. Use examples of abstract art to initiate a discussion about what an artist does when he or she abstracts a subject. (e.g. simplify, enlarge, omit detail, change color, etc.)
4. Tell children to use only the lines and shapes that occur on their insect to compose the page. Those lines and shapes should be in the configuration of their insect, but they may run in any direction, may be only partially on the page, may overlap, or may be disjointed. The idea is not just to redraw the same insect several times; instead, use the insect as a basis for the design.
5. During the composition time, remind the children to check for visual balance.
6. Have children use pencil first, then add color with markers and/or colored pencils.

COMMENTS:

CONTENT: Jewelry

GRADE LEVEL: 4

OBJECTIVES:

1. Create wearable art using symbols and pattern our or other cultures.
2. Extend classroom thematic units on the study of other countries.
3. Develop proficiency in using the malleable qualities of metal foil, Friendly Plastic, or clay.

MATERIALS:

1. Literature: Classroom literature about country being studied

e.g. Seven Candles for Kwanzaa  
Andrea Davis Pinkney. (1993). NY: Greenwillow.

2. Art: Thin aluminum, copper, or brass sheets

or

Friendly Plastic

or

Ceramic or air-drying clay

Pencils and other inscribing tools

Scissors, cement, earring and pin backs and hooks

Feathers, beads, yarns, and other decorative additions

Plastic or fiber cord for pendants

3. Music: For atmosphere and inspiration, music from the area being studied can be playing in the background while the children work.

INSTRUCTIONAL PROCESS:

1. Each country and ethnic group has its own history of symbols developed to communicate, decorate, and record. Depending on which country the class is studying, the approach to the jewelry-making experience should echo the culture of the people.
2. Ideally, children could manufacture jewelry in metal, plastic, and clay form, either using only one medium at a time, or combinations of media. If limited to only one form because of budget considerations, ask children to decide what medium would best suit the symbols they have in mind.
3. When children have developed a design and decided upon a medium for their pieces, have them complete a simple contour drawing to give them a "map" of sorts to follow while they cut out, glue, or form their jewelry piece. Of course, an artist can change the original idea as he or she goes along!
4. Work stations for various media may be set up; if a volunteer adult is available to supervise each area (especially the heated water needed for Friendly Plastic) the process will go faster. Completed pieces need to be identified on the back (inscribed in clay or metal; written in permanent marker on plastic).

COMMENTS:



CONTENT: Kachina Dolls

GRADE LEVEL: 5

OBJECTIVES:

1. Learn about Southwestern Native American ceremonial customs and symbolic figures. This is a good extension for a social studies unit.
2. Identify specific kachina characteristics.
3. Create a 3-dimensional figure in the style of another culture.

MATERIALS:

1. Literature: Hopi Kachinas  
Ray Manley. (n.d.) AZ:Manley Pub. Co.  
  
Native American Art and Folklore, a Cultural Celebration  
David Campbell, ed. (1993) NJ: Crescent.
2. Art: Red clay (ceramic or air-drying), various modeling tools  
Water-based paint (tempera or acrylic)  
Assorted feathers, leather scraps, yarn, beads
3. Music: Tapes of Native American flutes, drums, or chants playing softly in the room while the children design their Kachina dolls
4. Other: Kachina dolls, posters, or photos.

INSTRUCTIONAL PROCESS:

1. Discuss the significance of Kachinas, their physical characteristics, and their role in Hopi and Zuni cultures. Show examples.
2. Ask child to think about which type of existing (or invented) Kachina he or she would like to make. Some children may want to do a preliminary sketch.
3. Have children pay careful attention to the movement evidenced in most kachina dolls (bending, twisting, kneeling bodies; angled heads; extended limbs). Encourage them to express movement in their own design.
4. Discuss possible structural problems with clay. Brainstorm solutions.
5. Give children sufficient clay to sculpt a 6-8" figure. Ceramic clay will shrink as much as 25%, so slightly bigger is even better. Fire pieces, or allow air-drying clay a few days to dry.
6. Review examples of Kachinas. Use tempera or acrylic paint to add details and clothing. Add fabric, leather, yarn, feathers, beads, and any other suitable material to complete the doll.
7. These make a very impressive display, whether on their own or accompanied by journal entries or other written explanation.

COMMENTS:

CONTENT: Leaf format (color)

GRADE LEVEL: 5

OBJECTIVES:

1. Use a classroom science study as a format for color mixing.
2. Discover value changes in analogous colors (color families).
3. Experience the unique blending qualities of an art medium.

MATERIALS:

1. Literature: Age-appropriate classroom text.
2. Art: 6x9 black construction paper  
oil pastels (or colored chalk)
3. Other: Color Wheel, variety of leaves (especially in the fall).

INSTRUCTIONAL PROCESS:

1. After the children have had a chance to study leaf shapes, lines, and colors, have them choose a shape and draw it to fill the black construction paper.
2. Discuss analogous colors (colors that are next to each other on the Color Wheel, or "neighbors"). Review value (lightness or darkness).
3. Demonstrate the blending qualities of oil pastels (or chalk). Instruct the children to choose a color family. Have them decide which pastel or chalk colors they are going to use. (They may all use white to change the value of their colors.)
4. Instruct the class to fill the leaf format with their analogous colors, moving the color in some succession from light to dark. They may move from inside to outside the shape, outside to inside the shape, left to right, right to left, or some other method they devise. Cut out the finished leaf shape.
5. These may be displayed randomly about the art or class rooms, in mural form, or along with any writing the children may have done about their study of leaves.
6. This is not merely a decoration for a classroom study. The color blending and value mixing that occurs is a valid art lesson; using the leaf format is making use of information with which the children are already involved.

