

Shape & Form



Program Concept

Shape and form are two important elements used to depict geometric and natural objects in the visual arts. This program also introduces the concept of symmetry, further developing an awareness of the elements of visual art.

Program Summary

Back in the circular room, Alice decides to try another door. As she opens the door, she spies an escalator and hears two voices arguing. The voices belong to a pair of animations whose dress and features are much alike—with one important distinction: Shape is two-dimensional and Form is three-dimensional. These likeable but quarrelsome characters put up a slapstick struggle for Alice's attention before each one finally gets to tell his story.

Form (with the voice of actor John Schuck) proudly demonstrates his role in sculpture, teaching Alice to distinguish between geometric and natural forms. He explains the virtues of having three dimensions: height, width and depth. Shape (voice of actor Jack Johnson) bounces back into the scene to show Alice how shapes govern the world of drawing, painting and other two-dimensional visual art. Shape also teaches Alice the meaning of symmetry by having her divide some symmetrical shapes into their identical halves. Alice reconciles the pair by showing them a piece of art that is both two-dimensional and three-dimensional, pointing out how much can be accomplished when they work together.

Before the Program

Point out that the words 'shape' and 'form' do not really mean the same thing. Form applies to three-dimensional objects, those having height, width and depth (or volume). Shape applies to two-dimensional things, those with only height and width.

Show the students a three-dimensional object and allow them to feel its weight and to look at it from several different perspectives. Ask them to hold up some "forms" from their desks (books, pencils, etc.).

Then explain that shapes are flat. If you took a form and outlined it on paper, you would have a shape. Familiar examples are circles, squares, triangles and so forth.

Program Vocabulary

form
geometric
natural
shape
symmetry
three-dimensional
two-dimensional

After the Program

Ask the students which forms and shapes they liked best in the program. Determine whether they understand the difference between 'form' and 'shape,' 'geometric' and 'natural,' 'symmetrical' and 'asymmetrical.' If their understanding seems cloudy, it might be worthwhile to give more examples similar to those shown in the program.

Program Follow-Up Activities

Behavioral Objective

Given appropriate materials, the student will depict a person, object, or creature through shape and through form, and will discuss the similarities and differences of each.

Materials Needed

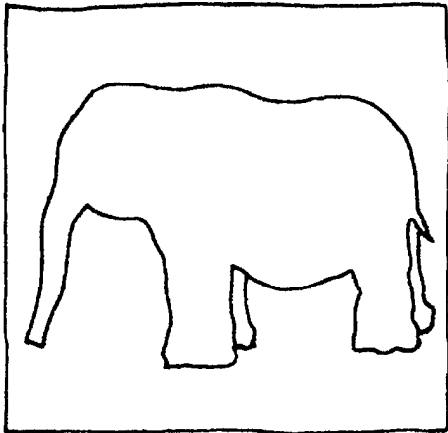
Construction paper or newsprint, pencils, toothpicks, clay (firing or plasticene), newspaper for desk, forks (optional).

Time Required

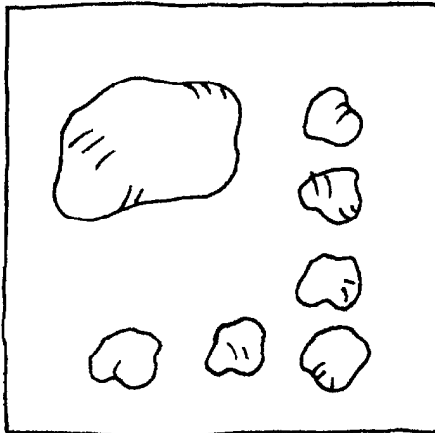
2 class periods: one to draw animals, one to make clay animal.

Media Vocabulary

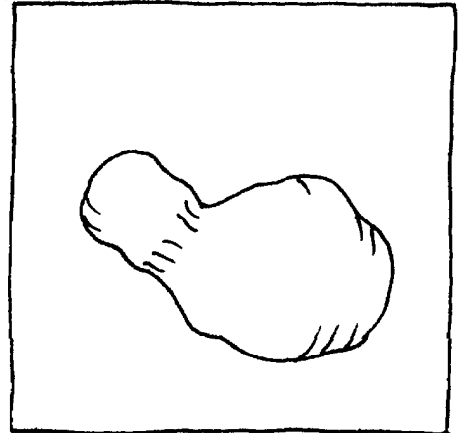
clay, coil method, form, outline, pinch method, shape, smooth, texture, three-dimensional, two-dimensional.



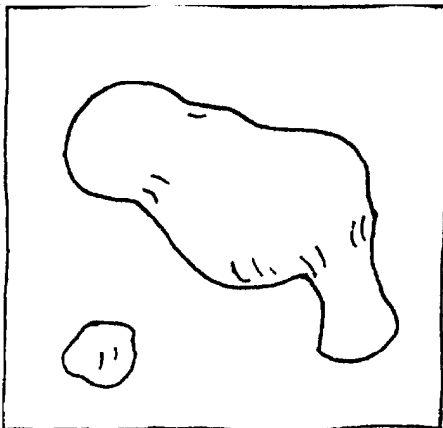
1. Have students make outlines of selected animals.



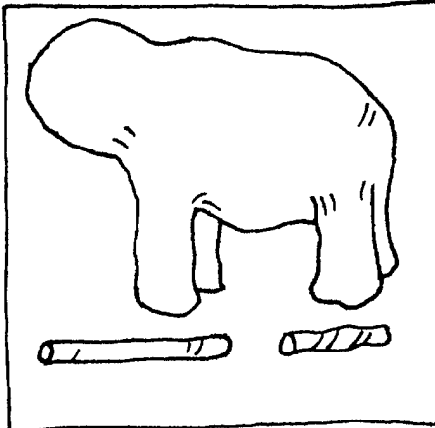
2. Let each student roll a large ball of clay for the body and head of the animal, and six smaller balls for legs and ears.



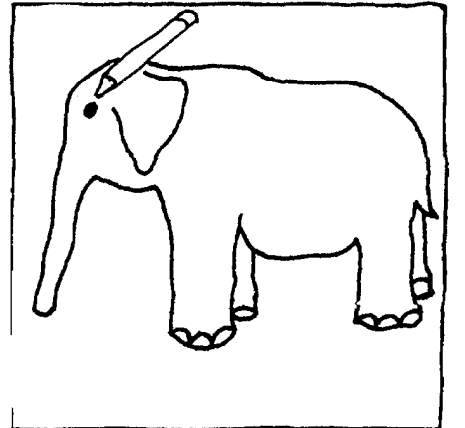
3. Pinch and pull a head from the main ball of clay.



4. Add one ball of clay at a time, smoothing clay onto body to form leg. Repeat until all legs are attached.



5. Roll coils for the trunk and tail or other appropriate body parts. Attach these to the body.



6. Poke eyes and any other easily recognized details into the surface with a pencil or toothpick. For the texture of hide or fur, try scraping the surface with a comb or fork. Have students discuss similarities and differences between their drawings and the clay sculptures.

Other Suggested Activities

Have students examine and feel their own hands for volume and the different surfaces. Then have them place their hands on paper or the blackboard and trace the shapes. What kind of information can you get by looking at and feeling the hand that you cannot get by examining the shape? (Outlines of cookie cutters and actual cuttings from playdough can also be used to compare shape and form.)

You might also allow students to experiment freely with clay, making geometric, human, animal or plant forms. Parts rather than wholes can be sculpted. Ask students to make only a hand or a foot or a nose. They should first look at and feel the part to be represented. Is the nose narrow, rounded or flat? How does it look and feel? Have them try to duplicate that look and feel in clay.

Resources

Inexpensive modeling dough can be substituted for clay or plasticene. Mix 2 cups flour, ½ cup salt, ¾ cup warm water together, kneading well. Let cool and store in an airtight container. This recipe makes enough dough for about six students. Food coloring may be added to the water for colored dough. The dough will set up hard after a few hours' exposure to air.

Space

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Program Concept

Artists use space to place things in relation to each other and to emphasize certain aspects of a scene. This program develops awareness of the use of space in the visual arts.

Program Summary

The next door Alice chooses opens into an apparently empty room. A disembodied voice (Barbara Feldon) tells Alice that the room is full of Space. Space uses special effects to teach Alice about bounded and unbounded spaces and about space in two and three dimensions. Black squares appear on the floor and expand across the room and balloons appear from nowhere to help Space illustrate her points.

Space also helps Alice remember scenes from the real world, such as countrysides and city streets, which are full of different kinds of spaces. Alice explores some visual artworks Space provides in her unusual way. Alice looks into many spaces: filled, empty, distant, large and small.

