

GUIDE TO Arts Express

An Introductory Series in the Arts for
Elementary Students

Twenty fifteen-minute programs

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Introduction

Welcome to *Arts Express*, an eye-opening voyage for young students to the world of artists and the arts. Our twenty, fifteen-minute programs demonstrate vividly how artists communicate about natural things and human experiences by means of visual art, music and dance. The series also introduces students to the elements of the arts: the ways artists use line, shape, form, light, space, texture, rhythm, melody and timbre to express their feelings, thoughts and outlooks.

Real-life footage, animated characters and dramatic sequences make *Arts Express* an entertaining and informative introduction which teachers have adapted easily to a variety of classroom situations. When supported with the activities in this Guide, the series will convey to students how the arts communicate in special ways about the world and other people. The television programs present a fascinating range of artworks, and the guide activities encourage students to experiment with artistic communication using readily available materials. Through *Arts Express*, students learn to appreciate the arts and develop their own artistic skills.

Art, in most cases, is an effort to communicate. We have therefore approached the arts through a **communications model**. The artist communicates, via the work of art, to the audience. We can summarize this as **sender, medium, receiver**. When we think of the arts in this way we see that the arts are similar to language communication.

Communications Model

(Similarities between written/spoken language and the arts)

	<i>Someone (Sender)</i>	<i>Sends a Message (Medium)</i>	<i>To Someone (Receiver)</i>
<i>Written or Verbal Communication</i>	<i>Speaker or Author</i>	<i>Novel, fiction, essay, poem, etc.</i>	<i>Reader or Listener</i>
<i>Arts Communication</i>	<i>Musician, Artist, Dancer</i>	<i>Painting, song, dance, drawing, orchestral music, etc.</i>	<i>Listener, viewer, etc. ("Consumer")</i>

Goals and Objectives

Arts Express has three major goals, each reflecting a part of the communications model: sender-medium-receiver. In addition, two or more objectives support each goal.

Sender

1. *Arts Express* will increase the student's awareness of the arts as a communication process which reflects one's culture and need for self-expression.

- a.** Students will be able to demonstrate awareness of cultural diversity and recognition of cultural influences in the arts.
- b.** Students will be able to value the arts as a means of expression by oneself and by others.

Medium

2. *Arts Express* will facilitate the student's discovery of diversity within the major art forms and some of the elements and basic principles through which one communicates in the arts.

- a.** Students will be able to demonstrate awareness of some of the elements and basic principles perceived in the arts.
- b.** Students will be able to employ some of the elements and basic principles of the arts to enhance personal art expression.
- c.** Students will be able to demonstrate awareness of the range of diversity within and among some of the major art forms.

Receiver

3. *Arts Express* will vitalize the student's ability to respond to and through the arts.

- a.** Students will be able to recognize in their daily environment art expressions and sources which inspire art expression.
- b.** Students will be able to demonstrate the ability to discuss art expressions and sources which inspire art expression using language appropriate to the arts.
- c.** Students will be able to demonstrate creative resolution of needs through the arts.

Series Overview

A miniature train clatters through a landscape patched with colors, brushes, dancers and musical instruments. With this motif, each program begins the journey to the arts.

Observing the World

Program 1:

What Is Communication?

Donald O'Connor, narrator for programs 1-9, introduces the series with a program separating communications into its aspects of sight, sound and motion. Focusing on how we perceive the world through these aspects, the program also introduces briefly the three art forms based on them: visual art, music and dance.

Programs 2 & 3:

Living Creatures The World We Live In

The next two programs primarily develop observational skills. They expose students to various scenes, both marvelous and mundane, which could inspire an artistic desire to imitate or interpret.

The World Portrayed through the Arts

Program 4:

Arts Look at the World

Featuring works of art which portray some of the natural subjects exhibited in programs 2 and 3, this program stresses the outlooks and feelings different artists have when they communicate the world through the arts.

Programs 5 to 9:

Appearances, Portraits & Lifestyles Cultures & Customs The Past Fantasies, Dreams & Wishes Feelings

These programs help students to see what the arts communicate about selected subjects or themes. The narrator evokes a rich variety of paintings, sculpture, photographs, musical works and dances to acquaint students with the sources of artistic inspiration and the variety of artistic expression. Not intended to probe the deeper meanings of the artworks presented, these programs stimulate student awareness and imagination concerning the things that become subjects for the arts.

Elements of the Arts

Programs 10 to 20:

Line Shape & Form Space Texture Light Visual Arts Rhythm Melody & Timbre Music Dance Animation

With program 10, the series format changes dramatically. We accompany a young girl named Alice to an arts center where she hopes to learn all about the arts. Led on by a rather odd librarian, she strays into a "Wonderland." As she opens a series of doors, Alice meets five actors, clever animations, and one strange machine, all of whom portray or explain various elements of the arts. Line. Space. Light and the others account for the special role of each element by demonstrating its function in appropriate artworks.

Three of these programs—15, 18 and 19—portray artists who make the decisions which combine technical elements to produce finished works. The demonstrations culminate in program 20, which reveals how an animator joins pictures, movements and sounds to fashion a brief animated film.

Arts Express, The Teacher, and The Guide

In producing *Arts Express*, we have tried to do what television does best: introduce content, motivate the student, and display many striking examples. Using the printed guide to initiate classroom activities, a teacher should increase television's impact considerably.

Each section of the guide provides a short program summary, subjects for discussion before and after viewing, a vocabulary list, and illustrated notes to creative follow-up activities. Helpful estimates of time required and materials needed for these activities accompany each set of notes.

At the back of the guide, you will find listings of all musical selections, dances, and visual artworks used in each program. You may wish to obtain recordings, tapes or slides of these works from school libraries, public libraries or personal collections before your students view a particular program.

Based on your experience with your students, you may choose any or all of these aids to instruction. Whatever your choice, your work in class will be vital for achieving the program's goals. Students should develop their understanding of the series through probing discussions and active experimentation with a variety of artistic techniques.

To fulfill its potential, of course, the entire series should be shown to students in sequence on a regular schedule. We suggest that students could profitably view and follow-up on one program each week or every two weeks.

Nothing prevents a teacher, however, from using a different schedule or even from abstracting a program for use in an entirely different curriculum. *Cultures & Customs*, for instance, might function well as the introduction to a

social studies class. A history teacher could find *The Past* useful for providing a "fine arts" point of view on people and events. We encourage your creativity.

And we wish you success with *Arts Express*. Art should stimulate creativity, curiosity and joy in children. We hope they will come to see art as an adventurous way to learn about the world and to express themselves to others. The arts touch on every other subject in a child's education. We hope you and your students will enjoy the series.

Tips for Viewing Arts Express

Arts Express programs contain many fine art examples in which details and color rendition are crucial and musical selections in which accurate sound rendition is important. Therefore it is especially important that the television set be adjusted to obtain optimum picture and sound quality and that classroom viewing conditions be conducive to looking at and listening to the art, dance and music. The following tips may be helpful in improving viewing for your students.

1. Try to position the television in such a way that there is no glare, or the least amount of glare, on the screen.
2. Adjust the contrast and brightness controls so that details in the picture can be seen clearly.
3. For color televisions, adjust the color and hue or tint controls to obtain the best skin tones, which should then render the best overall color. (Please note that programs 10 through 20 begin and end with a bluish effect in the circular room; do not try to make color adjustments during these scenes.)
4. Try to ensure that all students have a clear view of the screen and can hear the programs clearly.

What Is Communication?

1



Program Concept

The world communicates to us through sound, appearance and motion. These aspects of communication form the basis for music, dance and the visual arts.


Program Summary

We are constantly on the receiving end of a variety of messages, whether they involve telephones, traffic lights, barking dogs or changes in the weather. These communications can be classified in terms of three simple aspects: **visual appearance, sound, and motion.**

This program keys a student's awareness of these aspects to graphic symbols which will be used throughout the series:

sound  music

movement  dance

visual appearance  visual art

Although a few examples from the arts appear near the end of the program to make clear the connection between the symbols and what they will represent, this program concentrates on everyday kinds of communication.

Before the Program

Write 'communication' on the blackboard and solicit definitions from the students. Try to get them to place the word into a larger context than it usually occupies. That is, ask for examples of communication that go beyond one person simply speaking to another, perhaps anticipating some of the examples that will appear in the program: train whistles, newspapers, alarm clocks, sirens, stop signs, road maps, people hugging and so forth.

"Body language," if you can demonstrate examples of it, could provide some interesting and humorous forms of non-verbal messages.

Program Vocabulary

artist
communicate
create
dancer
message
motion
musician
sound
visual

After the Program

Ask the students to imagine further examples of communication. Is motion sensed by the eyes or ears, or can it be detected by both? Recap the program by asking students to classify their examples of communication. Which primarily use visual appearances? Which use sounds or motion? Which use a combination of some or all of these?

Program Follow-Up Activities

Behavioral Objective

Given a situation in which a student will be deprived of the use of sound, he or she will describe an object using only appearances and/or motion.