COMMENTS:

CONTENT: Masks (plastercraft)

GRADE LEVEL: 4-5

OBJECTIVES:

1. Create a multicultural art form as an extension of classroom study.
2. Experience a sculptural form which uses a "cast" of the artist's face as the foundation.
3. Understand that art forms capture a moment in time, and can exist indefinitely.

MATERIALS:

1. Literature: Masks of Bali (or similar mask books)  
Judy Slattum. (1992) CA: Chronicle Books.
2. Art: Vaseline, hair cover, washcloth from home  
Plastic bowls, warm water  
Plastercraft, cut in 1x2 to 1x4 pieces  
Paints, yarns, feathers, and other decorative materials
3. Other: Posters, photos, masks.

INSTRUCTIONAL PROCESS:

1. After classroom study of Africa, Japan, China, Indonesia, or Native Americans, discuss the role of the mask (ceremonial, dramatic). Explain that the children are to build a mask on each other's face.
2. It is helpful to have a demonstration session so the children will see step-by-step how the foundation of the mask is made. Have children work in partners. (These can be made in two sessions: half build masks at a time.)
3. This is the procedure: Cover clothing and work area; Spread thin layer of Vaseline over face, including eyebrows (and lips, if person wants lips covered). Be sure all hair is out of the face! Keep checking as mask is being cast; From this point on, it is critical that the person having the mask made does not talk or move facial muscles! Dip plaster pieces in warm water and rub between fingers to smooth consistency. Fold pieces to strengthen, then outline face. Be sure to overlap the pieces and rub the pieces securely onto the face; Leave eyes and nostrils uncovered. If child wants lips covered, use two or three layers of unfolded pieces, again rubbing the plastercraft pieces firmly against contour; Keep checking overall shape of mask, smoothness of finish, and strength of mask (3-4 layers is usually sufficient); Allow mask to stay on face for 10 more minutes or so. Have person under mask wrinkle face while partner gently pulls mask off.
4. After the masks have dried for a day, children can paint and decorate them however they choose. A whole-language follow-up could be to ask children to describe the purpose of their masks, whether it be ceremonial, dramatic, or decorative.

COMMENTS:

CONTENT: Mosaics

GRADE LEVEL: 4

OBJECTIVES:

1. Extend a classroom unit on the study of the *Isis* and ancient Roman culture.
2. Create a work of art from somewhat limiting components.

MATERIALS:

1. Literature: Piece by Piece! Mosaics of the Ancient World  
Michael Avi-Yonah. (1993). MN: Runestone Press.
  2. Art: Small wood or cardboard shapes for base  
1/2" square and other various-shaped mosaic tiles  
Glue and Grout  
or  
Large roll paper  
Sponges cut into geometric shapes  
Tempera Paint  
Collage materials
  3. Other: Photos of mosaic tile murals and other artifacts.
- INSTRUCTIONAL PROCESS:
1. Discuss ancient Roman mosaic murals and their recurring themes (people, sports and leisure activities, armies, etc.)
  2. This experience can be planned in several ways: individual mosaics of unrelated themes; individual mosaics to be joined into a large mosaic mural; or group efforts planned and executed on a large scale.
  3. Graph paper is a good planning surface, especially for individual mosaics. For large-scale mosaics, preliminary drawings on small paper are helpful. If children are to work with ceramic tiles, allow them to try several arrangements before gluing pieces down. If children are to sponge-print a mosaic, have them arrange the central figures first, then fill in the background.
  4. Additions such as seeds, beans, beads, cording, etc. can be added to either type of mosaic piece.
  5. Have children critique the mosaic process and its pros and cons. Did they find it enjoyable or tedious? Is the unique look a mosaic piece has worth the time and effort it takes to create it? Do mosaics have a place in the modern world? Where?

COMMENTS:

CONTENT: Relief Collage

GRADE LEVEL: 4-5

OBJECTIVES:

1. Create a relief collage as an extension of a Rainforest thematic unit.
2. Use a method of illustration that is not two-dimensional.
3. Develop fine motor control.
4. Compose an artwork from background to foreground.

MATERIALS:

1. Literature: Rainplayer  
David Wisniewski. (1991) NY: Clarion Books.

Welcome to the Greenhouse  
Jane Yolen. (1993). NY: Putnam Sons.

2. Art: 9x12 construction paper, various colors  
Construction paper scraps for collage  
Scissors, glue

3. Other: Posters or photos of rainforests.

INSTRUCTIONAL PROCESS:

1. Review characteristics of rainforests. Have books and other visuals available for reference.
2. Discuss the style of illustration in Rainplayer. Relief sculpture is that which has three-dimensional qualities on a flat background. Brainstorm how the artist was able to get the layered effect, and how the children might replicate that effect.
3. Have children decide what part of a rainforest they want to illustrate. Remind them that when they begin the relief construction, they must think from back to front.
4. Instruct children to use collage techniques with various colors of paper to create multiple layers depicting a rainforest. Each successive layer should be a little farther from the background than the layer before it.
5. An alternative experience might be for children to create a wall-sized collage mural in the relief style of Rainplayer.
6. Journal writing or research papers may be displayed with the art.

COMMENTS:

CONTENT: Suit of Armor

GRADE LEVEL: 3-4

OBJECTIVES:

1. Read about medieval life.
2. Understand that sometimes in art form follows function.
3. Design a ceremonial suit of armor.