Near the end of the program, Alice gets to rearrange some toy soldiers, showing how the relationship of one thing to another in space communicates to us about what is happening in a scene. As she starts to leave, Alice asks Space why the room has gotten smaller, but then she realizes it only seems smaller because of all the artworks that have filled up the once-empty space.

Before the Program

Many children today think of 'space' only as outer space. We are all located in space, and the relationships among things in space make up a primary element of visual art. Space also affects our feelings and conveys information.

Ask students to name some big spaces (churches, bank lobbies, museums, fields, oceans, etc.) and some small spaces (attics, closets, small cars, elevators, boxes, etc.). What kind of feeling do they get in a large space? In a small one? What happens when a large space fills up with a crowd?

Ask the students to name some personal spaces (their rooms, treehouses, desk spaces). Do they use these spaces for different purposes? Which are the most important to them? Encourage students to watch the program for different kinds of spaces.

Program Vocabulary

boundaries

space

three-dimensional

two-dimensional

After the Program

Ask the students to remember the kinds of spaces that were shown in the program. What were some of the purposes for which artists used space? It might be useful to ask students if they remember seeing any lines, shapes or forms in the program. Lines, shapes and forms all exist in space.

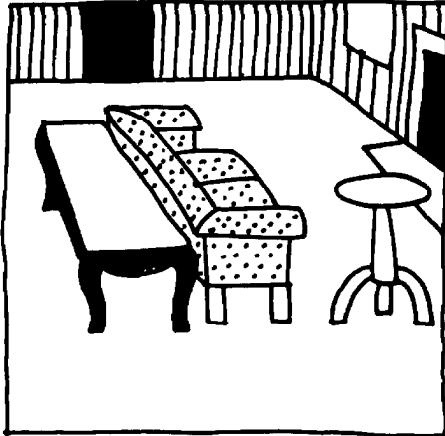
Point out that the way things are arranged in space can communicate a lot of information about a scene. Take the example of a table and chairs; all put together, they form a space for eating. With the table pushed back and the chairs set against the wall, we make a space for a dance or party. Field crops are separated by very regular spaces. That's one way we tell crops from weeds or bushes. Are houses in neighborhoods spaced regularly? Why or why not?

Recall from the program that an object tends to stand out if there is a lot of empty space around it. Try to find an example of this effect in the immediate environment, such as a single notice on an otherwise empty bulletin board.

Program Follow-Up Activities

Behavioral Objective

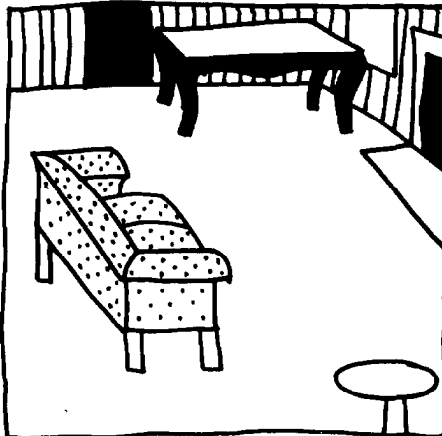
Given a fixed number of objects of fixed size, the student will arrange the objects in such a way so as to appear to take up a great deal of space or very little space, or so as to indicate a relationship.



1. Have students arrange objects so that they appear to take up very little space.

Materials Needed

Felt boards and felt squares, or blocks and a shoe box, or a dollhouse and furniture, or pre-cut squares of construction paper, or toy cars and buildings.



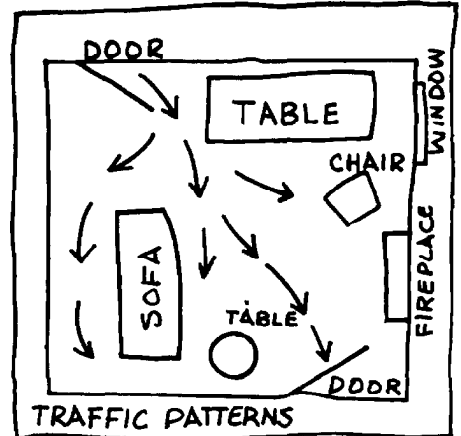
2. Rearrange the objects so that they take up a lot of space.

Time Required

1 class period

Media Vocabulary

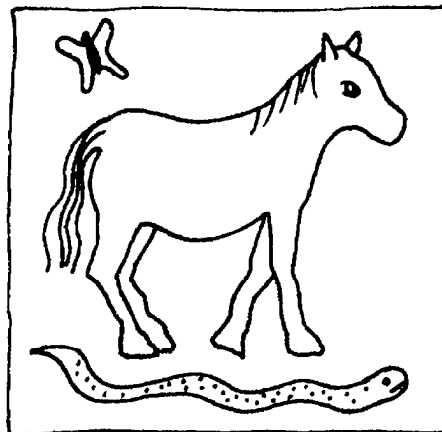
felt and feltboards (if they are used)



3. Arrange the objects to indicate relationships among them. Point out that architects and designers do this. (This exercise can best be done with dollhouses and furniture, or with toy cars and buildings.)

Alternative Behavioral Objective

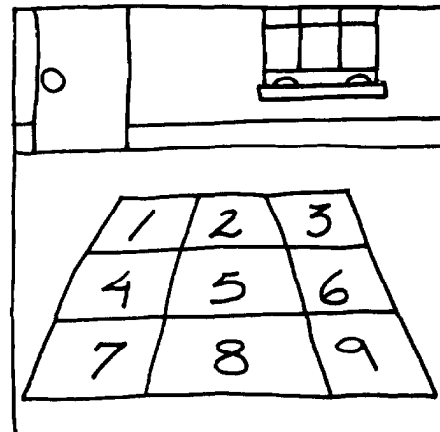
Given appropriate conditions, the student will find different ways to move across or through a defined and ordered space.



1. Ask students to choose different creatures that occupy high, medium or low spaces in their environments (butterflies, birds, monkeys, horses, rabbits, snakes, beetles, etc.).

Materials

Masking tape



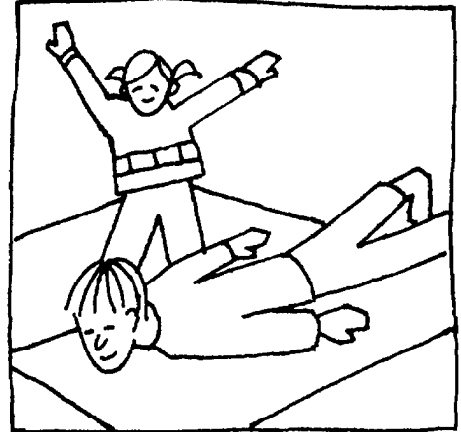
2. Mark out nine areas on the floor with masking tape. Number them as indicated in the drawing.

Time Required

1 class period

Media Vocabulary

None



3. Then have students, using all the spaces, move around the floor in ways characteristic of the animals they have chosen.

Other Suggested Activities

Create a paper sculpture which employs open, closed, small and large spaces. Bend, fold and twist paper strips and attach them to cardboard bases to make the sculptures.

Texture

13



Program Concept

Real and implied textures communicate realism and feeling in the visual arts. This program develops recognition of the elements and principles of the visual arts.

Program Summary

Alice wanders through another door into a rather large and empty foyer. A moment later she manages to startle a gruff-looking, but friendly cowboy named Texture Tex (played by actor Stan Petrey). The two begin exploring textures, from the ones in Tex's costume to those in various sculptures. Tex points out an African sculpture that uses several different materials to convey the texture of hair, skin and jewelry. He shows Alice how a material like stone can be textured so that it resembles the skin of a young child or an old man. He also suggests that textures can add to the emotional impact of an artwork.

Tex begins to wrap up his story, but cannot finish before his cowgirl counterpart, Texture Tess (actress Donna Rimple) appears on the scene. Tess represents "implied texture," and she complains that Tex has only told half the story. Guiding Alice to a gallery of paintings, Tess shows her how painters try to capture the appearance of texture in both man-made and natural things.

The program closes with a sequence displaying plain and painted porcelain figurines. Tex takes pride in the look of the plain figures, and Tess shows how paint lends even greater realism to the figures through implied texture.

Before the Program

Explain to the students that texture is the "feel" of something. Textures can be rough, smooth, coarse, soft, bumpy, pitted, grooved, hairy, etc. Have students touch and name the textures of various real materials (skin, wood, cloth, paper, felt and so forth).

An implied texture only appears to be real. Plastic can be colored to look like leather, but it does not actually feel like leather. Painters often use implied texture. A painter may make an animal's fur look very bristly, but he or she does so using only paint.

Look for examples of implied texture in the classroom or in textbooks. Compare some real and implied textures side by side, such as the skin of an actual hand and skin depicted in a painting or a print.