Materials Needed

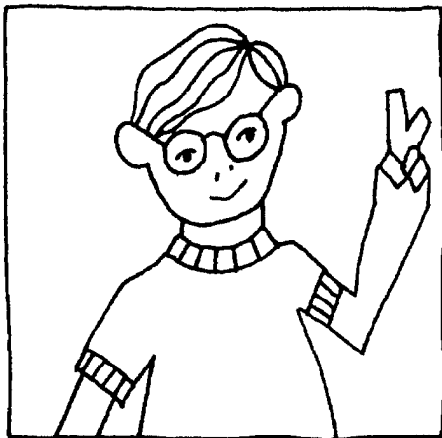
None

Time Required

Variable

Media Vocabulary

Mime, gesture, expression



1. Play charades or mime to make simple, non-verbal statements;



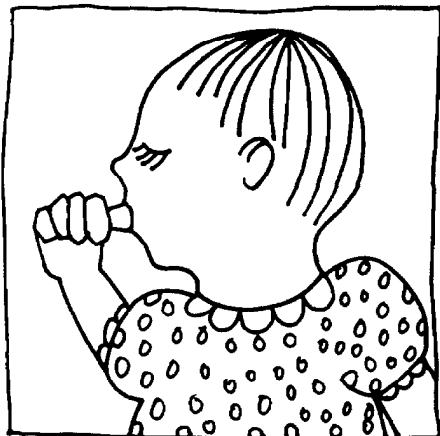
2. to communicate feelings of anger



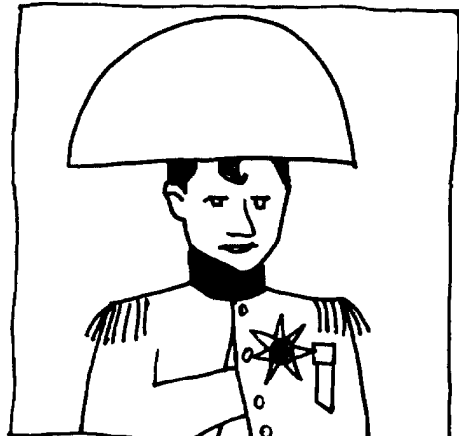
3. or sadness;



4. to depict activities such as eating;



5. to depict an age



6. or a specific person.

Other Suggested Activities

Read to the students the words to *America the Beautiful* or *The Star-Spangled Banner*. What kinds of things are described in the lyrics? Can students describe some of these things by using motions or sounds rather than words? What things in the songs could be communicated best by drawing a picture?

As another alternative, play a sound effects record and have students guess what the sounds represent and what they communicate. Then let students do their own imitations and interpretations.

Resources

You may be able to obtain a sound effects record from the public library, or you can purchase one from Major Records Sound Effects, Thomas J. Valentino, Inc., 151 West 46th Street, New York, NY, 10036.

Living Creatures

2



Program Concept

By observing living creatures closely, we will begin to notice and appreciate their distinctive and interesting appearances, sounds, and motions.

Program Summary

People and animals attract our attention and tempt us to imitate and mimic. This program tracks down living creatures from alligators to giraffes to some very interesting people. The different animals and people display a great variety of colors, textures, sounds and motions.

This segment also uses the graphic symbols introduced in the first program to let students know when they should be watching or listening for a particular aspect: appearance, sound or motion.

Before the Program

Remind students of the previous program and what it said about communication. Review the different kinds of communication. In particular, lead the discussion toward the observation that living creatures of all kinds communicate.

Mention household pets such as dogs and cats, and ask students how their pets communicate hunger, happiness, distress, anger and so forth. Do they use sound, motion, or visual appearance? (A lame animal would be sending a message by visual appearance in holding its leg off the ground.)

Ask students why artists might want to "talk" about animals. Because they are beautiful? Or interesting? Why do children like to draw pictures of animals or imitate them? What do artists need to know about the subjects they are going to paint or imitate?

Program Vocabulary

appearance
form
movement
observe
sound
texture

After the Program

Ask students about the animals or people they saw in the program. What was it about the animals (or people) that made them interesting or funny to look at and listen to? If you were going to communicate to someone at home about what you saw or heard on the program, how would you do it? What would give other people the best idea of what you had seen? Saying it in words? Drawing a picture? Making noises and motions?

Program Follow-Up Activity

Behavioral Objective

Assigned various animals as subjects, students will employ motions, sounds and visual appearances to depict those animals.

Materials Needed

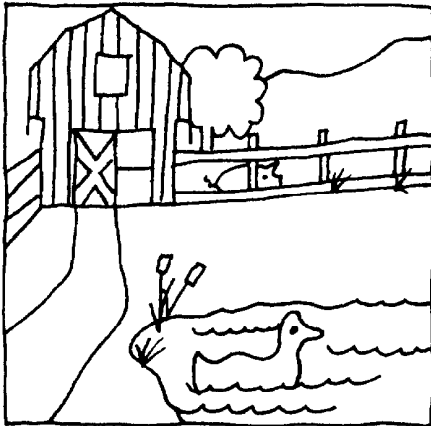
Paper and crayons, or paint; tape recorder; animal sound effects record (optional); modeling clay (optional)

Time Required

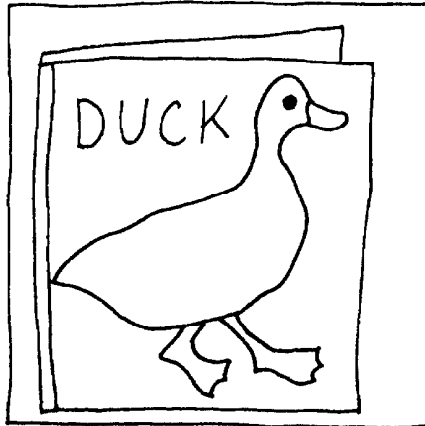
Two or more class periods, depending on how elaborate the project becomes

Media Vocabulary

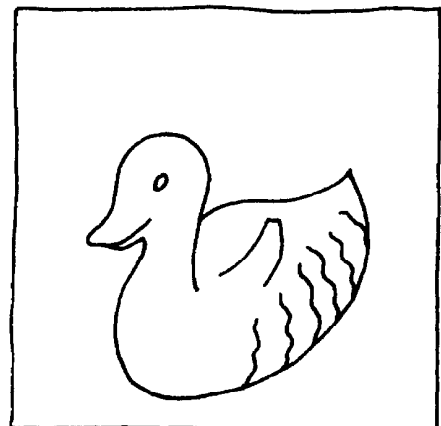
body movements, sound effects, space



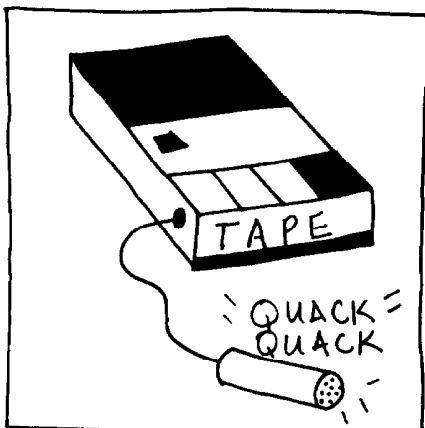
1. Choose an environment rich in living creatures, such as a farm or jungle. Divide the class into groups of four and assign each group one animal that lives in that environment.



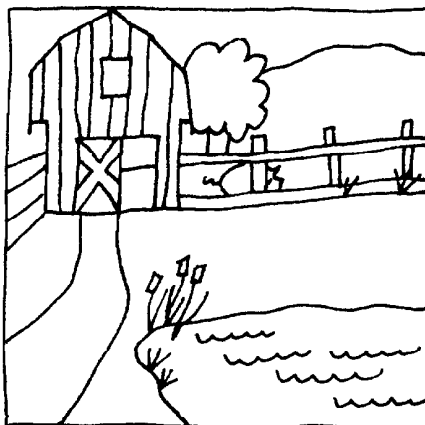
2. Each student within a group should be asked to study one aspect of that group's animal: appearance, movement, sound or the nature of the animal's environment. Ask the group to assemble a booklet of four pages describing those features in words and pictures.



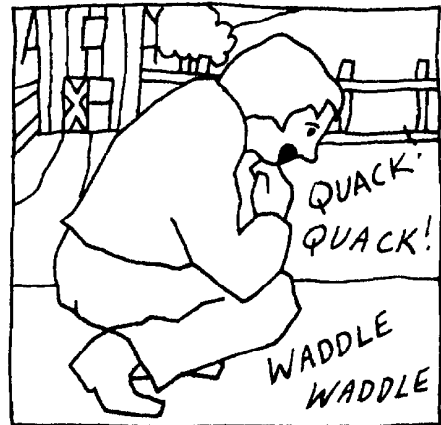
3. If time allows, the groups might be allowed to make a model of the animal.



4. Using sound effects records or students' imitations, have each group tape record the sounds of their animal and its environment.



5. If possible, make a large mural showing the environment for all the animals assigned to the class.



6. In front of this backdrop, let each group act out the part of its animal.

Resources

For sound effects records, see the sources listed in the guide to program 1. Some of these recordings might also be useful (they contain musical interpretations of animal sounds):

"Songs of the Sonic Whale" (Paul Winter)
 "Common Ground" (Paul Winter)
 "Carnival of Animals" (Camille Saint-Saens)
 "Peter and the Wolf" (Sergei Prokofiev)
 "The Birds" (Ottorino Respighi)

The World We Live In

3



Program Concept

By observing carefully the physical world we live in, we can notice and appreciate its particular appearances, sounds and motions.