MATERIALS:

1. Literature: Knight  
Christopher Gravett. (1993). NY: Alfred A. Knopf.  
  
Saint George and the Dragon  
Margaret Hodges. (1984). MA: Little, Brown, and Co.
2. Art: Large white roll paper  
Pencils and other drawing implements  
Metallic and flat tempera paints
3. Other: Posters, models, photos of various styles of armor.

INSTRUCTIONAL PROCESS:

1. Discuss the role of knights in medieval history. Read or summarize the story of Saint George, King Arthur and Knights of the Round Table, or other legends.
2. Lead a discussion about the various types of armor, the material of which they were made, how the joints were hinged, how the helmets were designed (form follows function), etc.
3. Tell the children that they will be designing a suit of armor. Have them work in small groups to trace the body outline of one of the members onto the large roll paper. Use that tracing to "build" the armor on, beginning with pencil or other drawing implements, then adding tempera paint color to fill.
4. Any intricate scroll work or other decorative borders and trims could be drawn or painted on a separate paper, then glued on to the base design. Permanent black marker shows up, and is easier than paint to control for fine-line detail.
5. The suits of armor could be cut out and displayed, or the surrounding roll paper could be painted in as background (complete with coat-of-arms, heraldic borders, pennants, etc.)
6. In a writing extension of this design problem, children could create a knight to "live" inside the armor. They could name him, invent a history, and tell part of his story in poetry or prose.

COMMENTS:

CONTENT: Trees

GRADE LEVEL: 4-5

OBJECTIVES:

1. Expand an environmental study unit beyond the scientific observation phase.
2. Experience "on-site" drawing.
3. Use mixed media to express artistic response to and interaction with natural surroundings.

MATERIALS:

1. Literature: Classroom texts about Ecology or Environmental Issues
2. Art: India ink and twigs or tempera paint and brushes  
Watercolor or other sturdy white paper  
Clipboards, cardboard, or other support for paper  
Watercolor paints, oil pastels, or tempera paints
3. Music: See Music Handbook.

INSTRUCTIONAL PROCESS:

1. During an ecological or environmental awareness unit that focuses on trees, discuss the aesthetic qualities of trees (line, shape, texture, form, color, sounds, smells, and sounds).
2. Take the class outside to draw trees "on site." They will need to take with them a support board, paper, and small containers of India ink. Have them find twigs around the site to use as drawing implements.
3. Have the children spend several minutes observing before choosing a tree to draw. When they choose a "model," have them focus on the linear and textural qualities of their tree. Complete the drawing on site.
4. During the same extended session, or at a second session, ask children to recall the colors, shapes, forms, and space they observed. Allow them to choose a color medium to add lights, shadows, and leaves to their original line and texture drawing.
5. Discuss how objects in our environment can be taken for granted aesthetically as well as ecologically.

COMMENTS:

## ART LESSON INDEX

### Primary

Castles .....	122
Collage a la Carle .....	123
Color Mixing .....	124
Dinosaurs .....	125
Dragons .....	126
Exaggeration .....	127
Feelings and Color .....	128
Fish .....	129
Hot Air Balloons .....	130
Mexican Piñatas .....	131
Mountains .....	132
Oaxacan Animals .....	133
Plastercraft Puppets .....	134
Postcard Design .....	135
Space Creatures .....	136
Victorian Houses .....	137

### Intermediate

Aboriginal Australia .....	139
Alphabet Book .....	140
Bathtub Drawings .....	141
Coat-of-Arms Design .....	142
Coil Pots .....	143
Descriptive Drawing .....	144
Graphic Design .....	145
Insects .....	146
Jewelry .....	147
Kachina Dolls .....	148
Leaf Format (color) .....	149
Masks (plastercraft) .....	150
Mosaics .....	151
Relief Collage .....	152
Suit of Armor .....	153
Trees .....	154



## CHAPTER V

### SUMMARY AND IMPLICATIONS FOR PRACTICE

The state of the arts was one of great concern to the writers. For too long, the arts have been perceived as decorations for the academics and not a part of the basic curriculum. Historically, the arts have been considered in terms of the aesthetics, but more importantly, the arts have contributed to our cultural development and personal fulfillment through intellectual and imaginative growth. Some consider basic education to be reading, writing, and arithmetic. The authors' personal philosophy, supported through review of the relevant literature, is that the arts are basic education as well, and that arts integration with literature, language arts, social studies, science, and math is a logical and necessary element in children's education.

In Chapter I, the fact that the arts are not perceived as "basic education" was researched by the authors. The writers' experiences with successful integrated lessons dispelled that belief, and cited references concurred. The purpose of the project was to develop a handbook to be used as a whole language tool and source of instruction for integration across the curriculum. The significance of project is the verification that the arts are basic. It is assumed that this

handbook can be used by elementary classroom, music, art , and special needs teachers or meaningful integration. A definition of relevant terms is included.

Throughout the review of the literature in Chapter II the authors found support that the arts are basic; however, finding literature that was specific to arts integration was more difficult. In the beginning of the chapter we discussed the significance of the arts in general and the higher level thinking skills that the arts encourage. That the arts are basic education is affirmed by the National Standards for Arts Education. The whole-language philosophy that all learning is connected and that integration is implicit to teaching is discussed. The authors then speak individually to the relevance of art and the relevance of music as basic.

In Chapter III, the authors reviewed the background of their professional interest in integration, then described in detail the design and development of the handbook.

Chapter IV is the handbook, consisting of two specific sections: music-specific integrated lessons and art-specific integrated lessons. Within the two sections, there are primary and intermediate divisions which are alphabetized according to content (topic).

