A curriculum for an aesthetic program for teacher education.

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A CURRICULUM FOR AN AESTHETIC PROGRAM
FOR TEACHER EDUCATION

A Dissertation Presented
By
Susan Maxwell Brainerd

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A CURRICULUM FOR AN AESTHETIC PROGRAM
FOR TEACHER EDUCATION

A Dissertation

By
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December 1971
This Dissertation Is Dedicated

to

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

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

Dan, Jerry, Mason, and Dwight
Ann, Polly, Dan, Clare, Charles, Dave
Myra, Bonnie, and Anna
Cole and Lee

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CHAPTER I

THE PROCESSES OF AESTHETIC EDUCATION

Introduction

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

1. What major educational goals should the elementary classroom teacher seek to apply?
2. How can aesthetic education promote understanding and application of these goals?1

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

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

1The only other extensive analysis of aesthetic education which consistently takes this point of view is Donald Arnstine, Philosophy of Education: Learning and Schooling (New York: Harper and Row, 1967). Arnstine's conclusions about learning and creative problem solving are similar to mine, but I think he misses the essential ways in which aesthetic education expands learning skills.
development of the learner's capacity for aesthetic experience and his ability to engage in creative expression, the materials and forms of the fine arts become vehicles through which the learner develops. The following discussions of aesthetic experience and creative expression should help to clarify the processes of aesthetic education.

Aesthetic Experience

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

1. Aesthetic attitude
2. Creative perception
3. Unity and meaning in experience.

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

Aesthetic attitude

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

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

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

Creative perception

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

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

Dewey developed the notions of awareness and responding even further:

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

³Ibid., p. 22.
Also Kate Hevner, "The Aesthetic Experience: A Psychological Description," in Psychological Review, 44 (1937), 249.
his creation must include relations comparable to those the original producer (nature or man) underwent.4

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

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

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

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

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and imaginative responses.  

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

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

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

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

Unity and meaning of experience

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

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

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8Dewey, op. cit., p. 55.
related to the organism's "interacting with events and objects which surround it."

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

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

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


¹⁰Dewey, op. cit., pp. 54-57.
experience and experience which develops to a consummation. Experience which does develop to consummation has dynamic organization or form, and therefore has the aesthetic quality of completion, of being rounded out into a whole. This experience may not, however, be dominantly aesthetic, in the sense that it is engaged in purely for the sake of experience. The learner who has developed his awareness and abilities for creative perception can apply it in conjunction with the processes described above to any experience in order to make the experience a more interesting, lively one and to have it develop into a unified and meaningful whole. I would conclude that the perception of unity and form and meaning in experience is a human ability which must be encouraged to develop in complexity as the learner's intellectual structures and experiences become more complex.

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

Creative Expression

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

1. Getting oneself into the mood, warming up, getting into the spirit of the situation;
2. Learning to look at things from more than one point of view; being uninhibited and free inwardly to receive information; trying deliberately to take in more information than usual;
3. Learning to take in information without pre-judging it; delaying structure;
4. Continuing to question a situation, observation, or judgment.

B. Focus

1. Searching over the information perceived;
2. Beginning to structure bits of information (occurs when we begin to narrow the field of data);
3. Relating ideas, facts, sense impressions, feelings, and moods; ordering our experiences; imposing a form on things; beginning to put data in order (If it does not fit, return to awareness.);
4. Keeping ideas fluid; using imagination to break barriers and seek new relationships;

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

1. Making the final judgment to stop (also refers to the art product as an expression of the person);

2. Feeling finished, at least for the moment.

Openness starts again.\(^{11}\)

Creative expression, then, is a process of exploring materials and ideas and creatively synthesizing them to develop an expressive product, a personal statement of one's perceptions, feelings, images. Viola Spolin, in *Improvisations for the Theater,*\(^ {12}\) Barbara Mettler, in *Materials of Dance,*\(^ {13}\) and the Manhattanville Music Curriculum\(^ {14}\) all either suggest or explicitly outline the same processes as do the investigators of creativity. The same process can then apply to any art (or other subject matter). Discussion of the following five topics clarifies the phases of creative expression as they apply to activity with sensory materials in which a product of personal expression could be developed.

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

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

The process entails:

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

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

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

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

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

6. Continuing to structure bits of information or materials
until the ordering and forming process is complete.

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

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

The integration of creative perception and creative manipulation of materials (creative problem solving):--In the Linderman and Herber-holtz description, the relationship of creative perception and creative manipulation of materials is developed as a unified process. When one begins to relate ideas, facts, sense impressions, etc., and impose a "form on things" in relation to art materials, one is manipulating the materials as well as engaging in creative perception. In this
working process, the creator may be applying either natural skills or highly developed skills; he may, in other words, be a beginner or a skilled artist. The process, if it is engaged in creatively, as defined, is the same and depends on the sustained interaction of creative perception and creative doing. This is a process which is at once very natural, but also very complex, particularly for older children and adults who require more complex materials and techniques to insure that the whole expressive process is appropriate to their level of intellectual and emotional development. The development of the person's capacity to engage with increasing effectiveness in the integrated processes of creative perception and creative doing can be a lifelong pursuit. The value of continuing development in this process is threefold:

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

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

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

The role of creative expression in communication:—Aesthetic philosophers have often discussed the word expression. Dewey's and Suzanne Langer's discussions focus on the process of expression rather
than the intricacies of the expressive object. From their writings we can glean two points which are major to this discussion of creative expression for aesthetic education.