Program Summary

Continuing to develop students' observational skills, this program explores the physical world in terms of natural things and man-made things. Nature's vigorous beauty is presented in scenes which emphasize color, light, shape, space, texture, sounds and motions. Like the world of Nature, the world of man-made things vibrates with attractions for the eye and ear. The program closes with an exploration of human habitats ranging from desert huts to city skyscrapers.

Before the Program

Remind students of the program about living creatures, and point out that other things in the world are interesting for their appearances, sounds and motions. Ask for examples of sights and sounds observed around students' neighborhoods or along the routes to school.

Then ask students to distinguish between things made by man and those made by Nature. Are there things which both man and Nature helped to make? (Examples might be such classroom objects as the cork in corkboards, which comes from a tree; or the wood in desks which also comes from trees.)

Program Vocabulary

environment
landscape
man-made
natural
space

After the Program

Now ask the students to reconsider: how separate are the worlds of Nature and man? For instance, how do men and women create living spaces which please them? Stone and wood are natural materials used to build houses, and we surround houses and other buildings with trees, flowers and fountains to make them beautiful.

If you have a stone or wood statue or figure on hand, you might use it to point out that artists sometimes use natural materials to portray people, animals or things.

Program Follow-Up Activities

Behavioral Objective

Given examples of various types of housing or building styles, the student will construct his or her own models and discuss what factors might affect building designs.

Materials Needed

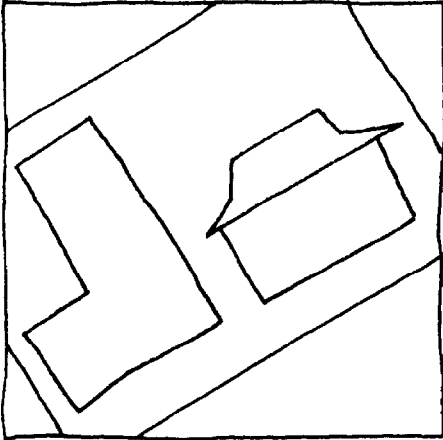
Magazines, construction paper, scissors, pencils, crayons, toy cars (optional)

Time Required

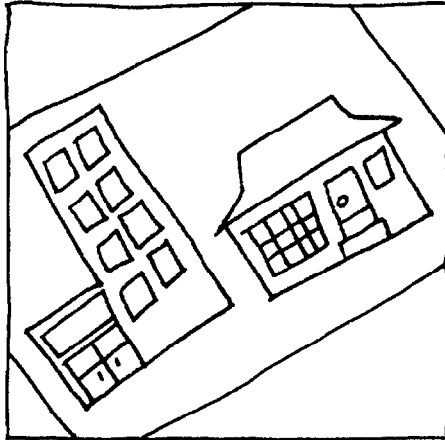
1 or 2 class periods

Media Vocabulary

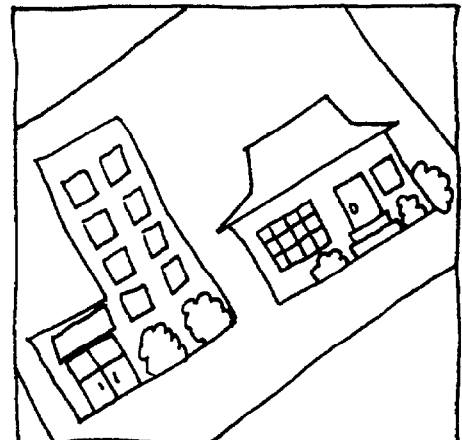
None



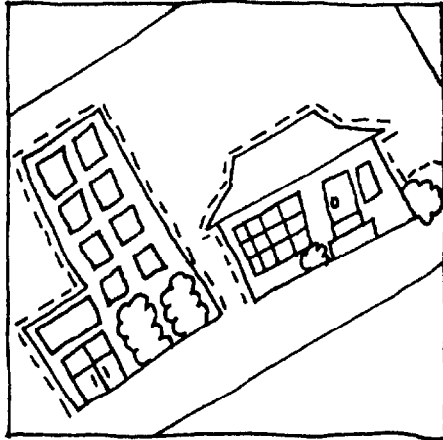
1. Taking examples from pictures in magazines, have students draw buildings of different styles and sizes on construction paper (2 to a page).



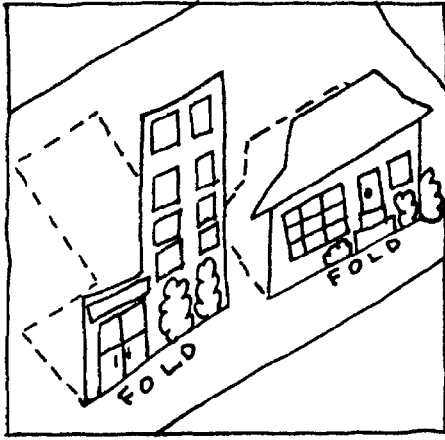
2. Add different numbers and types of windows and doors.



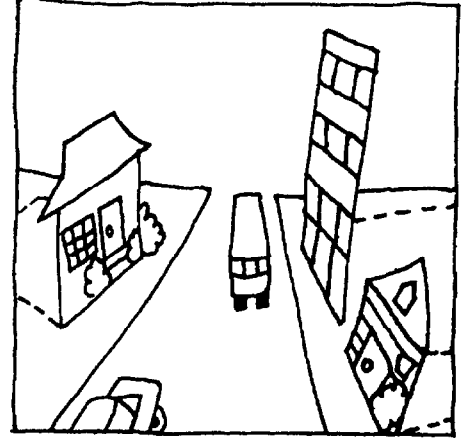
3. Add landscaping details such as flowers, bushes, trees and walkways.



4. Cut buildings along sides and tops, but leave bottoms attached.



5. Fold up along bottom edge to standing position.



6. Combine pages to create a city. Leave room for roadways and add toy cars if available. Discuss why some buildings look different from others.

Other Suggested Activities

Lower Primary: Collect and post pictures of a variety of building styles and ask children to identify either types in their neighborhood or the type they live in. Discuss which ones they like best and why. What makes one prettier to them than another?

Upper Primary: Beginning with a very large box, or several good sized boxes (from large appliance stores or moving companies), cut a door or crawl space in one corner. Add peep holes at different levels and a window for light. Decorate the inside with scenes or opt-art contact paper.

Discuss the feelings the students get when going into the created space. What things do designers consider when they arrange people's living spaces?

Arts Look at the World

4



Program Concept

Artistic expression results from an artist's effort to capture an experience or perception and communicate it to others. This program develops observational skills and an awareness of the arts as a form of communication.

Program Summary

The arts have to do with looking at or listening to something, and then letting others know what you find special about it. Artists usually find some particular aspect of a thing very interesting, and emphasize this aspect to convey what they feel about it. This program alternates real-world scenes with artists' renderings to help students understand that we can experience the world through the arts as well as through our own eyes and ears.

After a short introduction, students will see striking visual artworks ranging from Monet's serene *Poplar Trees* to Van Gogh's swirling, spinning *Starry Night*. The works which follow focus on beauty, excitement, fear, lighting and movement. The narrator points out that the arts can capture momentary scenes or feelings permanently, and that artists may see their subjects in many different ways.

In the next portion of this program, several dancers mimic the movements of animals and people. Dance is another way to portray events and emotions. A "young boy" and an "old man" dance a short scene from *Peter and the Wolf*, and then we see dancers depict a wolf chasing other animals.

The program closes with a musical segment based on whales at play in the open ocean. Composer Paul Winter incorporates actual whale sounds into the music to create "Lullaby from the Great Mother Whale for the Baby Seal Pups."

Before the Program

Lead your students toward the observation that everyone expresses what they see or hear differently. Do they, for instance, notice something interesting about the projects they have completed so far for *Arts Express*? Just as all fingerprints are different, no one's drawings, imitations of animal sounds, or mime movements have been exactly like anyone else's. Point out that although everyone has successfully communicated about a creature or thing, no one has done it in exactly the same way. And there are still more ways of doing it than the ways we have tried.

Also discuss the variety of things that might become subjects for the arts. Stress that virtually anything about living creatures, the world or human experiences could be portrayed through the arts.

Program Vocabulary

difference
experience
imagination
interest

After the Program

Ask the students how the whale music made them feel. What was it specifically that made them feel that way? Could they discern the actual recording of whale sounds from the musical instruments? Did the musician truly help us feel something special about whales that we had not felt before?

Explore the natural differences in the way that people look at things. Emphasize that differences are good, natural, and useful. The special things that each person sees can be communicated to others through the arts.

Remind students again that almost anything could become a subject for artistic communication. An easy way to introduce this point would be to ask students to list as many of the subjects which appeared in the program as possible. Try to elicit an awareness that *only imagination* limits what an artist can find interesting. Ask students what they would like to communicate about through the arts.