The authors hope that this handbook will benefit a number of

audiences. Initially, the project was designed to organize the integrated lessons created by the authors. The realization that others could benefit from our sharing of these lessons was another source of inspiration for the project. It is hoped that beginning teachers looking for a source of integrated lessons will find our handbook helpful. Even veteran teachers who may share our philosophy or are rejuvenating their teaching style could use this handbook as their inspiration. Adaptations of these lessons may benefit special needs teachers of teachers involved in inclusion. For the convenience of the user, the handbook has been designed as a self-contained entity that can be separated from this project for accessibility.

Having worked through the integration process in our buildings, we have some suggestions for those who are just beginning. The first and probably the most important suggestion is to take "baby steps." Here are some recommendations for how to get the integration ball rolling:

- \* Propose a meeting between you/your team and the Integrated Arts teachers in your building to discuss the possibility for creating integrated units.

- \* Have a specific thematic unit in mind when you meet. Even better if your team has developed the year's overview and time-line

for thematic units, share it. It will give direction to collaborative creativity, and it will allow the I.A. teachers to understand your content and focus.

- \* Share any books you use during the thematic units at the meeting, since the literature is the perfect springboard for meaningful visual art, music,, drama, or expressive movement experiences.

- \* Encourage true fine arts extensions and expansions of a theme, not just "formula art" or decoration for an activity.

- \* If because of time or material constraints or some other reason the I.A. teachers are not receptive to the possibilities of integration, encourage them to share any ideas they have that you could initiate in your classroom.

- \* If there are no I.A. teachers in your building, brainstorm with the children about creating paintings, murals, musicals, or other performances to connect their study of a theme to the arts!

- \* Trailblazing takes courage, cooperation, and patience! There may be some scheduling and expectation differences at first, but once you and the I.A. teachers grow accustomed to working closely with each other, things will go more smoothly. The connected learning the children will benefit from is well worth the time and investment.

What teacher does not constantly refine her or his teaching style

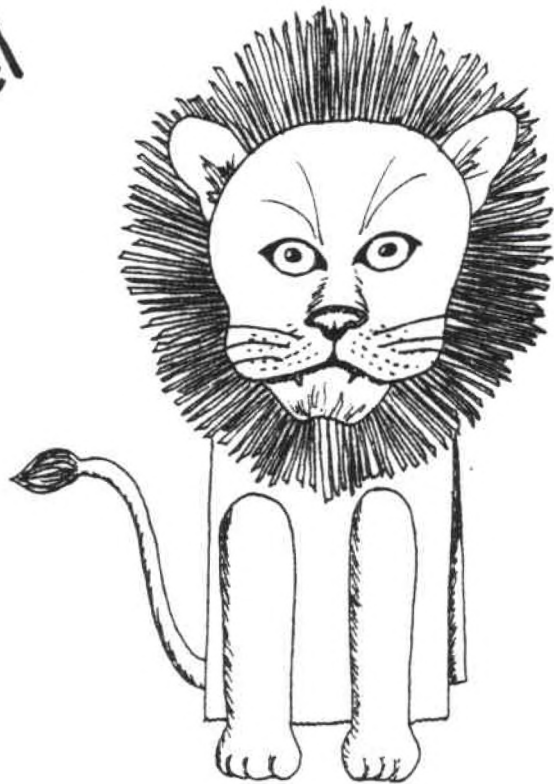
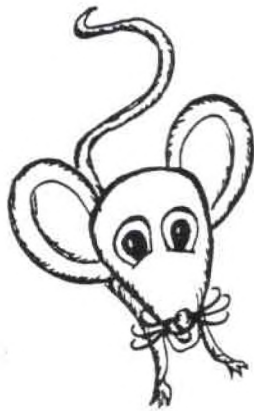
in an effort to be more successful at reaching children? The authors of this project have found that integrating the arts with classroom learning brings about many positive feelings of both professional growth and personal fulfillment. It is very gratifying to know that what children are learning in the music room and the art room is connected and relevant not only to what they are learning in their other classrooms, but also to real life.

We have gained much as a result of our integration efforts. In collaboration with other teachers, we have learned about what subject matter is appropriate for certain levels. We have expanded our knowledge of children's literature through the sharing by classroom teachers. We are hopeful that classroom teachers have also learned from us. It seems easier to prepare lessons when topics suggested by the classroom teacher are paralleled by the integrated arts. Integration with other disciplines gives credibility to the arts as basic, and to us as "real teachers."

**APPENDIX A**  
**INTEGRATED PUPPET UNIT MODEL**

# PUPPETS-

An Integrated-Arts  
Model



Bev Francis  
Connie Dailey

## Puppet Mini-musical Unit

The puppet mini-musical unit is one that is used to incorporate many disciplines. The students begin with a piece of literature. Sometimes they are given a choice of a book, poem, fairy tale, or an original story or the teacher may choose the text, depending on the grade level of the students preparing the unit. The students are asked to use the literature to write dialogue for their musicals. The students must also use music in a minimum of five places. A song must be chosen as the introductory song and also used as the finale. Three other songs must be used somewhere in the body of the mini-musical. The music may be chosen from popular music, folk songs, series book songs, or original songs. The students may not use electronics of any kind when the mini-musicals are performed.

After choosing the literature and the music, the students must decide who the characters will be, sometimes also adding a narrator as a character. The puppets of the characters will be created in art class while the mini-musical will be created in music class. The art teacher and the music teacher list the guidelines within their own classes. The children are asked to work in groups of four or five. Sometimes there may be exceptions, depending on the stories chosen. The performance time of the mini-musicals must be from three to five minutes in length. The art class and the music class meet together to view the performances. The unit requires four to six weeks, culminating with the performances.