Vocabulary

implied texture
real texture

texture descriptions:
coarse
bumpy
rough
smooth

After the Program

Review the difference between real and implied texture. Students may tend to define real texture as bumpy or coarse and implied texture as smooth. Carefully point out that implied texture is an illusion applied to a surface that does not by itself communicate texture. Some materials, such as stone and wood, can be given both real and implied textures.

If you can obtain prints or paintings that convey rich implied textures, exhibit them and ask students to point out examples where they occur.

Program Follow-Up Activities

Behavioral Objective

Given appropriate materials, the student will create a collage using textures appropriate to the object depicted, or which imply the object's texture.

Materials Needed

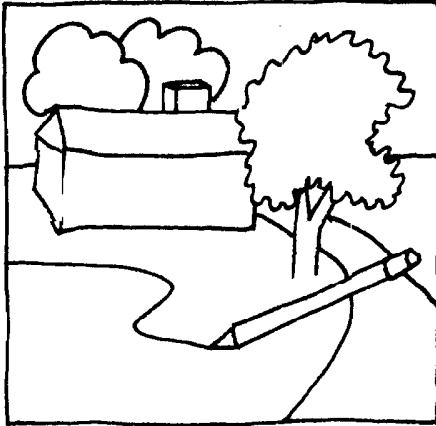
Fabric scraps, "found materials" such as tree bark, leaves, etc. as appropriate to the design, glue, scissors, large sheets of heavy weight paper or cardboard, paints, brushes, newspapers.

Time Required

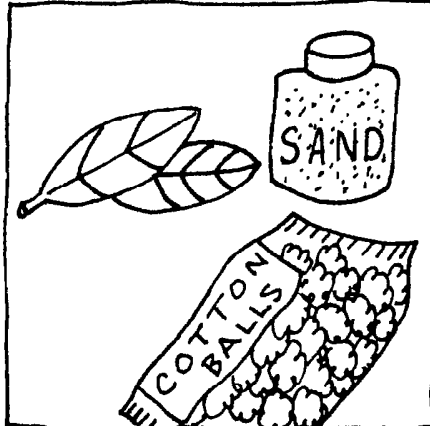
2 or 3 class periods: one to design mural, one to collect materials, one to cut and glue materials.

Media Vocabulary

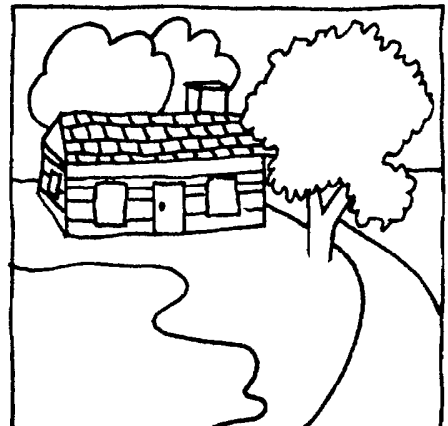
collage, mural



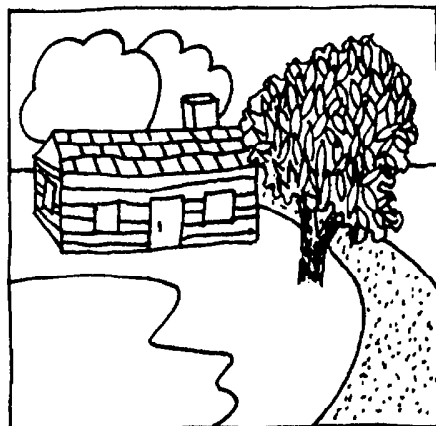
1. Have students design (or design for them) a large mural having objects with a variety of textures (grass, walkways, bricks, water, clouds, trees, etc.)



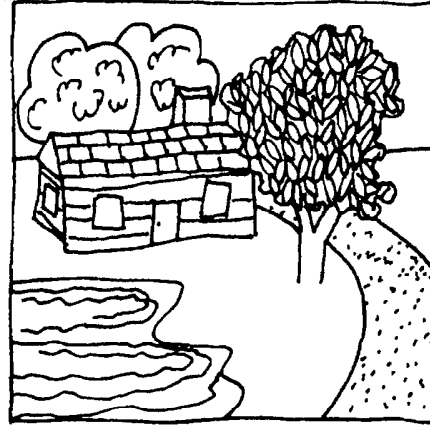
2. Assign students to be responsible for certain areas of the mural. Have them collect materials which will represent the textures of those areas.



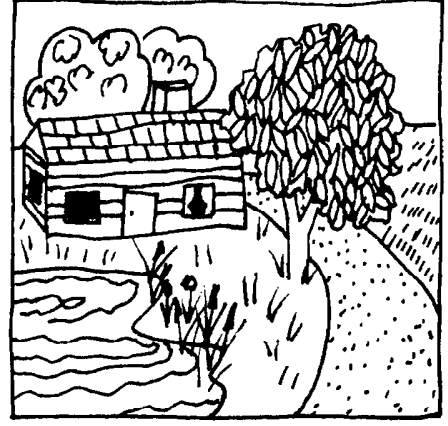
3. Draw or paint in some areas for implied texture, such as bricks and shingles.



4. Paste on materials which will literally depict other textures, such as leaves and tree bark.



5. Paste on materials which will convey textures for other objects. Examples might be rippled blue plastic for water and cotton for clouds.



6. Complete any other areas with paint or crayons, let dry, display and discuss.

Other Suggested Activities

Lower Primary: Have each student make a texture box from a shoe box. Cut a hole in one end of the box large enough for a hand to be inserted. Have students collect a variety of materials and glue them into the boxes, perhaps assigning one texture to each student. Divide students into pairs and let each pair swap boxes. Each student will insert a hand through the hole to identify the texture and objects in the other's box.

Or give a small, flat slab of clay or playdough to each student. Then ask students to make impressions on the surface of the clay with a variety of objects such as shells, spoons, hair rollers, and so forth. Have students overlap different textures to create patterns.

Upper Primary: Have students make texture rubbings by laying paper over an object and rubbing a crayon or pencil across the area of paper covering the object. Students might

combine many texture rubbings on one piece of paper to produce a "texture picture," or compare the different textures of similar things such as oak, elm, beech and other leaves.

Resources

Old fabric and wallpaper sample books available from paint, decorating and fabric stores are excellent sources for textures.

Light

14



Program Concept

Visual artists use light of all colors and intensities to portray appearance and express moods. This program develops awareness of the elements of the visual arts.

Program Summary

Alice picks another door out of the circular room; it leads her into a large hallway lined with panels colored with lights. She hears a voice and tracks it down to discover a character called Light trapped inside an elevator. When Alice rescues him, this glowing ball of energy offers to show her some of the paintings in his art gallery.

Unlike other characters Alice has met so far, Light (voiced by actor Monte Priddy) seems unsure about what exactly he does. Alice, in a reversal of roles, guides Light to a realization of his importance to visual art by examining a variety of paintings with him. Alice points out the differences in a series of haystacks and a cathedral painted by the same artist at different times of the day. In other paintings she points out how light draws the viewer's eye, or creates moods, and how light helps to create the illusion of form and depth.

As he begins to catch on, Light points out his contributions to other paintings and even alters the mood of Edward Hopper's *Nighthawks* by brightening the light in a flashy special effect. When Alice leaves him, Light is in a much "brighter" mood than when she found him.

Before the Program

Explore sources of natural and artificial light, such as the sun, stars, lightning, fire, fireflies, lightbulbs and so on.

Ask students if they can guess how artists use light. Anticipating the program, examples might include the following: to emphasize a detail, to create a mood, to focus attention,

to make something beautiful. Do changes in lighting affect the way we feel? What is the difference between standing in the sunshine at noon and being in an old house at midnight with only a small candle? What kind of feeling do you get sitting in front of a crackling fire?

Program Vocabulary

artificial light
color
natural light
shadow

After the Program

Ask students if the light and colors seen at different times of the day affect their moods. What examples did the program supply of mood shifts caused by changes in light or color? Have the students give specific descriptions of the moods they mention. Introduce some basic information about color and post a color chart (homemade or purchased). The primary colors are red, yellow and blue. Various combinations of these colors, plus black and white, produce all other colors. The 'tint' of a pigment varies according to how much white is added to it. Mixing black with a pigment produces various 'shades.' Introducing this information will prepare students for the activity which follows.

Program Follow-Up Activities

Behavioral Objective

Given one of the primary colors plus black and white, the student will blend paints to create varying tints or shades of that color and will discuss how light and color affect mood.