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

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

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

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

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

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state that "evaluation becomes critical because, without it, the inner
demands of the individual remain diffuse and his self-motivation to
deepen levels of knowledge and involvement is likely to diminish."11

Reviewing the ways in which he has explored and developed materials
helps the learner become more adept at creative perception and creative
expression. An emphasis on the learner's working process promotes
continued aesthetic attitude toward the experience. On the other hand,
evaluation of the product for its potential value as a vehicle of
communication is extremely subjective and encourages overattention
to the product. This kind of evaluation should be limited to positive
or negative feedback about some particular aspect of the product which
clearly enhances or interrupts communication, rather than any overall
judgment. In any case, it is more important to evaluate the process
than to judge the product.

In summary, aesthetic education is defined as education in the
aesthetic processes which include aesthetic experience and creative
expression. For aesthetic education, the learner's processes of aes-
thetic experience and creative expression must be developed as the
basis for his relationship to the subject matter of the arts. Aes-
thetic attitude, creative perception, and creative expression are com-
ponents or activities within the aesthetic processes which can be
isolated and facilitated for aesthetic education.

The final phase of aesthetic experience, unity and meaning, de-
velops out of an aesthetic attitude and is facilitated by creative
perception and creative expression. Both the experience of unity and
meaning and the expressive product of creative expression are intensely
personal and are not easily evaluated verbally. The processes of aesthetic attitude, creative perception, and creative expression are subject to careful evaluation, which may lead the learner to more understanding of his processes and products.

Multi-arts improvisation

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

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

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

2. **Improvisation** (the focusing and constructing phases) is applying creative perception and working with materials to compose an
expressive product and includes all the activities listed by Linder-
man and Herberholtz under Focus and Working Process. This may be very
free and spontaneous or planned and carefully worked out. The teacher
can have a wealth of facilitating behaviors at his disposal with the
references listed in Appendix B, Section II.

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

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

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

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

\(^*\text{See pp. 15-16 and Chapter II, footnote 4.}\)

16\text{See Torrance and Myers, op. cit., Chapters 5-11, in which Torrance discusses "kinds of questions" and teacher responses which reinforce divergent thinking.}
used only a fraction of his potential for exploration or improvisation and may want to use the same materials again and explore more deeply or improvise more solutions, e.g., if the learner was improvising with object sounds, he may have neglected to try out a range of pitches or a range of sound intensity (volume) and return to his object to explore these aspects more deeply.

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

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

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

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

Multi-arts improvisation is a broad and inclusive workshop method for encouraging participants who are, or will be, teachers to develop their own creative potential and to learn how to facilitate aesthetic experience and creative expression in the classroom. Through workshop experiences and discussion the participant can actively learn
(both feel and know) about the aesthetic processes of aesthetic experience and creative expression. The importance of aesthetic education becomes personally known and is no longer confined to vague references to developing the child's individuality (Skinner) or the integration of cognitive and affective learning (Silberman).

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

AESTHETIC EDUCATION AND LEARNING

Introduction

Piaget is interested in mental activity, in what the individual does in his interaction with the world. Piaget believes that knowledge is not given to a passive observer; rather, knowledge of reality must be discovered and constructed by the activity of the child.¹

This summary clearly indicates that active learning is the process through which intellectual activity and growth take place. One of the primary responsibilities of teacher educators is to help teachers discover the means for encouraging students to become active learners.

Carl Rogers emphasizes learning by doing in Freedom to Learn and also states that "learning which involves the whole person of the learner—feelings as well as intellect—is the most lasting and pervasive."² In other words, active learning is most effective when it involves the whole person.

The process of creative expression (see pp. 9-21, Chapter I) is valuable for acquiring the process of active learning because the learner's actions are very similar in each process. In addition, the processes of aesthetic education (aesthetic experience and creative expression) encourage integrated development of the whole person.


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

Creative Expression and Active Learning

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

**Exploration** is similar to "acquisition of new knowledge" or "becoming sensitive to the problem";

**Improvisation** is similar to "transformation of knowledge" or "bringing order to available information"; and

**Evaluation** of the process is similar to "checking—the way we have manipulated information."

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<td>(Torrance)</td>
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<td><strong>Acquisition of new information</strong>: open awareness of ideas, facts, materials which run counter to what one has previously known.</td>
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<td><strong>Transformation</strong>: &quot;manipulating knowledge&quot; to make it fit new tasks; &quot;analyzing and synthesizing ideas&quot; in ways that &quot;permit extrapolation&quot; (estimating or inferring), or interpolation or conversion into another form. &quot;Transformation&quot; denotes the way we deal with information in order to go beyond it.</td>
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<td><strong>Evaluation</strong>: &quot;checking whether the way we have manipulated information is adequate to the task.&quot;</td>
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</table>

Torrance emphasizes evaluation during the process (pp. 24, 81) and seems to assume that "communicating the results" comprises a final evaluation.³

**Exploration of sensory materials**: searching for interesting materials, trying out materials from different perspectives and becoming sensitive to the materials; developing aesthetic attitude or getting in the mood to work with materials creatively.

**Improvisation**: deciding on basic ideas or materials; using creative perception and imagination to put materials together in various ways; trying out several ways, backtracking and reordering until a structure is found that fits with the materials; arriving at a satisfactory conclusion of the process; either an expressive object, or satisfaction that the improvising itself was a complete experience.

**Evaluation of the process**: checking to find out if exploration and improvisation were engaged in with aesthetic attitude (attention to the process) and creative perception (lively sensing and imaginative responses); checking the feeling responses to become more aware of them and their contribution to the process; checking the freedom and skill used to manipulate materials; reviewing the product, if one exists, for the information it provides about the above items, and for the aspects of it which might give the creator pleasure and which might enhance its use as a communication vehicle.