The art teacher evaluates the puppet based on creativity and craftsmanship. The music teacher evaluates the mini-musical based on creativity, group effort, and how well the guidelines are followed. The unit has been quite enjoyable for both students and teachers.

### Puppets: An Integrated Arts Model

"What is a puppet? Puppets are stimulating and enjoyable extensions of our imagination. With puppets, we are all artists and creators as we enter the realm of fantasy and play. When we place our hand in the lifeless puppet's body, we fill it with our own life...

We need to communicate, to feel, to touch. No matter how shy, how self-conscious we are in public life, once behind a screen, it is the puppet, not ourselves, who speaks and reacts.

The appeal, then, might be not only in the theatrical quality of bright miniature actors, but in the life-form that any one of us- no matter how frail- can command and control.

The puppet is as old as man and as new as television. He 'acted' before man did; he is with us to serve, to amuse, and to inspire."

from Betsy Brown  
"Performing Tree Puppets and Learning"



### Guidelines for Writing the Mini-musicals

1. Choose a story as directed for the dialogue.
2. Choose music to use with the dialogue.
  - a. Must use a song to introduce the story and end with the same song as a finale.
  - b. Must use three additional songs in the story.
  - c. The music may be chosen from popular songs, folk songs, songs from the series books, or original songs.
  - d. No cassette tapes or electronics may be used.
3. Work in groups of four or five.
4. If a group member is absent on the day of performance, one grace period will be given.
5. Assessment will be determined by:
  - a. Creativity
  - b. Group effort
  - c. How well the guidelines are followed.
6. The performance must last three to five minutes.

### Guidelines for Creating Puppets

1. Onto the base form, add relief features (noses, eyes, lips, ears, etc.)
2. The puppet must have a body. You may use:
  - a. The pattern from art class
  - b. Doll clothes
  - c. Socks, gloves, or whatever else you think will work
3. Only the work on the puppet head will be evaluated by the art teacher.
4. If more puppet characters are needed for your performance, see me for other kinds of puppets you might make.

## Plan Sheet

Group members:

Name of story:

Setting:

Characters:

Plot:

Songs to use: 1.  
2.  
3.  
4.

Dialogue:

## The Lion And the Mouse

A Lion asleep in his lair was awakened by a Mouse running over his face. Losing his temper, he seized it with his paw and was about to kill it. The Mouse, terrified, piteously entreated him to spare his life. "Please let me go," it cried, "and one day I will repay you for your kindness." The idea of so insignificant a creature ever being able to do anything for him amused the Lion so much that he laughed aloud and good-humoredly let him go. But the Mouse's chances came, after all!

One day the Lion got entangled in a net which had been spread for game by some hunters, and the Mouse heard and recognized his roars of anger and ran to the spot. Without more ado, it set to work to gnaw the ropes with its teeth and succeeded before long in setting the Lion free. "There!" said the Mouse. "You laughed at me when I promised I would repay you. But now you see, even a Mouse can help a Lion."

LITTLE FRIENDS MAY PROVE GREAT FRIENDS

To order FURRY FOLK PUPPETS or FOLKTAILS PUPPETS the address is as follows to write for a catalogue.

FOLKMANIS, INC.  
1219 Park Avenue  
Emeryville. CA 94608

## The Lion and the Mouse

Setting: The jungle

Plot: A pesky mouse ran upon a lion, was caught by him, and begged to be released. The lion released him and the mouse in turn helped the lion.

Characters: The mouse, the lion, and a monkey narrator.

Intro Song: "The Lion Sleeps Tonight"

Whe-ma-way a whe-ma-way a whe-ma-way a whe-ma-way a  
Whe-ma-way a whe-ma-way a whe-ma-way a whe-ma-way.

In the jungle, the mighty jungle, the lion sleeps tonight.  
In the jungle, the mighty jungle, the lion sleeps tonight.

Whe-ma-way a whe-ma-way a whe-ma-way a whe-ma-way a  
Whe-ma-way a whe-ma-way a whe-ma-way a whe-ma-way. Oooooooo.

Narr: Once upon a time there was a sleeping lion named Leo. This was no ordinary lion because he was the King of the Jungle. And this pesky mouse named Clyde, he was just out cruisin' chicks in the jungle. Being a pesky mouse by nature, he decided it would be fun to rag on the lion for awhile so he scampered over Leo's face.

Mouse: Hey, I think I'll just run all over that pussess puss!

Narr.: He proceeded to do just that.

Lion: Roooooaaarrr!

Narr.: Man was that one mad dude! He grabbed Clyde with his humongous paw and was ready to squeeze the squeak out of him. Clyde was shaken in his boots, if he'd been wearing boots. Yep, he was truly pitiful.

(sing)

Mouse: (Please release me let me go) Please oh, please let me go and one day I will repay you for your kindness.

Song: "One Pesky Mouse"- Tune: "Three Blind Mice"

One pesky mouse. One pesky mouse.  
See how he runs. See how he runs.  
He ran all over the lion's head,  
The lion was ready to squeeze him dead,  
He cried, "Oh, please let me live instead."  
One pesky mouse.

Lion: Why should I let you live? How could so insignificant a creature as you ever help me, the King of the Jungle. Ha, ha, ha, ha, ha.

Narr: But the King of the Jungle, for reasons unknown to us here, unclined that humongous paw and let him go.

Song: "Please Let Me Go" (Echo Song) Tune: "One Day a Goat"

Oh, me, oh, my, (Oh, me, oh, my,)  
Please let me go. (Please let me go.)  
I don't want to die, (I don't want to die,)  
I love life so. (I love life so.)  
That laughing lion, (that laughing lion,)  
He did agree. (He did agree.)  
Unclined his paw (unclined his paw)  
And set him free. (And set him free.)