Materials Needed

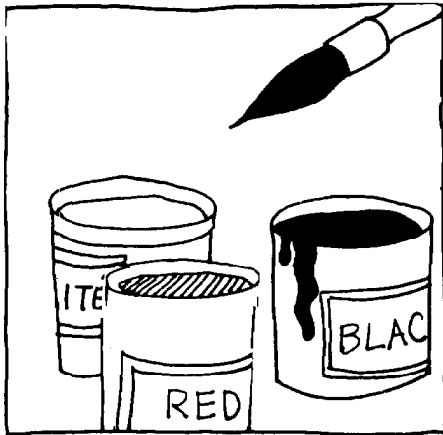
Several sheets of paper per student, tempera paint (red, yellow, blue, white, and black) or watercolors, brushes, water, paper towels.

Time Required

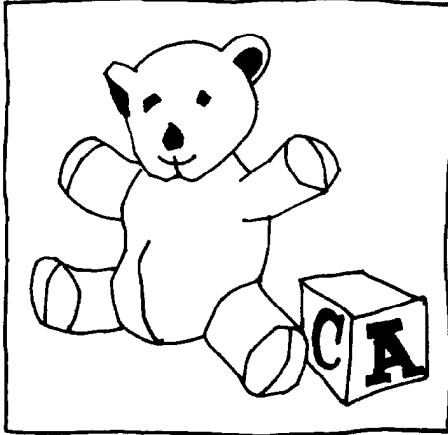
2 class periods

Media Vocabulary

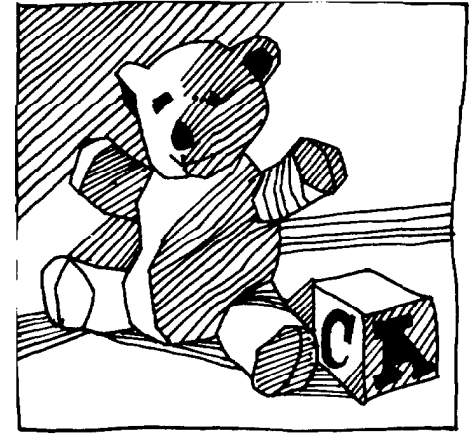
blend, mix, tint, shade, still-life



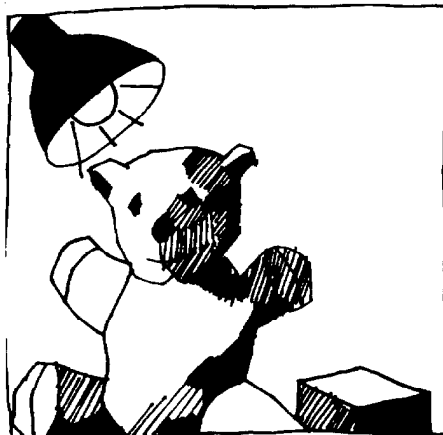
1. Prepare a very simple still-life (no more than 2 objects) for the students to study. Choose objects of contrasting colors and sizes. Demonstrate how to mix primary colors to get secondary colors and to add increasing amounts of black for shade changes and increasing amounts of white for tint changes.



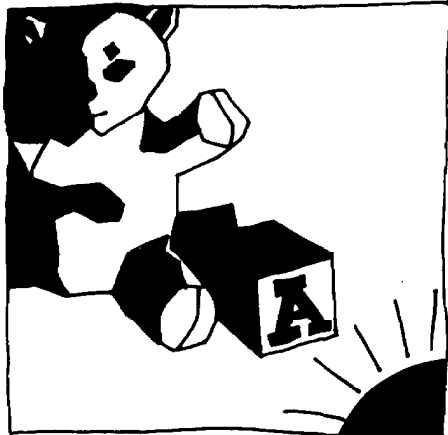
2. On one piece of paper, have the students paint the scene as it appears in daylight (without classroom lights). Direct their attention to the objects' colors and the location of shadows. Students may need help mixing paint to capture changing colors and shadows.



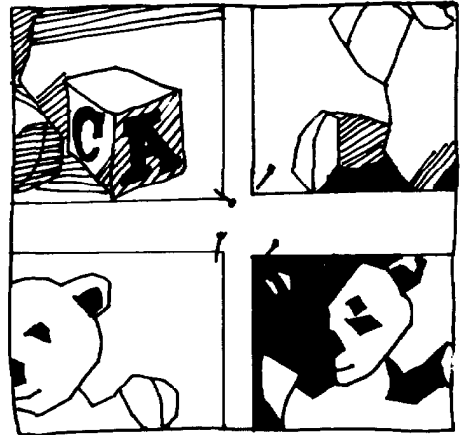
3. On a second piece of paper have the students paint the same scene in a darkened situation (you may wish to pull the classroom blinds or turn out overhead lights). Again, direct the students' attention to shadow and color.



4. On a third paper, have students paint the scene when lit with strong artificial light—use a desk lamp or flashlight. How does artificial light affect color and shadow?



5. For the fourth picture, have students paint the scene when lit from an extreme angle (light below or behind the objects). How does this arrangement affect color and shadow?



6. Let the paintings dry and compare the four: How does the type and direction of light affect the students' mood? Which do they find most interesting?

Other Suggested Activities

Upper primary: Create a tissue paper "stained glass window." Tear or cut tissue paper of various colors (light colors work best) into large shapes. Arrange shapes on a sheet of waxed paper, overlapping areas slightly to "mix" colors. Brush arrangement

with a mixture of white glue thinned with water. Tissue paper will "bleed." When dry, peel waxed paper from back, trim edges, and display against windows. Materials needed: white glue, water, brushes, colored tissue paper, scissors (optional), waxed paper, and newspapers.

Resources

Color charts and color chips may be obtained at paint and hardware stores—often for free. Building, decorating, hardware, and paint stores also often carry color wheels. Encyclopedias have color charts of primary and secondary colors, and tint and shade charts.

Visual Arts

15



Program Concept

Visual artists combine the elements of line, shape, form, space, texture and light to create artistic interpretations of scenes, events or ideas. This program demonstrates how artists consciously manipulate their chosen media in order to communicate.

Program Summary

This program relates the lessons of the previous five to the activities of three working artists. Alice picks a door which opens into a large studio where a painter, a sculptor and an artist who makes glass mobiles are at work. (The artists are played by Jack Johnson, Kathryn Campbell, and Tom Brown.)

Stopping first at the painter's easel, Alice notices that he has drawings of birds pinned to the wall. The painter informs Alice that he is using them as models for a painting called "Birds in Flight."

When she visits the sculptor, Alice discovers that this artist also intends to portray "Birds in Flight," but that she will be making her birds from steel rods she will shape and weld together.

Alice then wanders over to an artist working on a mobile; he is fashioning his birds from glass. These

"Birds in Flight" will move through the air suspended from wires.

Fascinated, Alice makes the rounds twice more, watching each artist as his or her work progresses. She notices that each of them uses one or more visual art elements about which she has learned. This program also touches on the notion that artists do not always know what their finished pieces will look like, nor can they always make their materials perform exactly as they desire.

Alice's friends from the five previous programs (Linus the Line, Shape, Form, Texture Tex, Texture Tess, Light and Space) join Alice in looking at the finished pieces of art, pointing out their special contributions to the artists' work. Space closes the program with a touching farewell to Alice, explaining to her that she won't be seeing her friends from the visual arts anymore. (This program completes the visual arts portion of Alice's visit to the arts center; in the next four programs she will explore music and dance.)

Before the Program

Review the elements of visual art: line, shape, form, space, light, and texture. Make sure that students remember the distinctions between shape and form and between real texture and implied texture.

If possible, obtain examples of visual artworks: paintings, drawings, photographs, sculptures, weavings, etc. Display the pieces for the class and ask them to point out which elements each one contains. Paintings and drawings can employ line, space, shape, implied texture and light. Sculptures might use line, space, form, light, and real or implied texture.

Point out that different types of visual art use the elements in different ways. Let students know that they will be watching some artists at

work in this program. Ask them to watch especially for the special things each artist is trying to communicate about his or her subject. Also have the students look for the differences in materials (media) that each artist uses.

Program Vocabulary

Review: artists

*color
drawing
form
light
line
painter
sculptor
shape
space
texture*

New:

*abstract
composition
mobile
visual art
weld*

After the Program

Discuss the following ideas with the students: Did all the artists know exactly what their finished works would look like when they started out? Who did and who did not? Why were some of them unsure? (The artist making the mobile had the best idea of what his finished piece would be; the sculptor was the least certain.)

Did each artist communicate something different about birds in flight? What qualities or aspects did each artist particularly emphasize? Which elements of the visual arts contributed to each work?

The follow-up activity will help students see how differences in individuals and in media affect what is communicated through visual art, even when a group of artworks share a common theme.

Program Follow-Up Activities

Behavioral Objective

Each student will make a visual statement about a group theme, using a medium of his or her choice.