Program Follow-Up Activity

Behavioral Objective

Given a scene, topic or situation of the student's choice, he or she will use elements from it in an unusual way, attending especially to the appearances of things.

Materials Needed

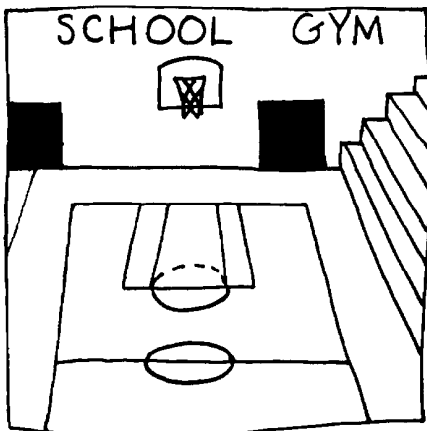
12" x 18" construction paper, crayons, brushes, paints, scissors, glue, magazines and tinfoil.

Time Required

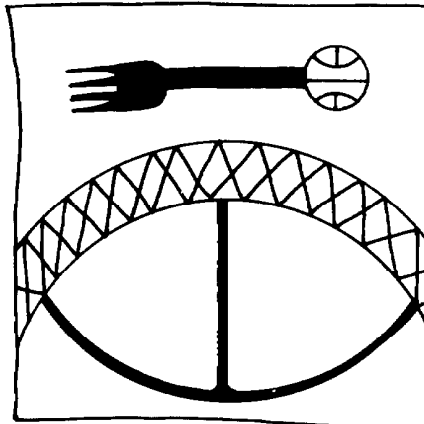
2 or 3 class periods

Media Vocabulary

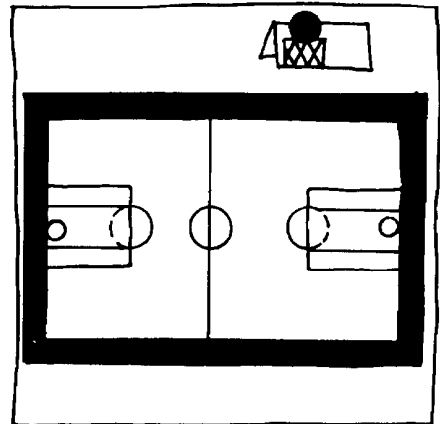
color, design, line, repetition, shape, size, texture



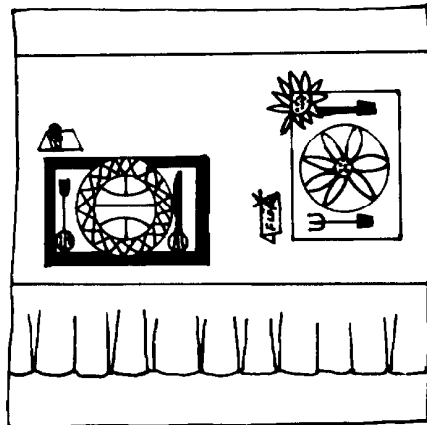
1. Ask students to choose scenes from magazines or photographs and carefully observe all the individual elements in the scene.



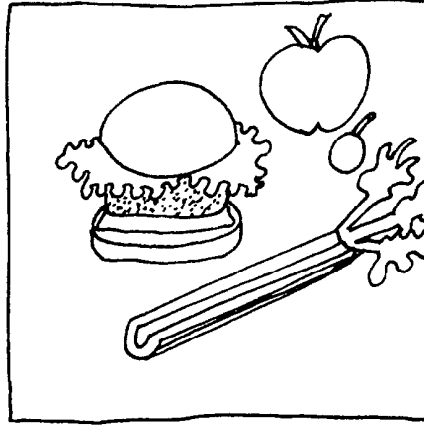
2. Have students design a plate and silverware, using elements from the scene as design elements. These can be cut directly from a picture or drawn on construction paper and then cut out.



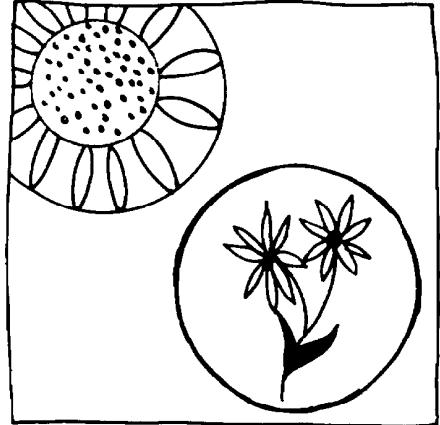
3. Design and make a place mat using a piece of 12" x 18" construction paper, and decorate it with a design that reflects the chosen theme. Make place cards as well.



4. Have the students set their places on a long table or tables. Those who finish early might create a centerpiece. Or...



5. Create food to go on the plates by drawing it on construction paper or cutting it out of magazines.



6. Encourage students to discuss how everyone interpreted the chosen theme or themes differently.

Note: This activity is taken from "The Dinner Party," by Judy Chicago.

Appearances, Portraits & Lifestyles

5



Program Concept

Observing particular things about people can tell us something about what they are like, and artists use such personal characteristics to make revealing portraits.

Program Summary

Beginning with a series of school pictures, this program explores the arts' capacity to reveal personal appearance, character and lifestyle. If we observe closely, the arts can tell us what a person is like as well as how he or she looks.

The narrator leads viewers through a series of visual artworks which clearly express various moods, activities and circumstances. The program treats viewers to engaging portraits of boys and girls, heroes and villains, the rich and poor, and a variety of others.

Dance sometimes gives us particularly strong impressions of personality. In this segment, two very funny individuals dance the quarrel between the stepsisters from *Cinderella*. We learn much more about these two characters than simply how they look.

In the music segment students learn that musicians also can portray personal characteristics, feelings and moods. A troupe of mimes interpret the types of persons they hear described in selected pieces of music.

Before the Program

Define and discuss the program vocabulary words. What makes up an individual's personality? Dress, posture, body movements, gesture and facial expression all give us clues to the personalities of our friends and families.

We sometimes draw our conclusions about someone's personality without being aware of how we are doing it, but artists use personal characteristics deliberately to communicate messages about personality.

Have the students try to draw conclusions about the personality of someone from pictures or photographs in books or magazines, basing their judgments on observable details.

Program Vocabulary

imagination
personality
photograph
portrait

After the Program

Ask students to name some ways shown in the program by which we get hints about personalities. Can they think of any other kinds of clues people give which might indicate their attitudes, moods, personal circumstances and so on?

Program Follow-Up Activities

Behavioral Objective

Given a mood or attitude, students will portray themselves with that characteristic through a rendering of gesture, clothing, expression, or other appearances.

Materials Needed

Butcher paper, large mirror or mirrors, paints, pencils, brushes, scissors, newspaper

Time Required

Two approximately thirty-minute periods

Media Vocabulary

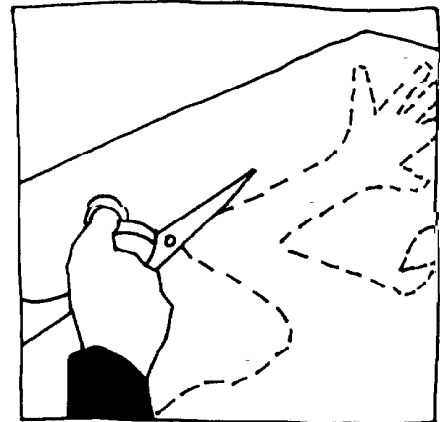
Life-size self-portrait



1. Have students select a pose and/or expression which conveys some attitude: courage, silliness, anger, etc.



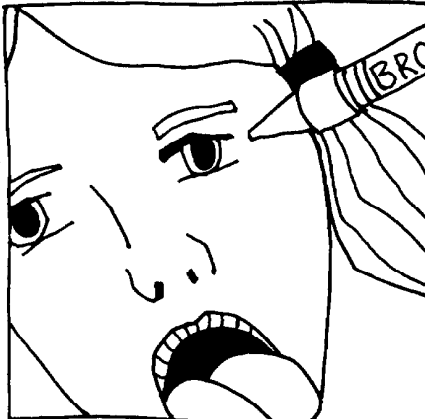
2. Pair off students and have them outline each other on butcher paper.



3. Each then cuts out his or her own shape.



4. Have students observe themselves closely in a mirror as they adopt their pose or expression.



5. Sketch and paint the cut-out self-portrait as accurately as possible.



6. Include details of clothes. Let the life-size self-portraits dry and then display them.

Other Suggested Activities

Lower Primary: Using overhead projector or a spotlight, have students pair off to project, draw, and then cut out their silhouettes. Point out and compare various facial features.

Upper Primary: Have each student make a puppet resembling another classmate or a known personality (limit their choice to humans and not Mickey Mouse, Pac Man or other caricatures). After close observation, the students should attempt to duplicate facial features as closely as possible. For more fun, students might imitate the person's voice and movements.

Materials Needed

Socks and an assortment of buttons, yarn string, fabric, blunt darning needles, and thread or glue.

Resources

Look through *The Family of Man*, by Edward Steichen or the portrait collections of photographer Richard Avedon for interesting examples of personal characteristics portrayed through visual artwork.