Narr; But the mouse's chance came after all! You see, one day some hungry hunters made it their business to lay an unnoticeable net on the jungle ground, hoping to catch some dinner. Soon the King of the Jungle found himself all tangled up in that net!

Lion: Rooarr! I'm roaring mad! This is a fine mess for the King of the Jungle to have gotten himself into! Rooarr!

Narr: Now Clyde, who was out doing his favorite thing again, cruisin' chicks heard that familiar roar and scampered to see what's up. Now the cool part was that Clyde had just seen his dentist for his yearly check-up, because he needed those teeth to gnaw Leo loose. Teeth were gnashing and rope was flying! Before long Leo, the King, was free.

Song: "I'm Free"- Tune: "Born Free"

I'm free, this mouse has released me.  
He's small but he's mighty, and now I'll call him friend.

He heard my roars of anger, when I was entangled  
He acted just like my friend.  
I know I have a new friend.

Mouse: There! You laughed at me when I promised I would repay you, but now you see, even a mouse can help a lion.

Narr: Well, dudes, it just goes to prove that it doesn't matter how small you are, you can still do big things.

Song: Finale- (repeat: The Lion Sleeps Tonight)

The end

### Selected Bibliography

- Aesop's Fables. New York: Jelly Bean Press, 1988.
- Armstrong, Barb, and Schmitt, Arlene, Puppets Alive. New Berlin, WI: Jenson Publications.
- Boardman, Eunice, and Andress, Barbara, The Music Book. New York: Holt, Rinehart, and Winston, 1984.
- Brown, Betsy, Performing Tree Puppets and Learning. Los Angeles: Los Angeles Unified School District.
- Champlin, Connie, Puppetry and Creative Dramatics. Austin: Nancy Renfro Studios, 1980.
- \_\_\_\_\_. Storytelling with Puppets. Chicago: American Library Association, 1985.
- LaPointe, Lynn, and Pappas, Judy, Creative Animal Faces. Minneapolis: Judy/Instructo, 1986.
- Lewis, Shari, Making Easy Puppets. New York: E.P. Dutton and Co., Inc., 1967.
- Lucky, Sharron and Harrell, Puppet Parade. Oklahoma City: Melody House, 1990.
- Martin, Sidney, and McMillan, Dana, Puppets and Costumes. Palo Alto: Monday Morning Books, Inc., 1986.
- Pitts, Lilla Belle; Glenn, Mabelle; Watters, Lorrain E.; and Wersen, Louis G., Singing on Our Way. New York: Ginn and Company, 1959.
- Renfro, Nancy, Puppetry and the Art of Story Creation. Austin: Nancy Renfro Studios, 1979.
- Rountree, Barbara S.; Gordon, Jean F.; Shuptrine, Melissa B.; and Taylor, Nancy Y., Creative Teaching with Puppets. Tuscaloosa: The Learning Tree, Inc., 1981.
- Wilt, Joy; Hurn, Gwen; and Hurn, John, Puppets with Pizazz. Waco: Creative Resources, 1977.
- Wright, Lyndie, Puppets. London: Franklin Watts, 1989.

**APPENDIX B**

**THEMATIC UNIT OVERVIEWS  
FROM CLASSROOM TEACHERS**

# First Grade

## Themes for 1994-95

August 30 - October 21

8 week rotation: A.B.P.s, Homes, Family, Pets

October 21 - November 4

2 weeks: City Community (fire, police, post office, careers, neighborhoods)  
Halloween

November 7 - November 23

2 1/2 weeks: Fall Harvest/ Native American/ Thanksgiving

November 28 - December 16

2 1/2 weeks: Letter Writing, Holiday Celebration

January 3 - January 13

2 weeks: Bears

January 17 - January 27

2 weeks: Magic/ Folk Tales/ Fairy Tales

January 30 - February 10

2 weeks: Zoo Animals/ Africa

February 13 - February 24

2 weeks: Extinct and Endangered Animals, Dinosaurs

February 27 - March 30

4 weeks: The Sky: birds, weather, space

April 10 - April 14

1 week: Transportation



*April 17 - May 5*

*3 weeks: Farm, country, spring, flowers*

*May 8 - May 19*

*2 weeks: Ocean, Hawaii(?)*

*May 22 - June 9*

*2 weeks: End of Year Theme/activities*

2nd Grade 1994-95

- Aug. 30 - Sept. 2 Self Self
- Sept. 6 - Sept. 9 Self Feelings
- Sept. 12 - Sept. 16 Family House
- Sept. 19 - Sept. 23 Family Communities
- Sept. 26 - Sept. 30 <sup>Apples:</sup> Communities Centerville  
Maps History
- Oct. 3 - Oct. 7 Dinosaurs Dinosaurs
- Oct. 10 - Oct. 14 Spiders Spiders
- Oct. 17 - Oct. 21 Monsters Giants Maps - World  
North America Continents
- Oct. 24 - Oct. 28 Halloween <sup>Topsy</sup> Skeletons
- Oct. 31 - Nov. 4 Centerville History
- Nov. 7 - Nov. 11 Centerville History
- Nov. 14 - Nov. 18 Indian - Pilgrims
- Nov. 21 - Nov. 23 Thanksgiving Pilgrims
- Nov. 28 - Dec. 2 Magic
- Dec. 5 - Dec. 9 ↓
- Dec. 12 - Dec. 16 ↓
- Jan. 3 - Jan. 7 Snow Penguins, Alaska, Eskimos
- Jan. 9 - Jan. 13
- Jan. 17 - Jan. 20
- Jan. 23 - Jan. 27 ↓