Materials Needed

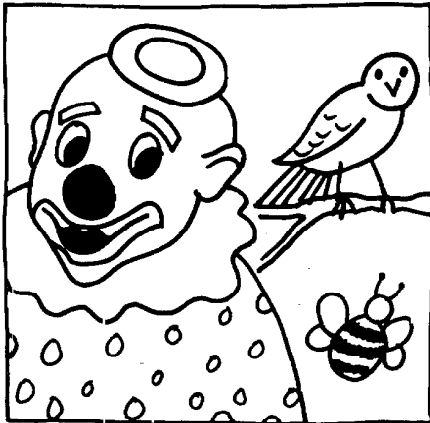
The materials required for each medium vary. References are provided below to materials lists from the activities of previous programs.

Time Required

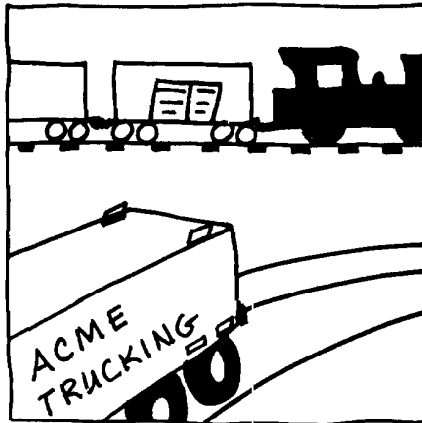
2 to 4 class periods, depending on media and scale of the project.

Media Vocabulary

determined by available materials



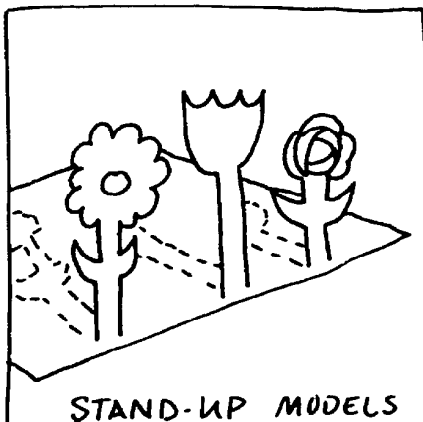
1. Have the class suggest a few subjects or themes, and allow students to sign up for the themes they prefer. Possible subjects or themes: circus, horses, birds, insects...



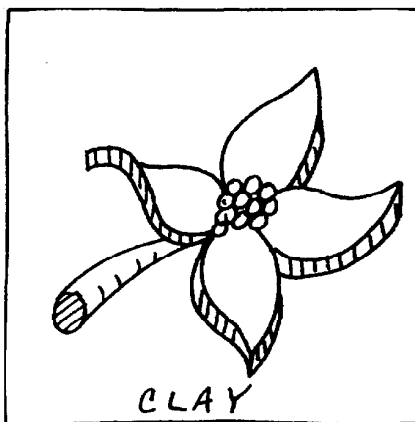
2. flowers, buildings, transportation, trees, people. Each group should meet to discuss possible points of view on the chosen theme.



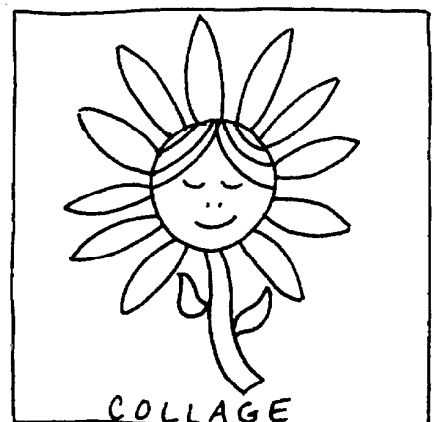
3. If the theme were flowers, flowers could be portrayed in gardens or fields in vases or in a man's lapel, or in some fantasy form. Each student would make a sketch showing a different point of view on flowers.



4. Each student will choose a method; see the program that corresponds to each activity:



5. Clay: see "Shape & Form"
Stand-up Models: see "The World We Live In"
Silhouettes: see "Appearances, Portraits, & Lifestyles"



6. Collage: see "Fantasies, Dreams & Wishes" or "Texture"
Sock Puppets: see "Feelings"
Monoprints: see "Line"

Ask students to discuss why they chose their particular method to communicate the theme.

Other Suggested Activities

Choose one or two common themes for the class to explore, and have students bring in examples of the visual arts which depict aspects of that theme: photographs, paintings, prints, models, toys, drawings, magazine clippings, etc.

Ask the students to identify the elements and principles used in the different media. What different kinds of things are communicated about the subject or theme in the different media?

Rhythm

16



Program Concept

Beat and tempo combine to create rhythm, an important element of music. This program develops listening skills and awareness of the elements of music and dance.

Program Summary

After her visit with the visual artists, Alice is still lost in an arts “Wonderland.” The next character in the series surprises Alice by charging right through one of the doors into the circular room itself.

Mark One, who resembles an antique phonograph cabinet with a large speaker horn, boasts that he is a “music computer” and that he knows everything, or almost everything, about music.

Mark (with the voice of comedian “Doodles” Weaver) promptly begins to teach the rudiments of rhythm: beat and tempo. Alice claps, sings, marches and dances through some lively demonstrations. Mark shows Alice that beat and tempo tell her when to move and how quickly to move, and that rhythm can also set the mood in music.

While Mark does not always function perfectly, even whirling occasionally out of control, Alice enjoys the lesson and even manages to dance a little waltz with the talking machine.

Before the Program

Ask the students for definitions and examples of rhythm. Explain that all living things have rhythms. Animals and people have breathing rhythms and regular heartbeats. Plants experience the regular timing of the seasons.

Everyday life supplies other examples: dripping water, ticking clocks and so on.

Point out that rhythm is also the thing which keeps music moving along. Ask the students to listen for different kinds of rhythm in the program, especially those in the music.

Program Vocabulary

beat
composer
rhythm
tempo

After the Program

Review the everyday rhythms shown in the program: dripping faucet, windshield wipers, hammering, etc. Have the students clap their hands or otherwise imitate these rhythms.

Ask students if they particularly like any of the musical rhythms in the program. How did the rhythms in the waltz and the marching music make them feel? Point out that composers of music are artists. They are like visual artists in that they communicate feelings to us. (Remind students of the “whale music” from Program 4 if this would be helpful in making the point.) Composers are unlike visual artists in that they use different elements to make music, a different art form.

Make sure that students can distinguish between tempo and beat, and that they understand how the two combine to form rhythm.

Program Follow-Up Activity

Behavioral Objective

Given appropriate musical selections, the student will identify rhythms by clapping, tapping the feet, or otherwise moving to the beat and tempo.

Materials Needed

Assorted children's records with simple rhythms, record player. Rhythm instruments (tambourine, blocks, triangle, sticks, etc.) are optional.

Time Required

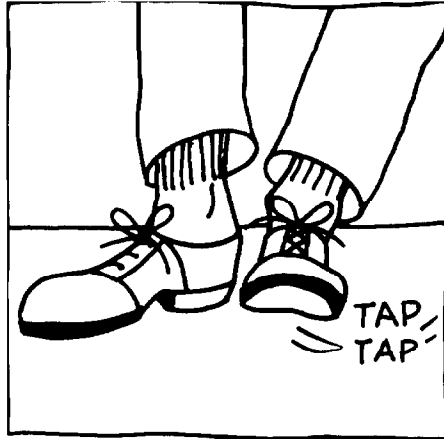
1 class period

Media Vocabulary

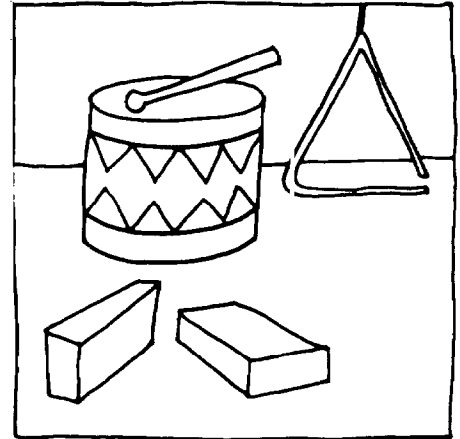
beat, movement, rhythm, (instrument names, if instruments are used)



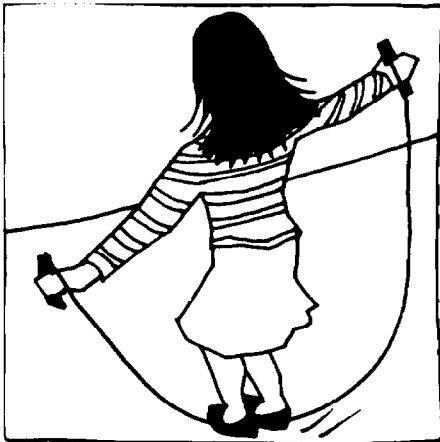
1. Listen to one or two phrases of a simple song ("London Bridge," etc.). Ask children to clap out the rhythm.