**Extension**: see page 26.
The above constructs are generalizations, of course, and do not pretend to capture the individual learner's experience. From the comparison, however, it should be clear how the learner's development of the aesthetic processes of creative perception, creative construction (improvisation), and evaluation of the process can be applied to the "act of learning" with sensory, concrete, or abstract materials and ideas. Creative exploration and improvisation develop skills such as sensory awareness, use of imagination, divergent thinking, and fluent play with materials and ideas. The creative expression process also includes simple and/or complex analysis, synthesis, and evaluation—higher order cognitive skills which are useful for active learning and which develop almost automatically when the learner is fully involved in creative expression.

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

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

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

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

The Whole Person

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

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

4Torrance and Myers, op. cit., pp. 22, 24, 39, 50-7; Bruner, op. cit., p. 50.
to various kinds of learning.* The kinds of learning or developmental objectives within each area are suggested as the major areas the teacher may refer to in his diagnosis of the learner and selection of learning opportunities.

Areas of Learning Competency

1. Psycho-motor
   a. To explore many uses of, coordinate, and control (direct) the movement and position of voluntary muscles.
   b. To explore and enjoy many uses of own sensory equipment; to find levels of intensity and knowledge of stimuli; to learn to coordinate senses.
   c. To explore bodily feelings and develop sensitivity to inner bodily functioning which leads to healthy living patterns for the individual. Examples: eating and sleeping needs; breathing; active and passive activity needs; work and play needs; sexual needs.

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

2. Perceptual
   a. To perceive empathically; to attend to another person or an object on its own terms; limiting personal associations and projections.
   b. To perceive creatively; to delay a specific task–

*Modified version of Dr. Daniel Jordan's conceptualization
orientation and to perceive intensively to seek new aspects of a person or object using imagination and empathy.

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

1) Be aware—receptive.

2) Discriminate among stimuli on a given dimension.

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

4) Organize and interpret stimuli in preparation for reaction.

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

a. To recognize own feelings and emotions.

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

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

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

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

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

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

1) Bring expression of feelings under rational control.

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

4. Cognitive: to organize thinking

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

b. To conceptualize

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

2) To label objects and events symbolically.

3) To categorize or classify objects and events.

c. To translate from one symbolic form to another.

d. To interpret data.

e. To extrapolate and interpolate information.

f. To apply principles.

g. To analyze data.

h. To synthesize data.

i. To form and test hypotheses.

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

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

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

a. To develop goals from data on feelings and knowledge.
b. To develop commitments to goals which give consistency and efficiency to patterns of personal growth.
c. To plan actions in terms of goals, including analysis of areas of activity needed; to understand the problem.
d. To initiate action for goals.
e. To persevere; to reassess actions for effectiveness.
f. To achieve goals and to be able to assess achievement.

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

a. To assess the consequences of own actions for self and other people.
b. To develop behaviors which can support self and others' growth and which will elicit reciprocation of supportive action.

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

a. Apprehend order, grasp the Gestalt of things on four levels:
1) To perceive (feel and know about) the relationships of objects and events.

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

3) To perceive form in experience and among experiences.

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

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

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

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

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

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

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

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

The Whole Person and Related Theories

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

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

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

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

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

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Ginsburg and Opper, op. cit., pp. 18-19. For a brief summary of Piaget's conceptualization of "learning in the wider sense" involving "exchanges between an open system (the whole learner) and its environment," see pp. 177-80; see also pp. 113-16, summary of language and moral development; pp. 84-5, development of symbolism. Jean Piaget's own work, Play, Dreams, and Imitation in Childhood, contains the most in-depth study of the relationship of games, fantasy, imitation, and symbolism to child development. On pages 211-12, he compares the development of affective and intellectual schemes.
they give a detailed analysis of the interdependent aspects of cognitive and affective objectives. They also develop a concept of "internalization" in a way that it refers to inner growth that takes place in several ways. Important here are the distinctions between lower levels of inner growth in which the environment controls the growth (accommodation) and higher levels in which there is a transition to internal control.  

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

Bloom and Krathwohl also state:

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

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reduced to that of so setting the environment that the behavior is emitted in a social situation.\textsuperscript{8}

Implied in this statement is the belief that if the student is allowed to interact freely with others, he will learn which behaviors are most appropriate to his goals. The teacher, however, can control the environment to approve only low level responses of entirely convergent thinking. Such a control will hinder active learning involving the whole person, so in addition to setting an environment which approves "receiving and responding," the teacher must also provide his most positive responses to imaginative thinking.\textsuperscript{9} Such an environment will raise the intensity of receiving and responding behaviors by the learners and is a necessary condition to development of a classroom environment in which each student is internally rather than externally motivated. (See Chapter III, footnote \#3.)

The following list suggests other areas of research which can be applied to the development of the whole person and suggests the role of aesthetic education in each area.

1. Experimenters with early learning have demonstrated that the child's perceptual development, especially his ability to focus his attention, is essential to early learning and remedial projects.\textsuperscript{10} Aesthetic education, which involves the whole learner, helps him to learn how to focus and

\textsuperscript{8}Krathwohl, Bloom, and Masia, \textit{op. cit.}, p. 125. See also p. 29, paragraph 5.

\textsuperscript{9}Torrance and Myers, \textit{op. cit.}, pp. 249-70.

concentrate.

2. Research in early education has also demonstrated that "the characteristic restriction of stimulation and opportunities for dramatic and symbolic play in culturally deprived homes has some retarding effect on general cognitive advance, not only on 'creativity' as such."\(^1\) In the young child, dramatic and symbolic play is a chief source of learning which involves the whole person. It is a learning process, one way of learning, that is joined but not supplanted by other ways of learning as the child matures. Aesthetic education for teachers insures that they can encourage dramatic and symbolic play as a means for learning. It is especially useful for older children and adults when they are approaching a problem with which they have had no previous direct experiences (foreign countries, "other" cultures, atoms, or the solar system) or to bring out the essence of personal interaction experiences (psychodrama and sociodrama).