TENTATIVE SCHEDULE FOR  
SCIENCE / SOC. STUDIES UNITS

Adopted 12/13/93

	M	T	W	T	F
AUG 94	15	16	17	18	20
	22	23	24	25	26
	29	30	31		
SEP 94		6	7	8	9
	12	13	14	15	16
	19	20	21	22	23
	26	27	28	29	30
OCT 94	3	4	5	6	7
	10	11	12	13	14
	17	18	19	20	21
	24	25	26	27	28
	31				
NOV 94		1	2	3	4
	7	8	9	10	11
	14	15	16	17	18
	21	22	23	24	25
	28	29	30		
DEC 94	5	6	7	8	9
	10	11	12	13	14
	17	18	19	20	21
	24	25	26	27	28
	31				

Mealworms

Ecology  
Plastics

Rainforests  
Plants/Animals

Color Regions  
Plants/Animals

THE ISIS  
PROJECT

TECHNOLOGY

BREAKFAST

WEATHER

SS (?)

Electricity  
mini-unit

? undecided

SPACE

SS (?)

(?)

94	C	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
	J	3	4	5	6													
	A	7	8	9	10													
	N	11	12	13	14	15	16	17										
95	K	17	18	19	20	21	22	23	24									
	J	25	26	27	28	29	30	31										
	F	6	7	8	9	10												
	E	11	12	13	14	15	16	17										
98	B	18	19	20	21	22	23	24										
	M	27	28	29	30	31												
	A	1	2	3														
	R	4	5	6	7													
95	P	8	9	10	11	12	13	14										
	R	15	16	17	18	19	20	21										
96	A	22	23	24	25	26	27	28										
	M	29	30	31														
96	A	1	2	3	4	5												
	N	6	7	8	9	10	11	12										
98	J	13	14	15	16	17	18	19										
	U	20	21	22	23	24	25	26										
98	N	27	28	29	30	31												
	E	1	2	3	4	5	6	7	8	9								

Music  
Art  
PE

April 14, 1993

Integration Ideas } Grade 4

1. Isis -

1. Mosaics - request from PTO

2. Sea chanties 3. Recorders

4. Lyre - Bev will check into instruments

5. Marbles, hopskotch PE

6. Chariots races ? PE

1 A. Ecology April?

1. Musical re ecology

2. Japan (Islands)

1. Cherry Bloom - Music

2. Double fan dance - Music

3. Norm Harsch - Video of Japanese children

4. Fan making

3. Arctic (Polar)

1. Soap sculpture ?? in class individually

2. Clay animals - Art

4. Switzerland (Mountain)

1. Bev will research - yodeling ? other?

5. Africa (rainforest & desert)

1 African jewelry - all set - Art

next session in August - then this schedule set up.

P. 1000

- Sept.
- 1) Reading Maps, map making, grids, longitude, lat
  - 2) Math placement, math review, place value
  - 3) Plants + Animals all kinds
  - 4) journal writing, language, spelling, reading short books, My Side Of The Mt., Mixed Up Files Of Cecil E. Frankweiler

- Oct.
- 1) Regions of the U.S. N.E. Region
  - 2) Math review, cooperative groups, mult. & div. story problems
  - 3) Animals with + without backbones
  - 4) journal writing, spelling words, language, reading Incredible Journey, In the year of the Boar + Jackie Robinson

Nov.

- 1) Regions of the S.E. U.S., and the West Central states
- 2) Math review, multiplication, division, story problems,
- 3) Science deals with the living community, environment, matter,
- 4) journal writing, spelling words, language reading Member the Stars

Dec.

- 1) North Central States, South Central States,
- 2) story problems on math, geometry,
- 3) atoms, elements, building blocks of matter
- 4) journal writing, spelling units, language, poetry unit

Jan.

- 1) Rocky Mt. States, Pacific States,
- 2) story problems, animals, money,
- 3) Simple machines, sources of energy
- 4) journal writing, spelling units, language,  
Book Pinballs

Feb.

- 1) Explorers to N. America, early settlements,
- 2) story problems, decimals, measurements, metric,
- 3) Weather, types, clouds, precipitation,
- 4) journal writings, spelling units, language  
Book Bridge To Terabithia

March

- 1) Explorers, Forming a New Gov., Patents
- 2) story problems, measurement, Fractions,
- 3) weather, climate, Universe
- 4) journal writing, spelling units, language  
Book Freaky Friday

April

- 1) Revolutionary War, How Gov. works, West. movement
- 2) story problems, Fractions, decimals & fraction.
- 3) Universe, Skeletal sys.
- 4) journal writing, spelling units, language,  
Book Gilly Hopkins

May

- 1) Civil War, Industrial Revolution, Modern times.
- 2) story problems, Ratio Percents, outcomes, Estimation,
- 3) skeletal sys., body work systems, family life
- 4) journal writings, spelling units, lang. various readings from books & Basil