Cultures & Customs

6



Program Concept

Music, dance and the visual arts communicate to us about the many cultures which have rooted in our world. Culture influences the arts strongly, and the arts can tell us much about what people in other cultures think and feel.

Program Summary

Opening with an Appalachian country scene transformed into artwork by a quiltmaker, this program takes students on a journey around the world. Not intended to teach the students about particular countries and customs, this program demonstrates the fabulous diversity and vitality of the arts across many cultures. In the process, students might get a glimmering of what they could learn about various people by closely observing their arts.

The visual arts portion of this show concentrates on the worldwide variety in human living situations. Artworks depict clothing, environments and some everyday activities familiar to children.

Beginning with a marching band in the United States, the music segment skips across the globe, from Scotland to the Far East. The *Arts Express* symbol for sound and music signals the students to listen carefully for the variety in musical styles.

The dance sequence also tours the globe, stopping at some length with Masai tribesmen in Africa and a group of Russian peasants. People across the world express their emotions and feelings in many ways.

Before the Program

Define cultures and customs for the students. Note especially that 'culture' may apply to small groups such as rural Appalachians, who have state and national identities as well.

Point out that customs may arise from particular kinds of work, geography, economic conditions and other factors. Ask students to identify some customs in their own culture (what they do for holidays, birthdays, religious services, mealtimes, etc.), and guess what factors might have contributed to the development of those customs.

Lead students to anticipate that just as there are many lands, there are many different cultures, each with its characteristic means of communicating through the arts.

Program Vocabulary

cultures
customs
diversity
rituals
traditions

After the Program

After discussing the variety of cultures and customs shown in the program, focus class attention on one in particular. If the students are currently studying a foreign land or culture in another class, choose that one. Identify aspects of lifestyles, customs and activities which make that culture different from the students' own. Point out differences if you have appropriate examples at hand.

***Special Note:** We do not identify within the program the name of each region of the world we are showing, because the emphasis is on showing the diversity of the arts.

However for the benefit of follow-up discussion, the music and dance locations are listed below, with information about the instruments used and types of dances featured.

MUSIC

United States—marching band
Scotland—small pipes, fiddle
Peru—blades of grass, swamp reed kazoos, animal skin drums
Japan—shaku hachi flute
Hong Kong—pipa (Chinese lute)
Tanzania—voices, sticks
Saudi Arabia—voice
Sweden—hardanger fiddle

DANCE

United States—native American
Bolivia—festival dance
Philippines—woman with dulcimer
Botswana—Bushmen trance dance
Botswana—rock dance game
Kenya—Madaraka Day festivities
Holland—folk dance
Hawaii—hula
Tanzania—Masai jump dance
Philippines—spear dance
Japan—Kabuki sword dance
Polynesia—fish dance
Jordan—women's village dance
United States—square dance
Philippines—monkey dance
United States—Eskimo folk dance
U.S.S.R.—impromptu folk dance

Program Follow-Up Activities

Behavioral Objective

Given a culture or lifestyle, the student will study that culture through its music, dance, and visual aspects (visual art, clothing styles, building styles, etc.).

Materials Needed

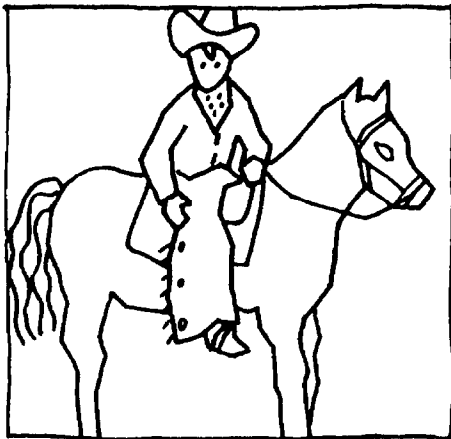
Recorded music of that region or lifestyle, steps to typical dances, visual artworks (portraits, photographs, etc.), pictures of the geography and villages or cities, typical artifacts and musical instruments.

Time Required

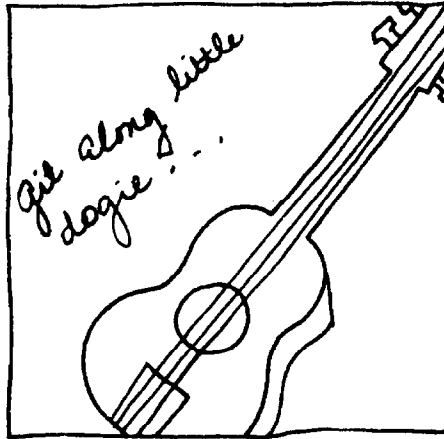
At least two class periods, one for research and materials collection and one for performance.

Media Vocabulary

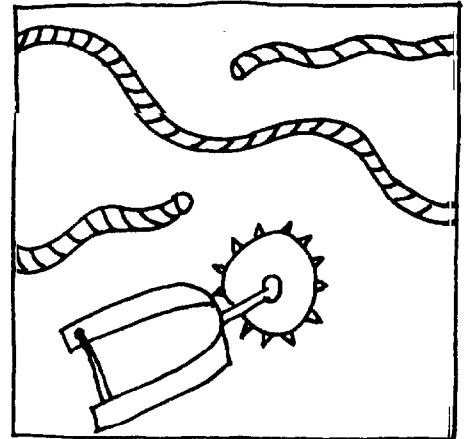
architecture, artifact, performance



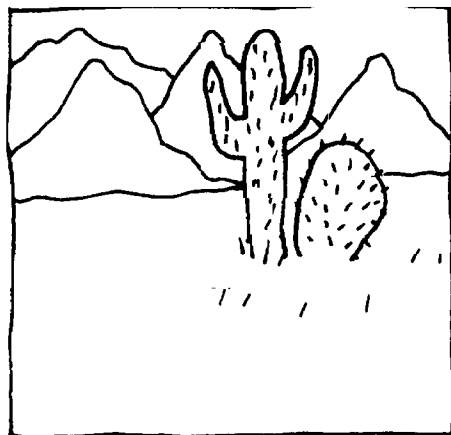
1. Divide class into groups and assign to each a research and performance part for the chosen culture.



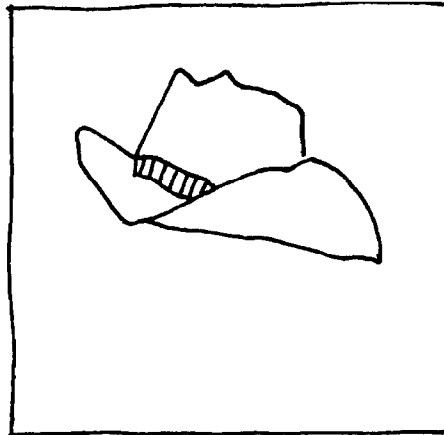
2. Collect recordings of its music and make or collect examples of its instruments.



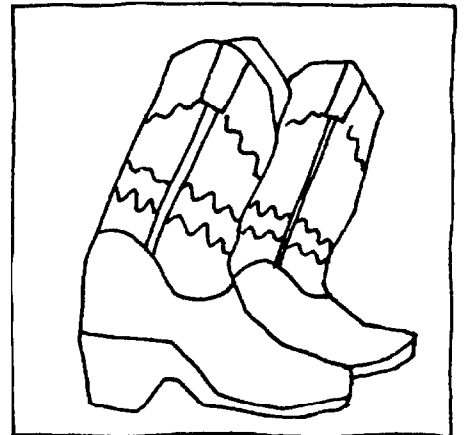
3. Collect or make artifacts related to it.



4. Collect or draw pictures of appropriate landscapes and building styles.



5. Practice and perform dances to appropriate music using costumes if possible.



6. Discuss what can be deduced about a culture from its visual art, architecture, music, dance and clothing.

Other Suggested Activities

Study the sounds, movements, and appearances of animals, plants and human habitats of a given area, or study the lyrics to several songs from a given culture or lifestyle.

Resources

Regional or special interest magazines such as *Southern Living*, *Trucker Magazine*, *Arizona Highways* and so forth; issues of *National Geographic*; travel agency brochures and posters; airline magazines (especially from foreign carriers); geography books; encyclopedias; and topical library books. Various libraries and tourism departments also make available travel films and film strips.

Check local libraries and clubs for speakers and exhibits on certain areas or lifestyles. Historical societies and museums sometimes offer lending collections. Inquire about persons in your community who have traveled recently or who have a special cultural interest.

The Past

7



Program Concept

The arts both preserve a record of the past and interpret the past. This program develops an awareness of the arts as documentation.

Program Summary

We see a child's past through photographs in a family album. This sequence leads to a discussion of the past and a series of visual artworks which document its various aspects: how people played, worked, farmed, traveled and so forth. The visual arts are the world's "family album."

Because it is written down as it was once played, music recreates the past in a somewhat similar fashion. We can hear music that people played hundreds of years ago and imagine what they did and felt. In the program, a girl watching a concert of Renaissance music imagines a group of musicians and dancers in costumes of the period.