3. Child development psychologists have shown that a poor self-concept (including body-image, feelings, and competencies for tasks) can limit learning.\(^2\) Aesthetic education, using the materials of dance and theater especially, develops and diversifies the learner's body awareness and competencies so that he is not dependent on conventional standards

\(^1\)Ibid., p. 109.

of beauty for his body-image.

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

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

body awareness and use, imagination and fantasy, expression of feelings, and awareness of self and one's relationship with others for disadvantaged or disturbed learners as well as for advantaged learners. The tremendous quality and varied range of work in this field most dramatically illustrates the role of aesthetic education in remedial development of the learner's integrated aspects so that more full, creative learning and functioning can take place. The "therapeutic" connotations of this field may be threatening to the teacher who does not understand the relationships of integrated development and active, creative learning. Once the teacher realizes that development of the whole person can prevent the need for serious therapy, he can accept and learn some of the simple techniques offered by affective education.

5. For at least the past twenty-five years, schools in England and the United States have experimented with active, creative learning. The reports on these schools indicate that
a. Learners develop initiative and responsibility (volition and morality) in the open classroom which encourages active, creative learning.

b. The processes of aesthetic education are essential ingredients of these classrooms, to encourage cognitive-feeling-psychomotor integration as well as to provide the young child with informal activities for which he
can take full responsibility.14 (See Ch. III, pp. 45-59.)

6. Finally, no discussion of the whole person is complete without mention of the learner's development of symbolic expression and communication, and his interactions with cultural symbols, models, games, and art forms.15 All forms of symbolic expression (verbal and nonverbal), including the art of a culture, are tools through which experience is developed and shared.16 Learning varied means for expression permits the learner to share his thoughts and feelings with others and to share in communal expressions of his own and other cultures. Aesthetic education only gradually develops the learner's abilities for expressing and sharing and must be applied at very young ages for these abilities to develop and become increasingly


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

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

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

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

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

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


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

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

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

Introduction

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

Initial Goals

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

1. To develop abilities for Aesthetic Experience, the teacher will expand her/his experience in, knowledge of, and facilitation skills for
   a. Aesthetic attitude: valuing experience for its own sake;
   b. Creative perception: energetic, aware sensing and imaginative responses;
   c. Finding unity and meaning in experience, leading to intrinsic motivation;
d. Applying these processes to people and other natural man-made objects and environments.

2. To develop abilities for Creative Expression, the teacher as learner will expand her/his experience in, knowledge of, and facilitation skills for
   a. The processes of Multi-Arts Improvisation: Exploring
      Improvising
      Evaluating
      Extending;
   b. Expressing and sharing experience: Feelings, ideas;
   c. Using a variety of natural and manmade materials.

3. To be able to use aesthetic education to encourage active learning and development of the whole person, the teacher as learner will expand her/his experience in, knowledge of, and facilitation skills for
   a. The process of active learning and its similarity to the process of creative expression;
   b. The areas of learning potential of the whole person and how aesthetic processes develop these;
   c. Using aesthetic processes to facilitate active learning and development of the whole person.

Responsive Learning Environments

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


²H. Walberg and S. Thomas, Characteristics of Open Education: Toward an Operational Definition, U. S. O. E. Title IV #OEC 1-7-062805-3936 (Newton, Mass.: TDR Associates, Inc.).
extend unusual questions and ideas. Torrance's other suggestions for providing a variety of stimulating materials and becoming aware of children's interests are also similar to the characteristics listed by TDR. In addition, Carl Rogers has discussed principles of learning and gives guidelines for facilitating the development of the whole person. His principles and guidelines are essentially the same as those offered by TDR.

This extensive corroboration between the elements of "responsive learning environments" noted by Yeomans and Torrance, the "guidelines" given by Rogers, and the "characteristics" of Open Education listed by TDR supports my belief that the TDR report clarifies the essential elements of responsive learning environments. These elements are to a great degree mutually dependent and form a whole philosophy of teaching or learning environment management. Also, in a recent experimental study, Judy Evans has demonstrated that conventional classrooms neither display these characteristics nor achieve active learning. Taken together, these characteristics


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

Following is a summary of the eight themes which TDR has used to categorize the elements of a responsive learning environment.

(See list of characteristics in Appendix A.)

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

**Self-Perception:**—The teacher is a secure person and a continuing learner.

**Humaneness—Respect and Openness and Warmth:**—The teacher promotes an atmosphere of warmth, openness, and respect for one another.

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

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

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

**Reflective Evaluation of Diagnostic Information:**—The teacher subjects her diagnostic observations to reflective evaluation in order to structure the learning environment adequately.
Seeking Opportunity To Promote Growth:—The teacher seeks activities outside the classroom to promote personal and professional growth.  

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

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

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

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

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

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

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6 Walberg and Thomas, op. cit., Appendix B, p. 8.
Thus, as well as including objectives for understanding and facilitating aesthetic processes and active learning, an aesthetic program for teacher education must function as a responsive environment and teach teachers how to create responsive environments.