## SELECTED BIBLIOGRAPHY

- ASCD Curriculum Update. (1992, November). "Interdisciplinary Learning, Movement to Link Disciplines Gains Momentum."
- Arts Education Partnership Working Group, under sponsorship of the John F. Kennedy Center for the Performing Arts and the J. Paul Getty Trust. (1993, January). The Power of the Arts to Transform Education: An Agenda for Action.
- Arnheim, Rudolf. (1986). New Essays on the Psychology of Art. University of California Press.
- ArtsPROPEL. (n.d.) Harvard Project Zero. Cambridge, MA.
- Bader, Barbara. (1976). American Picture Books from Noah's Ark to the Beast Within. NY: MacMillan.
- Baskwill, Jane, and Paulette Whitman. (1986) Whole Language Sourcebook. Ontario: Scholastic-TAB Publications, Ltd.
- Bixler, Elva. (1993, September/October). "General Music Teachers, Take Note." Triad, 61, 49.
- Calkins, Lucy McCormick, with Shelley Harwayne. (1991). Living Between the Lines. NH: Heinemann.
- Cole, Elizabeth, and Claire Schaefer. (1990, January). "Can Young Children Be Art Critics?" Young Children. 35.
- Consortium of National Arts Education Associations. (1994). Dance, Music, Theater, Visual Arts: National Standards for Arts Education.
- DeStefano, Timothy. (1992, December/1993, January). "Music for Those Who Want It - vs - Mediocrity for All." Triad. 3, 49.
- Edelsky, Carole, Bess Altwerger, and Barbara Flores. (1991). Whole Language: What's the Difference? NH: Heinemann.

- Eisner, Elliot. (1990). Artistic Intelligences: Implications for Education. NY: Teachers College Press.
- \_\_\_\_\_.(1994, January). "Looking at Art Through New Eyes." Curriculum Update, 2.
- \_\_\_\_\_. (1992, April). "The Misunderstood Role of the Arts in Human Development." Phi Delta Kappan, 591-595.
- Fowler, Charles. (1988). Can We Rescue the Arts for America's Children: Coming to Our Senses - 10 Years Later. American Council for the Arts.
- \_\_\_\_\_. (1992). "The Arts are Essential to Education." Educational Leadership, 47, 60-63.
- \_\_\_\_\_, and Bernard J. McMullan. (1991, Fall). Understanding How the Arts Contribute to Excellent Education.
- Gardner, Howard. (1983). Frames of Mind: The Theory of Multiple Intelligences. NY: Basic Books.
- \_\_\_\_\_, and Thomas Hatch. (1989, November). "Multiple Intelligences Go to School." Educational Researcher, 4-10.
- Glasser, William. (1992, May). "The Quality School Curriculum." Phi Delta Kappan, 690-694.
- Handy, Shirley. (1989). The Singing Reading C-O-N-N-E-C-T-I-O-N. CA: Hilmar.
- Hanna, Judith Lynne. (1992, April). "Connections: Arts, Academics, and Productive Citizens." Phi Delta Kappan, 601-607.
- Henley, Pamela. (1992, December/1993, January.) "Anyone Can Teach General Music." Triad, 3, 63.
- Jalongo, Mary Renck. (1990, Summer). "The Child's Right to the Expressive Arts: Nurturing the Imagination as Well as the Intellect." Childhood Education, 195-200.
- Kellogg, Rhoda. (1970). Analyzing Children's Art. CA: Mayfield

Publishing Co.

- \_\_\_\_\_. (1967). The Psychology of Children's Art. CA: Random House.
- LaMoria, Ester. (1987, December/1988, January). "More Than Singing, More Than Words." Educational Leadership Journal, 4, 60-62.
- Lipinski, Marion. (1992, November). "Music Prepares the Total Person." Triad. 2, 30-31.
- Lounsbury, John H. (1992, February). "Music: Universal Language, Universal Curriculum?" Music Educators' Journal. 6, 42-44.
- Lowenfeld, Viktor, and W. Lambert Brittain. (1987). Creative and Mental Growth. 8th edition. NY: MacMillan.
- Manning, Maryann, Gary Manning, and Robert Long. (1994). Theme Immersion Inquiry-Based Curriculum in Elementary and Middle Schools. NH: Heinemann.
- Mendelsohn, Esther. (1990). Teaching Primary Math with Music. CA: Seymour Publications. III.
- Myers, Louise Kifer. (1965). Teaching Children Music in the Elementary School. NJ: Prentice Hall.
- National Art Education Association. (1992). Elementary Art Programs: A Guide for Administrators. NAEA.
- National Endowments for the Arts. (1988). Towards Civilization.
- Ohio Department of Education. (1991). Comprehensive Arts Education Curriculum Framework for Ohio Schools.
- Raessler, Kenneth R., Ph.D. (1993, Spring). "Multicultural 'Chops': A Necessity for Learning Across the Curriculum." New Ways, A-3.
- Riley, Richard W. (1993, March). The Importance of the Arts in Education. National Arts Advocacy presentation.

- Rockefeller Panel. (1977). Coming to Our Senses: The Significance of the Arts for American Education. New York.
- Routman, Regie. (1991). Invitations. NH: Heinemann.
- Seck, Rose M. (1993, December/1994, January). "The Importance of Music Education in Our Schools." Triad. 3, 29.
- Siks, Geraldine. (1958). Creative Dramatics: An Art for Children. NY: Harper and Row.
- Sinclair, T.A. (1979). Aristotle: the Politics. NY: Penquin Books.
- Smith, Janice P. (1993, February). "Opera is an Interdisciplinary Art." Music Educators' Journal, 79, 6.
- Walker, Joseph, and Harry Dangel. (1992, November). "Helping Parents Help Their Gifted Child." Challenge. 52, 52-53 .
- Watson, Dorothy. (1994, May). "Whole Language: Why Bother?" The Reading Teacher. 47, 8.
- Weaver, Constance. (1990). What Whole Language Is: Some Principles and Practices. NH: Heinemann.
- Whitaker, Nancy. (1994, July). "Whole Language and Music Education." Music Educators' Journal. 1, 27-28.
- Wigginton, Eliot. (1992, October). "Arts in Action." Instructor. 37.