The program closes with a modern dance sequence which **interprets** rather than records something from the past. These dancers work together to tell us about a Shaker religious ceremony, not by using actual Shaker movements, but by moving in ways that communicate to us how the Shakers thought and felt.

Before the Program

Ask students how they know about what happened in the past, their own past and the historical past. History books in the classroom might contain pictures that will help you illustrate and define the word 'documentation.'

It may help the students understand the program if you anticipate the Renaissance music and the Shaker dancers by identifying these periods briefly. Make the distinction between something which is an **artifact** of the past, like a photograph or a piece of music, and something which **interprets** the past, like a history book or an artistic conception.

Program Vocabulary

document
images
interpret
memory
preserve

After the Program

Review the distinction between something that is actually preserved from the past and something which interprets the past. Another good example might be the difference between a museum containing Civil War artifacts and a re-created battle in which living people dress up and relive soldiers' roles.

Have students name parts of the past which exist around them, such as old homes, cars, clothes, cemeteries, quilts and so on. Point out that the arts can give us striking connections with the past.

Program Follow-Up Activities

Behavioral Objective

Given a time period, era, event, or person, the student will discover and share or perform ways in which the arts document it, and discuss what they have learned about the subject from the documents.

Materials Needed

Variable: may include such things as textbook illustrations, personal photos or artifacts, clothing, music, etc.

Time Required

At least two class periods—one to collect works and one to present and discuss them.

Media Vocabulary

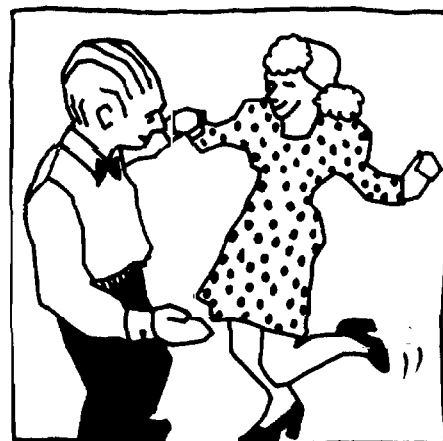
Determined by student's findings.



1. Visual: Assign topic and group collection responsibilities by art form. Examples from each art form should demonstrate characteristics of that time period. For example, if the topic is the World War II era, how did people look?



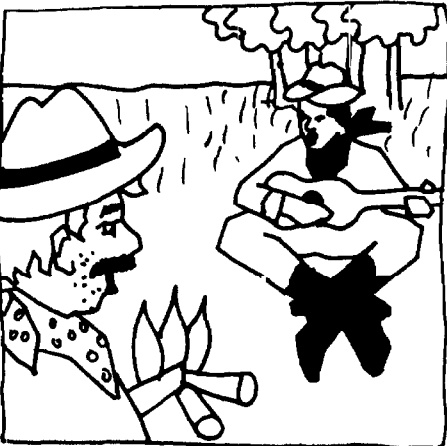
2. Music: For this theme, "Boogie Woogie Bugle Boy" might be appropriate. Study the lyrics and the sound of the song to see what they tell us about that time.



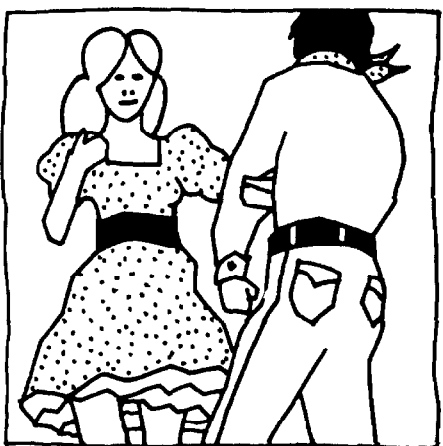
3. Dance: The jitterbug could be danced to the song. Do the fast-paced and bouncy movements match the spirit of the song and the pictures?



4. Visual: The topic could be the American West of the 1800's. Students would obtain pictures showing frontier towns and clothing.



5. Music: Music would be cowboy songs, perhaps supplemented by students imitating the clopping of horses' hooves.



6. Dance: For this topic, demonstrate simple square dancing.

Other Suggested Activities

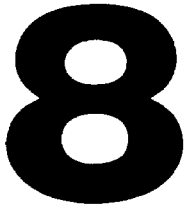
Make a time capsule for people of the future. Use records, tape recordings, magazines, newspapers and various objects to communicate to people in the future what life is like today. After the students have all contributed something to the capsule, review its contents and ask the students what the capsule as a whole will communicate to future people about our lifestyles.

Listen to the sounds and lyrics from music such as Tchaikovsky's "1812 Overture," the triumph march from Verdi's opera *Aida* (English translation), or work songs like "I've Been Working on the Railroad." What did the composer want to communicate to the listener about the subject?

Resources

Most of the resources for these activities can be found in good history and geography books. Some schools and local libraries also have print and record collections.

Fantasies, Dreams & Wishes



Program Concept

The arts bring dreams and fantasies to life, setting free our imagination. This program encourages divergent thinking and creativity.

Program Summary

In the previous program, the arts communicated about what **did** happen. The arts are also the only way we can tell about what does **not** happen, or what we only wish could happen. The arts help us express fantasies, wishes and dreams.

This program opens with a sleeping child who dreams about mythical beasts, imaginary battles and fantastic planets. The narrator then introduces a series of visual artworks which portray strange or surreal scenes and creatures.

In the music segment, a folk singer entertains his audience with a song called "The Barnyard Dance." The words tell an amusing story about a late-night party thrown by some unusually energetic vegetables.

Dance also provides a way to make fantasies come to life. Two graceful "cats" dance the flowing "Puss 'n Boots" duet from the ballet *Sleeping Beauty* to make us see a scene that never happened outside the artist's imagination.

Before the Program

Ask the students to define 'dream' and 'fantasy.' Ask for examples of fantasies, distinguishing between those involving real things or people in imaginary situations (a child imagining he is a king or a cowboy), and those consisting of unreal things (dragons, elves, Paul Bunyan).

Discuss with students why fantasies are fun to act out and why they like to daydream. Ask them to name some modern-day fantasy characters who appear in books, movies or television programs (Wonder Woman, James Bond, E.T., Luke Skywalker, or other such examples). Ask for the details of a well-known character's story.

Since our fantasies are unreal, are there ways we can bring them to life through the arts so that others can know about them?

Program Vocabulary

dream
fantasy
imaginary
legend
real
unusual

After the Program

Request that students give examples from the program of real things that were put in unreal situations (vegetables and cats that danced) and things that were totally unreal (cyclops, griffin, and so forth).

Ask what caught their attention the most. Did the fantasies they liked use exaggerations? Were some of the unreal things made up of bits and pieces from real things?

Do the students have any fantasies they can tell others about, such as being two inches high or being able to fly? How would they feel if their fantasies really came true?

Program Follow-Up Activities

Behavioral Objective

Given appropriate materials and conditions, the students will depict their own fantasies or create a fanciful situation through sound, movements or visual art.

Materials Needed

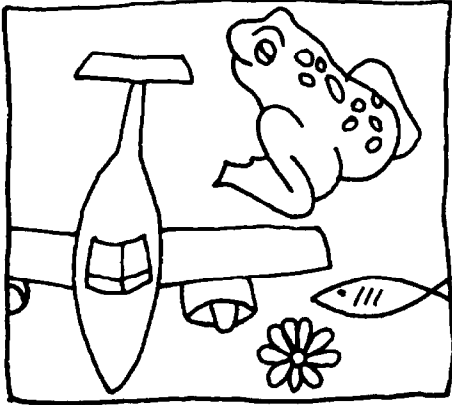
9" x 12" tagboard, cardboard, or poster-board, magazines, scissors, glue, shoe polish, rags (paper toweling)

Time Required

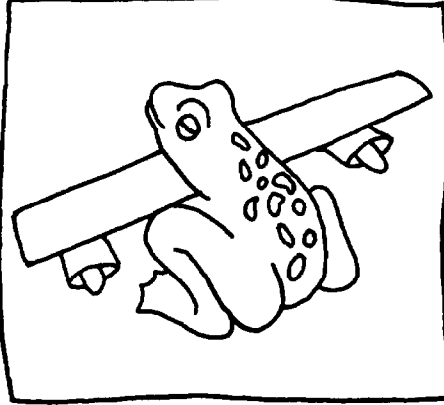
2 or 3 class periods: (1) cut and create animal, (2) fill in background, (3) rub with shoe polish.

Media Vocabulary

collage, color, shape, size



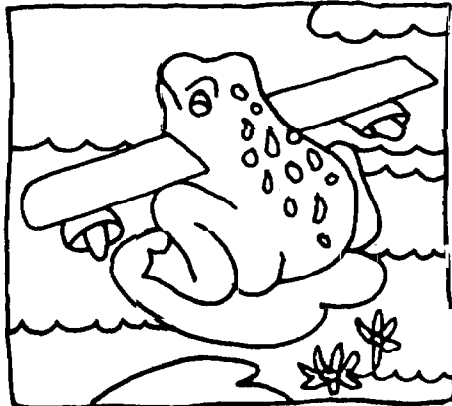
1. Cut colorful pictures of animals, airplanes, motorcycles, people, cars and appliances, etc. from magazines.