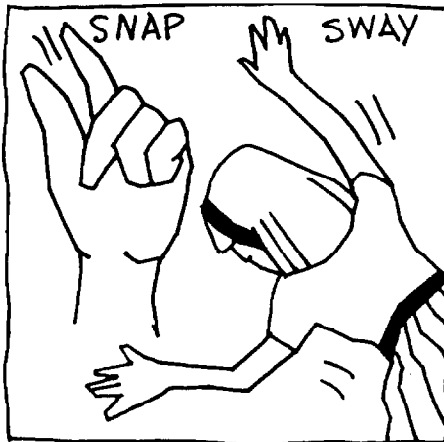
2. Repeat with other songs, indicating rhythms by clapping. When children grasp the concept of rhythm, have them indicate it with other means: head-nodding, toe-tapping, body movements, or rhythm instruments.



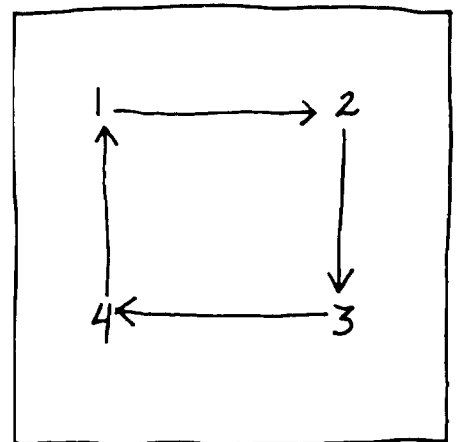
3. Form the students into a rhythm marching band, instructing them to use instruments or clapping to indicate the rhythm of various songs.



4. See if students can find ways to move other than marching or clapping to indicate the rhythm (skipping, hopping, sliding, etc.)



5. Change the tempo of some of the songs. Does it change the way the students feel? Does it change how they move?



6. If there is enough space and the students would enjoy it, let them dance to the music. A simple box step for the waltz, as shown in the diagram, is easy to learn.

Resources

Most school libraries have the Silver-Burdette record series, which contains the simple songs appropriate for this exercise.

Dance studios may be able to provide floor charts and music for other simple dance steps.

Melody & Timbre



Mark demonstrates several pure pitches to give Alice the right idea. The pure tones bother her, however, when she and Mark begin to dance to the tune. Alice admits that she finds the pure tones dull, and Mark introduces her to timbre, or "voice." Alice hears the members of her family calling her name, each with a different sounding voice. Mark makes the connection between differences in human voices and differences in the sounds, or voices, of instruments.

He then goes on to display musicians playing a variety of woodwinds, from bassoons to piccolos. Alice sees and hears that the same note or tune sounds different depending on which instrument plays it. Mark indicates briefly that there are many other families of instruments in addition to the woodwinds.

As the program closes, all the talk of instruments, timbres and families overloads Mark's circuits, and the friendly, but fussy machine takes his leave.

Program Concept

Variety in pitch determines melody in music, and various instruments possess different timbres, or "voices." This program develops listening skills and awareness of the elements of music.

Program Summary

As this program opens, Alice and Mark One, the music computer, are finishing their dance in the circular room. As the notes fade away, Alice pays the music a compliment. Mark helps her understand that what she liked about it was the melody, or tune. A melody is the "way the music goes," and it consists of notes with different pitches.

Before the Program

Write the word 'melody' on the board and identify it as the tune of a song, the part that we hum when teaching the music to someone else. Contrast rhythm and melody by first clapping out the rhythm of a song and then adding the melody.

Explain that pitch is the relative "highness" or "lowness" of the notes in the melody. Students may confuse pitch with loudness, so demonstrate the concept with a recorder, xylophone or your voice, keeping the volume constant. Tapping on glasses partially filled with different amounts of water will also produce various pitches.

Finally, define 'timbre' as the "voice" of an instrument. Like people, instruments have different sounding "voices." Songs played on violins do not sound like the same songs played on xylophones, and so on. Mention that the program will teach them more about melody, pitch and timbre.

Program Vocabulary

melody
pitch
timbre

instruments: *bassoon*
clarinet
English horn
flute
oboe
piccolo
recorder
saxophone
violin

families of instruments:
brass
percussion
strings
woodwinds

After the Program

Check the students' understanding of musical elements by demonstrating each of them. Clap out a rhythm, hum a melody, or change the timbre or pitch of your voice, and have the students guess which element you are illustrating.

In addition, or as an alternative, play a recording of a child's song, one which involves more than one instrument or voice. Ask the students to pick out the rhythm, melody, high and low pitches, and the different timbres of voices or instruments they hear in the music.

Program Follow-Up Activity

Behavioral Objective

Given appropriate conditions, the students will experiment with their voices, available instruments or objects to demonstrate pitch, melody, and timbre.

Materials Needed

(All optional): recordings of children's songs, a record player, rhythm instruments (triangle, blocks, sticks, or tambourine), a collection of glass or metal containers of water.

Time Required

1 class period

Media Vocabulary

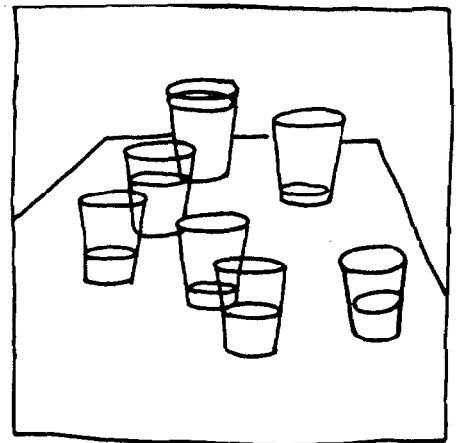
melody, pitch, timbre



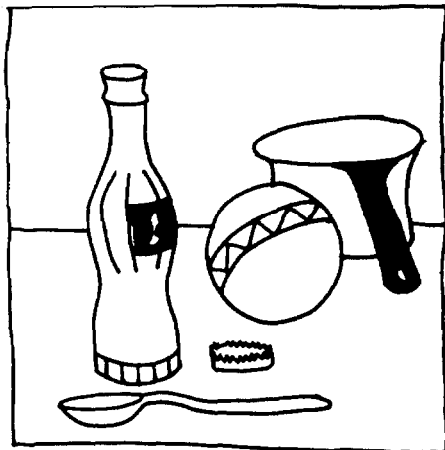
1. Ask the students to sing the lyrics to a favorite children's song. As they sing the melody, ask them to clap or tap out the rhythm. Or, divide the class and have half sing the melody and half tap the rhythm.



2. After they have learned the words and know the melody, ask the students to raise or lower their hands as they sing to indicate where the pitches go up and down.



3. Experiment with pitch by going up and down the scale of a piano, xylophone, flutophone, or other instrument the children can play. Filling glasses or pop bottles with graduated amounts of water also creates a variety of pitches.



4. Find the timbre of various objects by tapping each with equal force. Include desks, pop bottles, metal surfaces, and so forth.



5. Find the timbre of several students' voices by having each say the same word with equal volume and intonation. The difference between voices is the timbre.



6. Have the students explore the pitch range of their voices by moving from high to low pitch (keeping volume constant).

Resources

Silver-Burdette records (volumes I, II, and III)

Music

18



Program Concept

A composer is an artist who uses the elements and principles of music to communicate. This program provides students with opportunities to see an orchestra in rehearsal and to develop awareness of thematic or story-telling music. It also reviews the elements of music presented in the previous programs.

Program Summary

Alice walks through another door and into a studio where an orchestra is rehearsing. Stepping up to composer/conductor David Ott, she asks him what he is doing. Although he is busy with last-minute preparations for a concert, David takes time to explain to Alice that they are rehearsing a piece of music he has written. He tells her it is called "The Pioneer Overture," and it tells a story without using any words.

Alice does not completely understand how this can happen, so David relates the events depicted by each movement and explains how rhythm, melody and timbre work to portray, through the music, scenes from the pioneers' journey westward. As he directs each movement, Alice begins to hear and imagine the pioneers as they trek over mountains and across rivers to settle in the West.

The orchestra performs the entire piece one final time as Alice imagines the concert performance. Before she leaves, David tells her that, if she listens carefully, she can think up her own stories for music, and also advises her that not all music tells a story.

Before the Program

Briefly review the elements of music presented in the two previous programs: beat, tempo, rhythm, pitch, melody and timbre. Discuss with the students how each of these elements can change the feeling of a musical piece. Recall examples from the programs.

Do the sounds from certain instruments trigger feelings, images, or moods? Have the students give some examples. Let them know that the program will present music that tells a story, and direct them to listen carefully along with Alice for what the music communicates.