Following is a list of the above eight themes (slightly altered) related (as in the above implications) to some specific ways these characteristics must be applied to an aesthetic program for teachers and some specific ways aesthetic education provides teachers with personal growth and skills to develop a responsive learning environment.
Assumptions—Ideas About Children and the Process of Learning

<table>
<thead>
<tr>
<th>It is characteristic of a responsive learning environment that:</th>
<th>An aesthetic program for teachers must include this characteristic in order to:</th>
<th>Aesthetic education helps teachers develop this characteristic for themselves and their students by:</th>
</tr>
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<tbody>
<tr>
<td>Teachers and students believe that the main function of education is learning how to learn; broadening and refining the learner's processes of learning.</td>
<td>Make clear the fundamental contributions of aesthetic education to developing the learner's processes of learning.</td>
<td>Providing practice in active learning processes through the processes of creative expression—exploring, improvising, evaluating, and extending—applied to any materials, which clarifies and relates &quot;learning to learn&quot; to the individual's experience.</td>
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<td>Provide an environment in which teachers may question their assumptions about learning.</td>
<td>Providing experiences which, in order to meet the definitions of aesthetic processes, must be primarily self-directed.</td>
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<td>Help teachers become self-sufficient learners and learn the attitudes and skills necessary to encourage children to direct their own learning.</td>
<td>Providing materials and skills for aesthetic processes which stimulate individual responses.</td>
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<tr>
<td></td>
<td>Encourage teachers to have aesthetic experience and to engage in creative expression, which are the most individual kinds of experiences possible; and encourage teachers to become aware of and respect their own individuality and that of others.</td>
<td>Providing a framework for aesthetic education which theoretically supports the individual's creative responses to art or any other situation or event rather than limiting the learner's responses to preconceived concepts dictated by &quot;experts.&quot;</td>
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<td>Helping learners seek their own sense of unity and meaning in experience while realizing that experiences will have some elements in common with the experiences of others.</td>
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<td>Helping learners explore and express their individual experience through creative expression.</td>
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Self-Perception

It is characteristic of a responsive learning environment that:

The teacher views herself as an active, creative learner.

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

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

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

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

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

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

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

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

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

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

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

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

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

Diagnosis of Learning Events

It is characteristic of a responsive learning environment that:

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

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

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

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

Aesthetic education helps teachers develop this characteristic by:

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

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

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

It is characteristic of a responsive learning environment that:

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

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

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

Aesthetic education can help teachers develop this characteristic by:

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

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

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

It is characteristic of responsive learning environments that:

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

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

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

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

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

Aesthetic education helps teachers develop this characteristic by:

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

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

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

It is characteristic of a responsive learning environment that:

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

An aesthetic component must include this characteristic in order to:

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

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

Aesthetic education helps teachers develop this characteristic by:

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

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

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

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

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

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

Aesthetic education can help teachers develop this characteristic by:

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

Further Goals

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

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

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

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

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

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

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

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

4) Developing instructional roles as resource and facilitator.

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

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

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

a. Aesthetic experience

Aesthetic attitude
Creative perception
Unity and meaning in experience

and

Creative expression
Exploring
Improvising
Evaluating
Sharing
Extending
to

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

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

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

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

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

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

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

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

Goals

I. To develop abilities for Aesthetic Experience, each teacher as learner will expand his/her experience of, conceptual knowledge of, and facilitation skills for
   A. Aesthetic attitude
   B. Creative perception
   C. Responding openly with feelings as a means to finding unity and meaning in experience
   D. Applying these processes to diverse objects, events, and people

II. To develop abilities for Creative Expression, each teacher as learner will expand his/her experience in, knowledge of, and facilitation skills for
   A. The Processes of Multi-Arts Improvisation: Exploring Improvising Evaluating Extending
   B. Using a variety of natural and manmade materials to expand abilities to express feelings and ideas
   C. Sharing expressions of unity and meaning in experience

III. To be able to use Aesthetic Education to encourage Active Learning and development of the Whole Person, the teacher as learner will expand his/her experience of, conceptual knowledge of, and facilitation skills for
A. The process of active learning (and its similarity to the processes of creative expression)

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

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

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

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

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

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

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

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

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

4. Developing instructional roles as resource and facilitator

5. Receiving and contributing to reflective evaluation of learning experiences

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

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

A. Aesthetic experience
   Aesthetic attitude
   Creative perception
   Unity and meaning
   in experience

       and

B. Creative expression
   Exploring
   Improvising
   Expressing
   Evaluating
   Sharing
   Extending

   to

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

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

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

The following visual pattern represents the interrelatedness of the above goals:
These goals can be related to each teacher's development of specific personal and professional goals, to seek avenues for continuing personal and professional growth in aesthetic education.

In this chapter, I will define the structure and some learning strategies of a core offering in aesthetic education for teachers. This core offering or aesthetic component for teacher education must be seen as a brief part of the development of teachers, in which they can experience and perceive a framework and develop their own goals for continued self-directed learning.

Organization of Program

The above goals imply that a core offering in aesthetic education for teachers must be structured or organized to fulfill the following requirements:

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

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

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

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

The following solutions to organization of in-class time, variety
of experiences, quality of environment, and resource personnel have been useful with our students.

Scheduling and Planning Time and Alternative Learning Opportunities

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

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

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

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

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

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

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

2. Each curriculum-teaching project equals 15 modules.

3. "Extra" experiences are negotiated individually.

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

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

**Staffing to provide variety and continuity**

Chapters I, II, III described the framework of a program which could properly be called "interdisciplinary." This framework includes all the fine arts, and theories in the fields of aesthetics, creativity, and education synthesized and recreated through a teaching method known as multi-arts improvisation. Thus, it is beneficial to such a program if the members of the staff have varied theoretical and practical backgrounds. We are fortunate at the School of Education at U. Mass. to have the Center for the Study of Aesthetics in Education (CSAE) which can provide such personnel. Since graduate students in this center enter with varied backgrounds in the arts and teaching and are interested in the roles of the arts and aesthetics in teacher education, it is appropriate that they do some research, curriculum development, and teaching for the aesthetic component of teacher education. The coordinating faculty member has a responsibility to match the learning needs of the undergraduate teacher-candidates and the graduate aesthetics students. In general, the graduate students need a preparation semester to participate in the core offering as students and as occasional resources. Through this participation they learn what it feels like to be a student participating in this component and begin to
understand the methods and concepts of the offerings. In an additional seminar, these graduate students can explore the content more deeply, develop themselves into a working team, plan workshops, and accomplish other tasks they select as preparation for taking responsibility for the open-workshops. It is usually necessary to develop new teams each year because graduate students who have participated in the program for a year find new interests which they wish to explore more deeply.