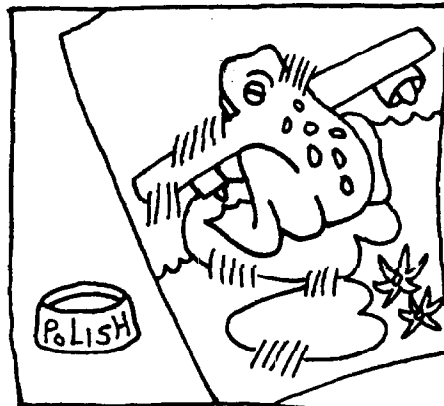
2. Try different combinations using parts of 2 or 3 different pictures, for example an airplane and a frog.



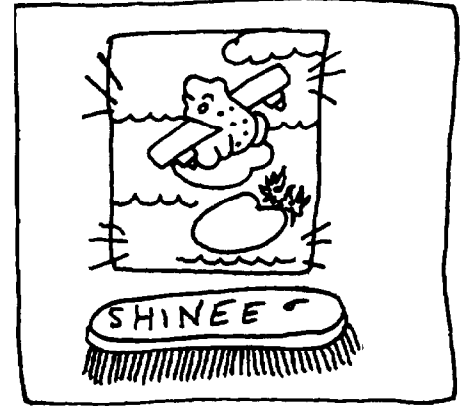
3. Glue the fantasy creature to cardboard, tagboard, or posterboard.



4. Create an environmental background for the fanciful picture.



5. Rub the edges of the picture with clear paste shoe polish until some of the lines fade or disappear, giving the picture a dream-like look.



6. Apply a light final coat of polish and buff with a shoe brush to put a gloss on the finished collage.

Other Suggested Activities

Sound: Have students record their own sound effects to go with a fantasy story to be read out loud. The sound effects can either illustrate creatures or events in the story, or can give an eerie or humorous background to the story. The sounds can be made by recording objects in action (an eggbeater, a vacuum cleaner, etc.) and playing them either forward or backward, at fast or slow speeds, or by rubbing, striking, shaking, or scraping objects together. Experiment for best results.

Movement: Suspend a sheet from a piece of wire and two supports (such as volleyball poles). Place a light behind the sheet, leaving enough room for students to walk between the light and the sheet. Then try one or more of the following activities:

1. Have one or more students strike poses behind the sheet and allow the others to guess the fantasy being portrayed.
2. Let students improvise dreamy movements to selected pieces of music to create silhouette dances.
3. Create shadow creatures by moving hands to create birds, dogs and so forth. (This activity can also be done with a film strip projector and a screen.)

Resources

Many works produced for children rely on fantasy. Explore children's rhymes and songs, such as "The Cow Jumped over the Moon" and "I Once Knew a Woman Who Swallowed a Fly." Some of the following may also help you to introduce and discuss the concept of fantasy:

"Jack and the Beanstalk"
Grimm's Fairytales
 Dr. Seuss books
 Books of Greek mythology
Wind in the Willows
 Beatrix Potter books
Where the Wild Things Are

Feelings



Program Summary

The arts help convey feelings which words may not be entirely able to express. The visual arts have always been a means for communicating deep feelings: joy, sorrow, love, anger, turmoil and peace. The narrator introduces a series of paintings to illustrate the range of emotions which artists have portrayed.

Music, in particular, can communicate feelings directly. Our folk song is cheerful; the gospel is joyous. We can hear sorrow or melancholy in an orchestral piece and anger in an opera singer's aria. Music can become the language of emotion.

Dance sometimes combines with music to turn on our feelings. In this segment of the program we will see various feelings being portrayed through movement and dance.

Program Vocabulary

emotions
express
feelings

After the Program

Ask students to recall specific artworks from the program and the emotions or moods that were expressed. How did the artists convey emotion? Through color? Facial or body gestures? Fast-moving or slow-moving music? Have students attempt to pick out and describe emotions other than simple happiness or sorrow.

How do the students express their own emotions? Do emotions sometimes get out of control? Lead the students to an understanding that the arts provide appropriate ways to express deeply felt emotions.

Program Concept

The arts offer opportunities for eloquent and appropriate expressions of emotion. This program develops observation and expression skills.

Before the Program

Discuss the range and types of feelings people have: love, hate, excitement, fear, anxiety, joy, etc. Words are one way of expressing these feelings, of course, but what are other ways? Discuss with students the expression of feelings through body movement (or lack of it), tone of voice, posture and so on. Have students watch for specific emotions in the program. How are they conveyed by the artists?

Program Follow-Up Activities

Behavioral Objective

Given appropriate materials and conditions, the student will depict one or more feelings through dance, music or the visual arts.

Materials Needed

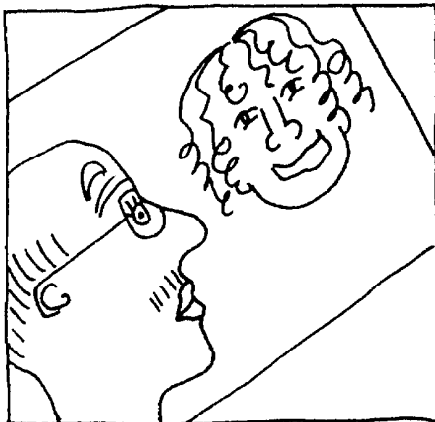
An old unpatterned sock for each child, yarn for hair, buttons for eyes, fabric crayons or magic markers, scissors, darning needles, thread, newsprint, and pencils. An iron and pipe cleaners are optional.

Time Required

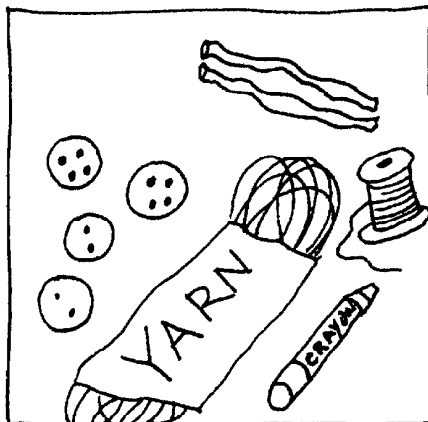
2 or 3 class periods

Media Vocabulary

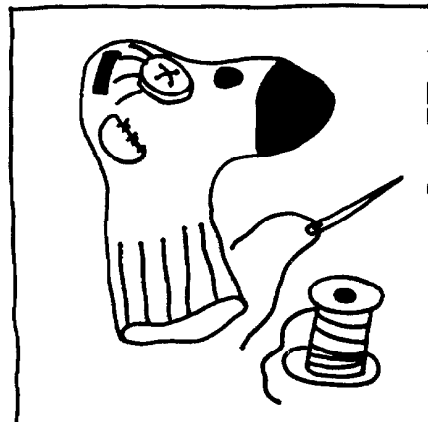
Puppet



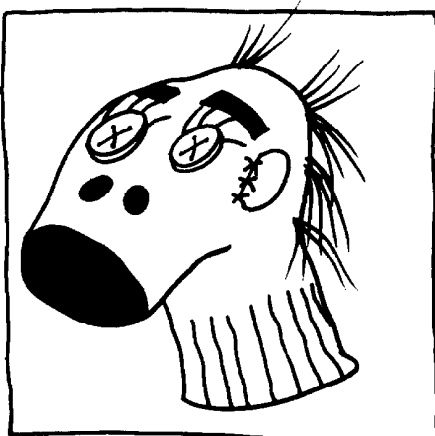
1. Discuss and draw a variety of facial expressions on paper. Include hair, nose, mouth, eyebrows, etc.



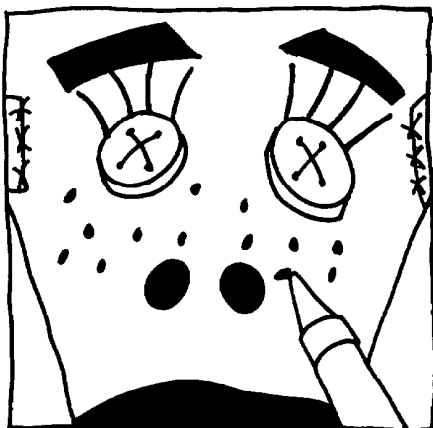
2. Select a face and features; choose materials for eyes, hair, glasses, etc.



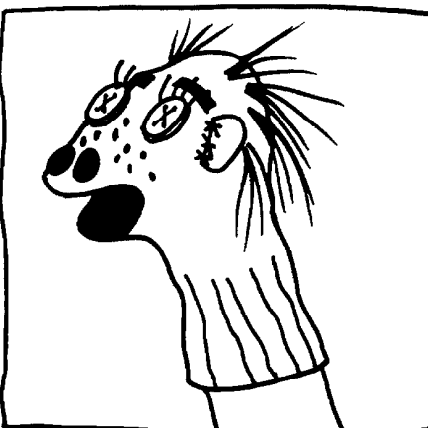
3. Sew or draw various features onto the socks. If using fabric crayons, press the socks with an iron between two layers of paper.