Program Vocabulary

Review: **beat**
composer
melody
pitch
rhythm
tempo
timbre

New: **compose**
orchestra
volume

After the Program

Ask the students what Alice learned from the composer about music. How did the various elements and principles of music contribute to the scenes portrayed in the music? Ask for specific examples. Which instruments helped to create the right sounds for each movement? Did the students see what Alice saw in the music? Could the music have been describing anything else besides pioneers?

Make the point that music does not always have to tell a story. It may create moods or feelings as well. Even in music that does not make people imagine scenes or events, not everyone imagines exactly the same thing.

Program Follow-Up Activities

Behavioral Objective

Given thematic music, the student will name the mood he or she hears in each movement, and will describe a situation which might be portrayed by the music.

Materials Needed

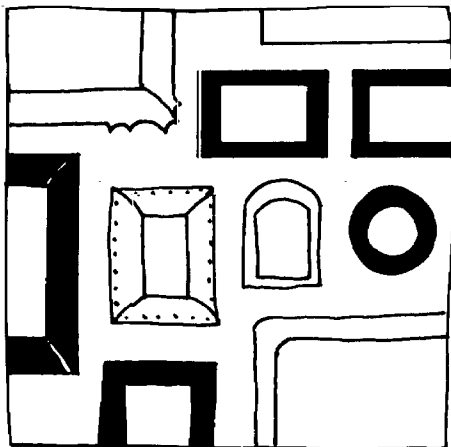
A recording of Moussorgsky's *Pictures at an Exhibition*, or Grofé's *The Grand Canyon Suite*, available from public libraries with record collections.

Time Required

1 class period

Media Vocabulary

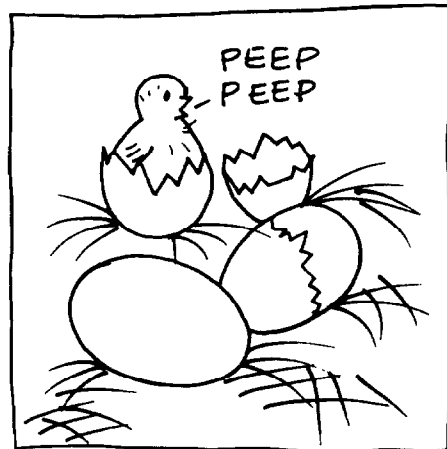
movement, names of instruments



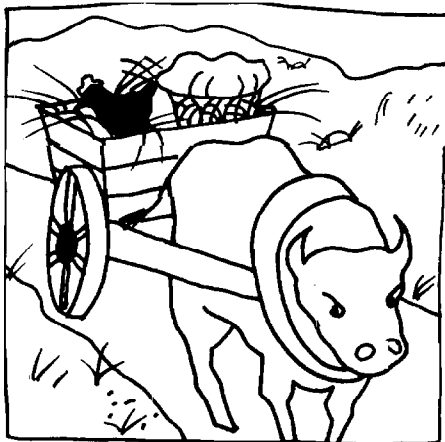
1. *Moussorgsky wrote Pictures at an Exhibition to reflect his feelings about ten paintings done by his friend, Victor Hartmann. Play selections for the students and have them discuss what they hear and imagine. The following are a few of the movements in the piece:*



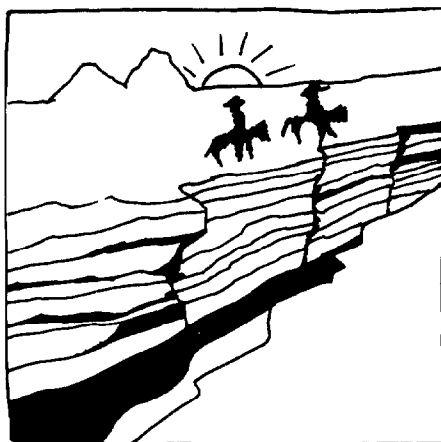
2. *"Promenade (Theme)" This movement conveys an impression of Moussorgsky walking along at the exhibition. He was a heavy man, as the music illustrates.*



3. *"Ballet of Chicks in Their Shells" One of the paintings showed some hatching chicks. The music is a cheeping, pecking scherzo.*



4. *"Bydlo" This word means 'cow' in Polish. The picture portrayed an ox-cart on wooden wheels lumbering down a muddy road.*



5. *In The Grand Canyon Suite, some of the movements concern very specific subjects. Have the students listen to the recording and pick out the movements which depict donkeys, a sunrise and a thunderstorm.*



6. *Lead the students in a discussion about the musical elements the composer used to communicate about his subjects.*

Other Suggested Activities

Play other examples of thematic music. Aaron Copland and Benjamin Britten are good choices, and you can also use sound tracks from films such as *West Side Story*, *Star Wars*, *Alien* and *Dr. Zhivago*. Students may have some of this music in collections at home.

Dance

19



Program Concept

Dancers use space, tempo, motion and direction to communicate. This program develops an understanding of the choreographer's role and an awareness of the elements of dance.

Program Summary

Alice tries another door and walks into a cluttered back-stage hallway. After slipping from the hallway onto the stage, Alice meets choreographer Traci MacDonald and some rehearsing dancers.

The choreographer explains she has created a dance to tell the story from a poem ("maggie and milly and molly and may," by E. E. Cummings). The characters in this poem take a trip to the beach, and each dancer portrays one of the characters as they discover a shell, a starfish, a crab and a stone. Traci and the dancers entrance Alice with a demonstration of how they use space, tempo, motion and direction to communicate each event of the poem.

Without music, but accompanied by a reading of the poem, the dancers put all the solo parts together in a dress rehearsal of the complete dance for Alice.

Before the Program

Ask students to give examples of different kinds of dancing. What are some of the reasons that people dance?

Dancers, too, can be artists, like the visual artists and musicians they have been watching. Remind them of dance segments from previous programs in *Arts Express*.

Point out that dance has certain elements it shares with other art forms, and some special elements of its own. Review the concepts of space and tempo, and mention that dance also involves movement and direction.

It may help to write on the blackboard, "A dancer **moves** in a **direction** through **space** at a certain **tempo**." Then have a student mime through some common action, such as climbing onto a cabinet to get some cookies. Let the other students point out the movements, direction, spaces and tempo that are involved. Ask them to look for these same elements in the dance which will be performed in the program.

Program Vocabulary

Review: movement
tempo
space

New: choreograph
choreographer
direction
solo

After the Program

Discuss the story portrayed by the dancers in the program. How do the dancers communicate such feelings as fear, wonder, excitement, or loneliness. What movements did the dancers make that helped the students "see" feelings and objects that weren't there? Make sure the students understand what 'direction' means as it is used in the program. Movements **have** a direction, and they may also **point out** directions to us. Note for the students that dancing involves not only the legs and feet, but the entire body.

Program Follow-Up Activity

Behavioral Objective

Given appropriate conditions, the student will act out activities or events employing space, direction, tempo, and movement to communicate the idea. Note: Some age groups may feel more comfortable acting out the scene rather than dancing it. The performance may therefore seem more like charades than dance.

Materials Needed

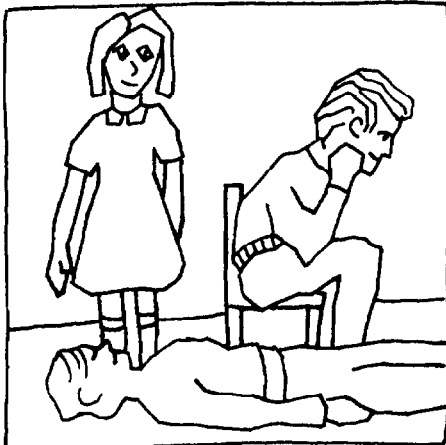
None

Time Required

1 class period

Media Vocabulary

general space, imitation, personal space, skit



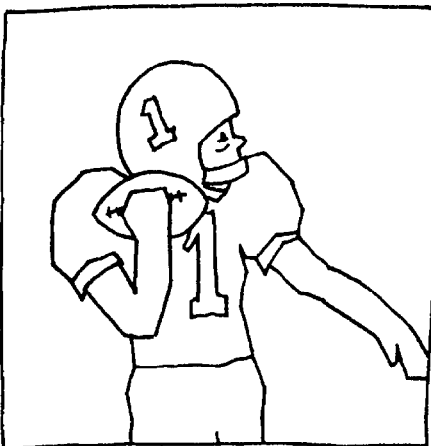
1. Discuss low, medium, and high personal spaces.