The aesthetic component related to total teacher education program

Finally, the aesthetic component for teacher education must be made to fit into the students' total teacher education program. At U. Mass. we offer 15 different teacher education programs. Some of these are developed around a particular educational point of view, such as the Integrated Day (or Open Education) Program. Some of these are directed toward specific kinds of populations, such as Urban Education or Early Childhood Education. The student must be encouraged to find the ways the aesthetic program applies to the rest of his teacher education program. Otherwise, his learning is fragmented, less meaningful, and less likely to bring him to an orderly and personal philosophy of teaching that he can apply in the classroom. Presently the aesthetics component is offered as part of the Integrated Day Program; is offered for students in Urban Education and Early Childhood Education; permits students in other, less structured programs to audit or use resources when they wish; and develops short five-week "methods" courses for students in the Individualized Program. The various problems that
arise in these areas of cooperation must be handled ad hoc, but aspects of the framework and goals, organization presented above, and learning opportunities which follow can be drawn from at appropriate times. It is essential that the instructors acquaint themselves with the interests and total program of their students to help them ask significant questions and develop competencies which they are likely to use.

Examples of Learning Opportunities

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

1. Develop a responsive learning environment;

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

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

4. Have the students assess their goals for teaching and participate in planning for following weeks.

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

Conceptualization of professional goals for teaching
Conceptualization of basic processes of aesthetic education, how an infinite variety of media can be used in relation to these processes, and what facilitation techniques are most appropriate to achieve certain processes.

Conceptualization of the whole person and active learning and how aesthetic processes can develop these.

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

1. Discuss or evaluate previous session to make a logical connection to this one.

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

3. Share the results of this experience by asking
   a. What did I do and how do I feel about it?
   b. What can I learn about myself and (the concept) by exploring this experience?
   c. What other information can I add to (this concept) from my readings and other experiences?
   d. How is this concept related to growth of the whole person and active learning?
   e. How have our activities promoted a responsive learning environment?
   f. For what specific purposes might I use similar activities
in my classroom?

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

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

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

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

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

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

Resources for activities suggested for workshops appear in Appendix B. Full bibliographical information on suggested readings
will be found in the Bibliography following Chapter V. Supplementary materials used over the past two years in developing this program are given in Appendix C.
<table>
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<tr>
<th>Module #1</th>
<th>Module #2</th>
<th>Module #3</th>
<th>Extra Modules A</th>
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<tr>
<td><strong>Open-Workshop</strong>&lt;br&gt;Explorations in Sense-Awareness and Imagination</td>
<td><strong>Discussion-Workshop</strong>&lt;br&gt;Exploration of Self and Needs for Responsive Learning Environments</td>
<td><strong>Assignment for Module #5</strong></td>
<td></td>
</tr>
<tr>
<td>Goals: I A &amp; B&lt;br&gt;also II A&lt;br&gt;III B&lt;br&gt;IV B&lt;br&gt;V A &amp; B</td>
<td>Goals: IV A, B, C&lt;br&gt;also V A &amp; B, C, D&lt;br&gt;II A&lt;br&gt;III C</td>
<td>a. Revise list of preferences for responsive learning environments</td>
<td>a. Observe in a classroom for one of the following:</td>
</tr>
<tr>
<td>a. Warmup: relaxing the body and senses</td>
<td>a. Explanation of purposes for this session&lt;br&gt;b. &quot;Name Game&quot;&lt;br&gt;c. &quot;Fantasy pictures&quot; of responsive environments&lt;br&gt;d. List own preferences for responsive environments and share&lt;br&gt;e. Discussion&lt;br&gt;f. Extension: See Module #3 and Extra Modules A</td>
<td>b. Read TDR's report on Characteristics of Open Education&lt;br&gt;c. Read &quot;Aesthetic Program Goals, Organization, and Learning Opportunities&quot; (copies distributed by staff)</td>
<td>1) Ways teachers and children use their senses and imagination&lt;br&gt;2) Ways teachers and children respond to and support each other&lt;br&gt;Report on these and make suggestions for improving these processes&lt;br&gt;b. Read How to Survive in Your Native Land (J. Herndon)</td>
</tr>
</tbody>
</table>
Module #4
Open-Workshop
Exploring Self Through Expressive Media
Goals: I A, B, C
also All others
a. Warmup to relax body and feelings
b. Gestalt art and movement experiences designed to explore and share self

Module #5
Discussion-Workshop
Exploring Professional Goals
Goals: IV A, B, C
also III A, B, C
V A & B, C, D
a. Share revised lists of needs for responsive learning environments and explain goals for today
b. Brainstorm "ideal" classroom from four points of view
c. List and share five characteristics from b which you want to facilitate in your classroom
d. List and share conflicts between the points of view and use sociodrama or analogy to clarify conflicts
e. Use above lists and reading to select ten goals for this semester
f. Discussion
g. Extension: See Module #3 and Module #6 and Extra Modules B

Module #6
Assignment for Module #8

Extra Modules B

a. Observe a classroom for the ways in which teachers and children gain self-knowledge and define goals; report on this and make suggestions for improving these qualities
b. Read any of the following selections on responsive learning environments:
   1) Creative Learning and Teaching. Paul Torrance and R. E. Myers. 2-6, 11
   2) Freedom to Learn. Carl Rogers. Ch. 4-7
   3) Human Teaching for Human Learning. George Brown
   4) New Priorities in the Curriculum. Louise Berman. Ch. 1, 3-5
   5) "ANSA Model" by Dan Jordan. On file.
Module #7
Open-Workshop
Sense-Awareness
and Imagination
with Media