4. Cut hair using 50 or more 18" pieces of yarn. Bundle or set them together, then stitch to "head."



5. Add remaining features, such as glasses, freckles, etc.



6. Put hands into socks to make them into puppets and have students act out selected feelings individually or in groups.

Other Suggested Activities

Movement: Have students experiment with portraying feelings through body motions or positions. Let the rest of the class guess which feelings are being acted out. Again, try to get students to reach beyond simple depictions of happiness and sorrow. You might assign them more difficult feelings such as confidence, insecurity, sleepiness, surprise, suspicion, disgust, worry and so forth.

Music: Select a short piece or portion of music without words. Play it for the students once, asking them to listen to it for the story or things they hear in it. Play it again and ask several to point out what they hear as it goes along. Different people will hear different things. Symphonic music is especially good for this. See Resources.

Resources

Works by the following composers are particularly good for conveying strong impressions of feeling:

Aaron Copland
Benjamin Britten
Ludwig van Beethoven
Igor Stravinsky
Nikolai Rimsky-Korsakov
Richard Wagner

Line

10



Program Concept

Line is a primary element of visual art, determining direction, shape, form and sometimes mood. This program develops an awareness of the elements of the visual arts.

Program Summary

The series format changes direction sharply with this program. Where the first nine programs explored the world and artistic communications, the final eleven will expose students to elements of the arts such as line, shape, texture, rhythm, and so forth.

Borrowing from the familiar story of *Alice in Wonderland*, these programs portray a young girl named Alice who decides one day to visit an arts center. A busy and rather odd librarian leads her through a maze of books until Alice is thoroughly lost. She finally steps into a magical circular room with eleven identical doors, a kind of foyer to a "Wonderland" of the arts.

In the first program of this half of the series, Alice tries to find her way out of the room by choosing a door at random. Not the exit she had hoped, this door opens onto a gallery of paintings. As Alice goes to look at them, she soon encounters Linus the Line, an amusing, fast-talking animation who pops out of a painting. (Voice of Linus by Charles Nelson Reilly; Alice played by Crystal Stevens.)

Linus takes Alice on a tour of visual artworks, teaching her to observe lines and bragging about his important role in defining shapes and influencing mood.

Before the Program

Ask the students to point out lines in their immediate surroundings: straight lines in floor tiles, curved lines used to make alphabet letters, border lines on maps and blackboards, crooked lines in the palms of hands, and so forth.

If an etching or drawing is available (in a poster or a textbook), ask students to point out different kinds of lines which the artist has used: long, short, thick, thin, straight, jagged, etc.

Program Vocabulary

curved
jagged
line
outline
straight

After the Program

Review the various roles that Linus the Line played in the artworks that were exhibited. How do lines define shapes? (Outlining) How can they affect our feelings about a subject? (Straight and jagged lines) Point out that Linus himself was all line, and that Linus' lines showed his position and his direction of movement. Stick figures like Linus are really collections of axial lines, lines that show the axis of movement. One of the alternative program follow-up activities encourages students to experiment with axial lines.

You might explore some objects that make lines, such as pencils, chalk, crayons, markers, or brushes. Hold them in various ways and change drawing pressures to demonstrate how many different kinds of lines can be created.

Lines could even be characterized to make a point about how they can communicate. A straight, bold vertical line could become a figure called Sgt. Stan Upright, while zig-zag lines might be made into a character full of energy, as in a "Reddy Kilowatt" character.

Program Follow-Up Activities

Behavioral Objective

Given appropriate materials, the student will use only line to depict a scene or object.

Materials Needed

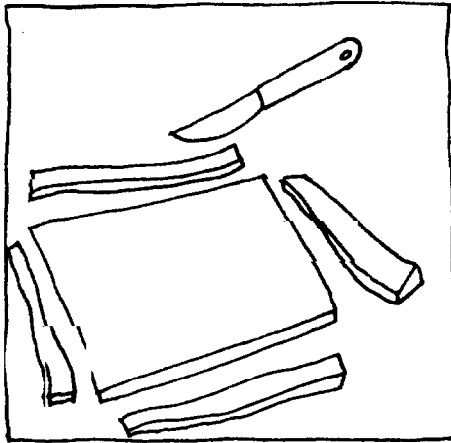
Styrofoam meat trays, bluntly pointed tools (cuticle sticks, ball point pens, branches, keys, etc.), tempera paints, brushes and paper. Newspaper and smocks are optional.

Time Required

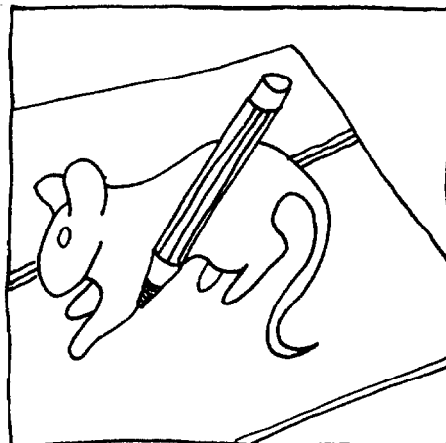
1 class period

Media Vocabulary

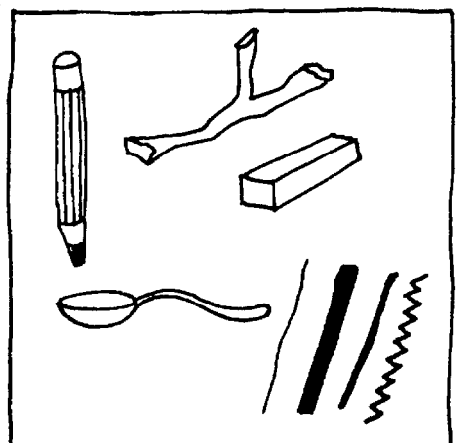
axial, etch, line, print, space



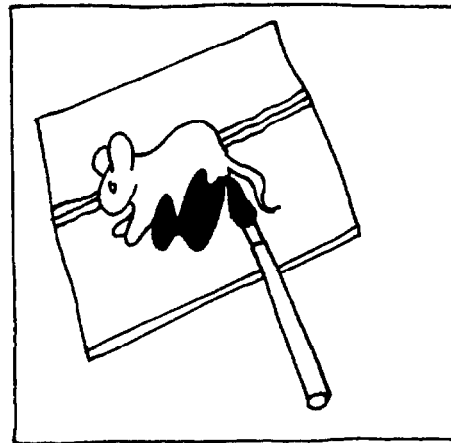
1. Trim sides from meat trays, leaving a rectangle of flat styrofoam.



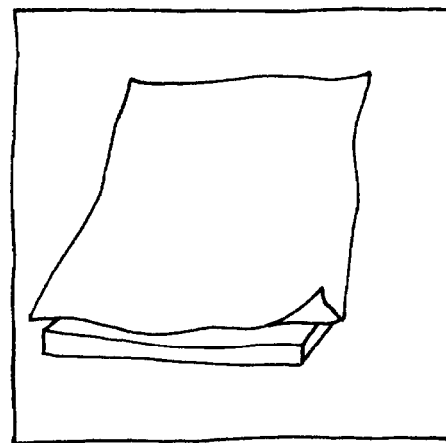
2. Etch image on styrofoam with instrument so the surface is indented but not broken.



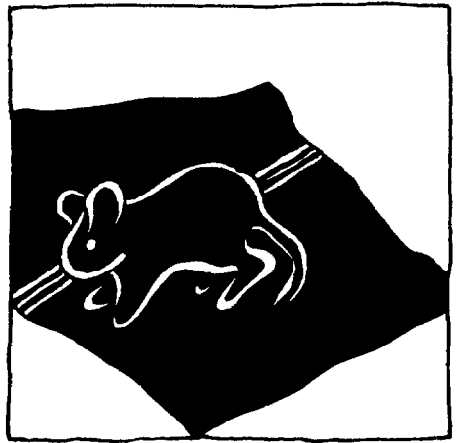
3. Use various tools and application pressures to vary line widths.



4. Brush paint across the surface; do not use too much paint or thin the paint too much.



5. Lay paper on painted surface and press tightly. Peel paper off.



6. Etched lines will be white, background will be colored.

Other Suggested Activities

Define axial line for the students. Axial lines reveal the structure of things and how they move. They function in drawings the way bones function in bodies. When students understand axial lines, have them try one of the following activities:

Lower Primary: Have a student from the class assume an exaggerated body position, bent down from the waist like Raggedy Ann or bent sharply at the elbows and wrists like Egyptian drawings. Ask the other students to draw stick figures modeled on this position.

Upper Primary: To fashion some interesting string sculptures, students should first make some drawings, using dark, continuous lines on paper. Lay a sheet of waxed paper over the drawing, which should appear through the waxed paper. Dip string into white glue or flour paste (made by adding water to flour until it is the consistency of heavy cream). Wipe excess from string by pulling string between thumb and index finger. Lay string on waxed paper following the pattern beneath it. The more crossing points the students make on the string, the stronger the sculpture will be. Let dry; peel waxed paper from sculpture. Sculpture may be painted or displayed.

Resources

Children can bring in their own styrofoam meat trays from home, or ask a local grocer or butcher to donate them.