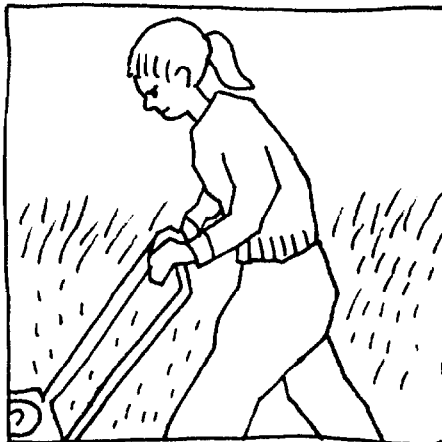
2. Have the students act out movements or activities which occur at each level of space.



3. Vary the tempo of the activity as appropriate to it.



4. Demonstrate how a movement can indicate direction.



5. Demonstrate an activity which uses large areas of space.



6. Portray other activities which use the elements and principles of dance.

Animation

20



Program Concept

Animation is an art form which combines appearances, sounds and motions. This program develops an awareness of how the elements of art can be synthesized into a new art form.

Program Summary

In this final program segment, Alice enters a dark room, an animator's studio. She watches an artist named Bear (played by Luralyn Lahr), who demonstrates how she developed the look of an animated character named Mary. Mary will star with a dragon in a short spot on traffic safety. Oddly enough, Mary looks quite like a caricature of Alice.

Alice wants to know how Bear can get Mary to move. Bear replies that an artist must first carefully study movements from real life. She shows Alice some slow-motion and full-speed film of movement.

She also lets Alice in on the secret of animation. The characters only **appear** to move. Animators really draw a series of still pictures, which then run through a projector so fast that the eye is fooled into seeing motion.

Bear asks Alice to help her pick out some music for the project. Together, the two review several recordings. A lively, happy piece seems right for Mary and the dragon as they amble down the sidewalk. But that music won't do for the sequence which begins when Mary steps off the curb in front of a car. Once the proper music is found and sound effects are added, Alice and Bear watch the completed spot.

Alice requests directions for the way out and is surprised when she finds herself in the art center's lobby, instead of the circular room. The librarian prattles that Alice really saw very little on her trip to the arts center. She insists that Alice come back another day, and without further ceremony, she bundles Alice out the front door.

Before the Program

Let students know that they will be seeing 'animation' in this program, and ask for a definition. Some may know that cartoons are a type of animation.

Explain that 'animators' bring drawings to life by creating an illusion for the eyes. If you can obtain a child's flipbook type of cartoon, demonstrate that it consists of a series of still drawings which only appear to move as the viewer flips the pages. Animated features, such as the "Charlie Brown" specials or Walt Disney Studios productions, use the same principle.

Review the fundamental concepts of the series with the students: **appearances, sounds** and **motions**.

Ask them to watch how each of these contributes to the message communicated in the animation they will see in the program.

Program Vocabulary

Review: color

form

line

melody

rhythm

shape

texture

timbre

New: animate

cartoon

narrator

sound effects

storyboard

After the Program

Quickly review the elements and what each contributes to the various art forms. Then discuss the animated spot seen in the program. How did the animator use each of the elements and principles of each art form to create the desired effect? Discuss the advantages of using a storyboard to plan the work.

If the students have viewed the entire series, let them know that this is the last time they will see Alice. Ask them what they liked most about *Arts Express*, and what they learned the most about. Encourage your students to see that they have learned to express their thoughts and feelings through the arts, and that each person's way of expressing himself or herself has been good and interesting.

Like Alice, they know enough now to continue exploring the arts for themselves.

Program Follow-Up Activities

Behavioral Objective

Given appropriate materials, the student will create a flipbook which depicts changing action or body expression.

Materials Needed

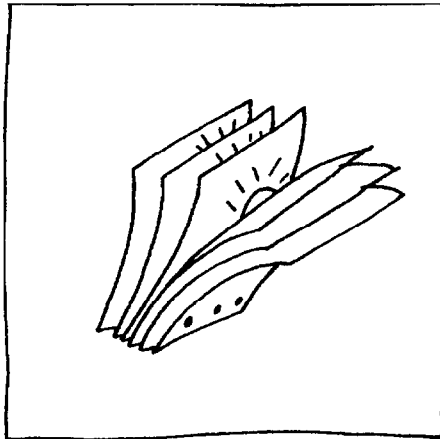
White paper, 3" × 5" index cards (10 per student), erasers, crayons, felt-tip markers, stapler, tape and tape recorder optional.

Time Required

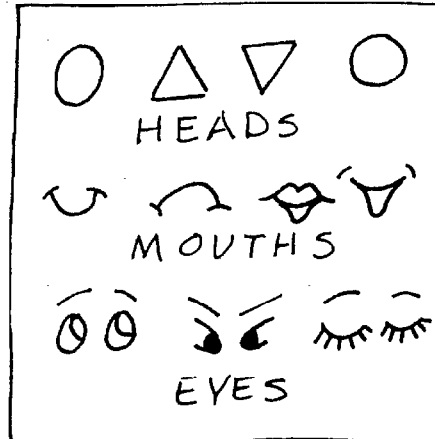
1 or 2 class periods

Media Vocabulary

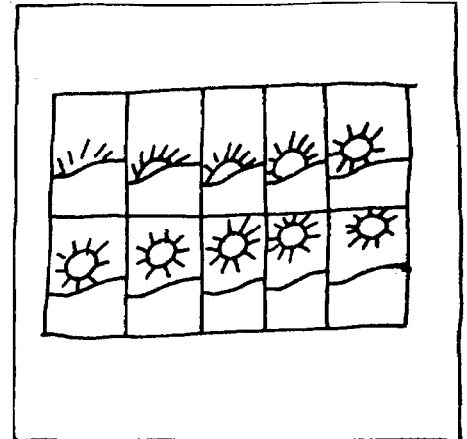
cartoon, flipbook, storyboard



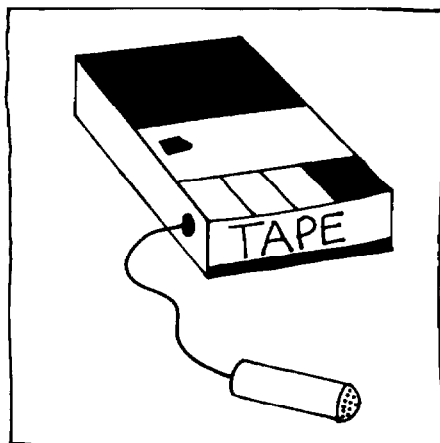
1. Demonstrate a flipbook. Ask students to choose a very brief action or event for illustration.



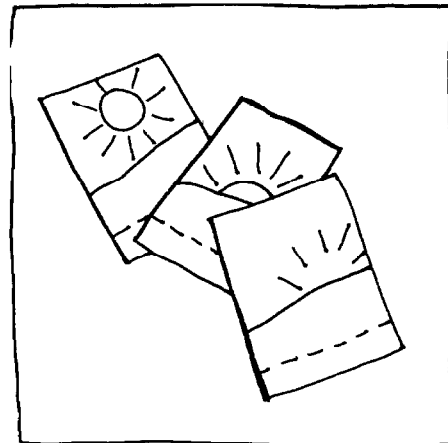
2. If the students choose to illustrate a stick figure or other character, have them practice cartooning facial and body features.



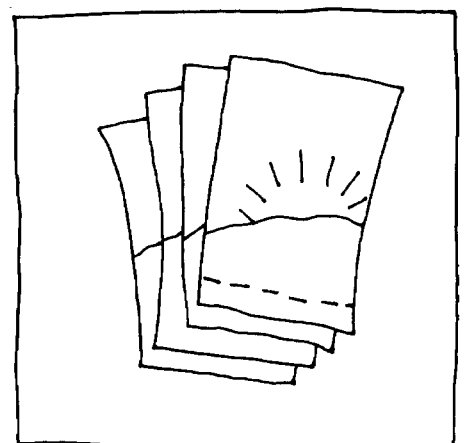
3. Divide pieces of white paper into 10 sections to create a storyboard and plan action in small steps.



4. Use tape recorder to record sound effects, music and/or voices for action illustrated in storyboard. (Optional)



5. Draw individual storyboard frames on index cards, leaving at least one inch at the bottom of the card blank. Use line, texture, shape, form, space, and color to develop the illustration.



6. Staple cards together at the bottom to form book, and flip to see the action.

Other Suggested Activities

Lower Primary: Create a comic strip of about 3 to 5 frames, with a developing action and story line. Action in still-frame strips develops in larger increments than in flipbooks, allowing for more detailed or elaborate stories. Study comic books, television cartoons, and comic strips for action and character development through sound, movement, and appearances.

Resources

Public libraries have many excellent books on cartooning and animation. Book stores and art supply shops also carry inexpensive soft-cover books which teach the principles of animation. Books by Walter Foster may be very helpful.