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

a. Warm up senses
and imaginative
responses

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

c. Share and dis-
cuss experiences if
appropriate

Module #8
Discussion-Workshop
Clarification of
Goals, Learning,
and Skill Needs

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

a. Share lists of
clarified goals and
brainstorm skills
needed

b. Presentation of
course goals and
framework

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

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

e. Discussion

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

Module #9
Assignment for
Module #11

a. Read A Curriculum
for an Aesthetic Pro-
gram for Teacher Edu-
cation, Susan Brainerd

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

c. Read either of the
following:

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

2) Introductory Read-
ings in Aesthetics.
John Hopens. Sec.
I, Ch. 1; Sec. II,
Ch. 3

Extra Modules C

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

b. Read any of the following:

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

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

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

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

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

Resource: "Areas of Learning
on the results of this experi-
ence
Module #10
Open-Workshop
Exploring Environments for Potential Aesthetic Experiences

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

a. 1) Take a trip to a selected environment; plan to use aesthetic attitude and creative perception;
   or:
   a. 2) Plan ways to change or use the classroom environment in new ways. For example, build a bubble or tepee. Arrange an environment of sensory experiences

b. Share experiences and discuss if appropriate

Module #11
Discussion-Workshop
Sharing Aesthetic Experiences

Goals: I A, B, C
II A, B, C
also All others

a. Explain goals
b. Given a variety of media, use them to make something that can help you share your aesthetic experience
c. Share experiences and discuss

d. Extension: See Modules #9 and #12 and Extra Modules D

Module #12
Assignment for Module #14

a. Read any of the following:
   1) A Curriculum for an Aesthetic Program for Teacher Education. Susan Brainerd. Ch. 1,2
   2) Developing Artistic and Perceptual Awareness. E. W. Linderman and D. W. Herberholtz. Ch. 1,2
   3) Aesthetic Form and Education. Michael Andrews, ed. Ch. 3-5, 7

Extra Modules D

a. Observe in a classroom for either of the following:
   1) How are aesthetic processes and media used to promote learning?
   2) What kinds of motivation for learning are seen?

Report on these and make suggestions for improvement

b. Read and discuss any part of the following:
   1) Fantasy and Feeling in the Classroom. R. M. Jones. Ch. 3-5
   2) A Philosophy of Education. D. Arnstine. Ch. IV-VIII

c. Participate in any experience which you think will be an aesthetic experience for you. Report on the results and discuss.
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<thead>
<tr>
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<th>Module #14</th>
<th>Module #15</th>
<th>Extra Modules E</th>
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<tbody>
<tr>
<td>Open-Workshop</td>
<td>Discussion-Workshop</td>
<td>Assignment for Module #17</td>
<td>a. Observe in a classroom for teachers’ and children’s uses of active learning. Report on ways these could be improved</td>
</tr>
<tr>
<td>Exploring and Improvising with Selected Media</td>
<td>The Process of Creative Expression</td>
<td></td>
<td>b. Read any part of the following and report on the relationship of the main ideas to &quot;creative expression&quot; (See resource, A Curriculum for an Aesthetic Program for Teacher Education by Susan Brainerd; Chapters 1, 2):</td>
</tr>
<tr>
<td>II A, B, C</td>
<td></td>
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<td>2) Toward a Psychology of Being, A. Maslow</td>
</tr>
<tr>
<td>IV A, B</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>V A &amp; B, C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Warm up senses and imagination</td>
<td>a. Explain goals</td>
<td>a. Read any of &quot;references for workshops&quot; and select an experience to lead</td>
<td></td>
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<tr>
<td>b. Explore and improvise with selected media</td>
<td>b. Participate in structured multi-arts improvisation experience</td>
<td>b. Attend a cultural arts event and be prepared to discuss the cultural value of art</td>
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<tr>
<td>c. Share experiences and relate them to individual’s goals for teaching</td>
<td>c. Evaluate and extend experience</td>
<td>c. Engage in creative expression on your own and share results</td>
<td></td>
</tr>
<tr>
<td>d. Plan for next five sessions</td>
<td>d. Discussion</td>
<td></td>
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<tr>
<td></td>
<td>e. Plan for next five sessions</td>
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</tbody>
</table>
Modules #16, 19, 22, 25, 28
Open-Workshops designed to meet students' needs for intense or varied exploration of aesthetic processes and ways to facilitate these

Goals: I & II related to III, IV, V

Modules #17-18, 20-21, 23-24, 26-27, 29-30
Discussion-Workshops and Readings designed to meet the students' needs for conceptual knowledge and skills for

Goals: III A, B, C

V A & B, C, D

also II A, B, C related to many materials and techniques

Extra Modules F - J
In Observation, Reading, and Participation on request

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

1. Observe and select learning goals for a specified group of children.
2. Develop learning opportunities, using aesthetic processes, to achieve goals.
3. Clarify the means through which a responsive learning environment is achieved.
4. Facilitate learning opportunities.
5. Evaluate own facilitation and students' learning.
The above organization and learning opportunities clarify the present solutions to our problems in developing an aesthetic education program for teachers. Many solutions to fulfilling the goals are possible, as the extra modules imply. Such a program could, for instance, be completely individualized study with occasional group meetings to discuss experiences and try out facilitation techniques.

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

IMPLICATIONS FOR FURTHER STUDY

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

Implications from Chapter I

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Implications from Chapter IV

In Chapter Four, I restated the goals for an aesthetic education program for teachers and gave some examples of the kind of organization and learning strategies we have found useful for implementing these goals. The goals and learning strategies imply that each student must be responsible for assessing his own goals, with help if needed, and
finding his own learning opportunities. A short description of the primarily student-centered evaluation techniques we have used will show how we have arrived at our present procedures for encouraging self-diagnosis and evaluation.

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

1. Student journals on their activities.
2. Performance criteria. Students used (and evaluated) various instructional alternatives which helped them achieve self-selected competencies or performance criteria.
3. Student projects which tell instructors what kinds of attitudes and skills students are developing.
4. Attitude surveys to measure attitudes about using the arts in the classroom.
5. Video tapes and observation of students' participation in class activities.
6. Students' essay evaluations and comments on a standard course evaluation requested by the School of Education.

Some of these means for evaluation, especially the Performance Criteria and Attitude Surveys proved to be burdensome to the staff and students. Learning was disrupted by the instruments designed to evaluate it. The consensus on the inherent threat, distraction, and
purposeless paper work involved in performance criteria was the only consensus we have ever had among staff and students in this program. The performance criteria and additional information are included in Appendix C.

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

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

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

2. Open group discussions and/or individual conferences as needed on the student's and instructor's feelings about the progress of individuals on their goals and about the
effectiveness of instructors and workshops in helping accomplish these.

3. Individually-designed curriculum—teaching projects for which instructors act as resources or give feedback as needed.

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

How much open communication am I encouraging?

and

How many students are taking more and more responsibility for their goals and for providing their own learning opportunities?

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


APPENDIX A

CHARACTERISTICS OF OPEN EDUCATION
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INTRODUCTION

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

Ideas About Children and the Process of Learning

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

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

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

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

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

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

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

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

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

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

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

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

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


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

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

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

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

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

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

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

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

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

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

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

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

Respect, Openness, and Warmth

H1. The teacher respects each child's personal style of operating, thinking, and acting.
H2. The teacher rarely commands.
H3. The teacher values each child's activities and products as legitimate expressions of his interests, not simply as reflections of his development.
H4. The teacher demonstrates respect for each child's ideas by making use of them whenever possible.
H5. The teacher respects each child's feelings by taking them seriously.
H6. The teacher recognizes and does not try to hide her own emotional responses.
H7. Children feel free to express their feelings.
H8. The teacher attempts to recognize each child's emotions with an understanding of that particular child and the circumstances.
H9. Conflict is recognized and worked out within the context of the group, not simply forbidden or handled by the teacher alone.
H10. There is no abdication of responsible adult authority.
H11. The class operates within clear guide lines, made explicit.
H12. The teacher promotes openness and trust among children and in her relationship with each child.
H13. Relationships are characterized by unsentimental warmth and affection.
H14. The teacher recognizes and admits her limitations when she feels unable to give a child the help he needs.

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

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

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

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

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

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

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

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

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

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

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

P4. Materials are readily accessible to children.

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

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

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

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

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

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

P11. Many different activities generally go on simultaneously.

P12. Informal talking between children and exchanging of information
and ideas is encouraged as contributing to learning.

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

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

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

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

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

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

Guidance and Extension of Learning

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

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

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

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

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

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

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

18. The approach to learning is interdisciplinary; e.g. the child is not expected to confine himself to a single subject, such as mathematics, when learning.
I9. Activities arise from children's interests and responses to materials and are not prescribed or constrained by predetermined curricula.
EVALUATION OF DIAGNOSTIC INFORMATION

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

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

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

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

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

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

S1. The teacher seeks information about new materials.
S2. The teacher experiments herself with materials.
S3. The teacher seeks further information about the community and its physical and cultural resources.
S4. The teacher makes use of help from a supportive advisor.
S5. The teacher enjoys ongoing communication with other teachers about children and learning.
S6. The teacher attempts to know more about the children by getting to know their parents or relatives and their neighborhood.
APPENDIX B

RESOURCES AND REFERENCES FOR

WORKSHOP ACTIVITIES
Introduction

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

SECTION I

RESOURCES FOR OPEN-WORKSHOPS AND DISCUSSION-WORKSHOPS

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

Explorations in Sense-Awareness and Imagination

a. Warmup: relaxing the body and senses

References for activities:

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

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

b. Sense explorations of objects and self

References for activities:


o. Imagination games with objects and media

References for activities:


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

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

Spolin, *op. cit.*, pp. 53-88.


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

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

**Exploration of Self and Needs for Responsive Learning Environments**

a. Explanation of purposes for this session

1. Getting acquainted with each other.

¹For all open-workshops and discussion-workshops, discussion questions may be selected from the following:

1) What did I do and how do I feel about it?
2) What can I learn about myself and (the concept) by exploring this experience?
3) What other information can I add to this (concept) from my readings and other experiences?
4) How is this concept related to growth of the whole person and active learning?
5) How have our activities promoted a responsive learning environment?
6) For what specific purposes might I use similar activities in my classroom?
7) How might I technically adapt these activities to suit young children or other specific populations and goals?
8) What do I need to do to extend this learning?

In the following examples, "discussion" always refers to asking at least some of the above eight questions. At any given session, if any students feel they should continue the experience they are involved in rather than break for discussion, the discussion questions are available for reflection at any time.
2. Learning more about our own individual requirements of learning environments which help us grow.

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

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

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

b. "Name Game"

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

c. "Fantasy pictures" of responsive environments

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

d. Preferences

List own preferences for responsive environments and share.

e. Discussion

See Module #1, footnote #1.

f. Extension

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

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

Exploring Self Through Expressive Media

a. Warmup to relax body and feelings
Reference for activities:


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

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

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

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

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

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

5. Take paper and crayons (or other simple media) and scribble. Notice the shapes you are making, the directions your hands are moving in, and make these stronger. Begin with your scribbles or new ideas and make a simple "self-portrait." Let your hands do the work. Don't "think" about it or plan. Get into groups and say, "I am (this green squiggly line going nowhere); I am (this bright intense circle with many lines going out)." Own everything in the picture: every line, color, shape,
and open space. No fair saying, "This is," "Here is," or other detached statements. Okay to say, "I am confused," or "I hate or like my (blue lines, sharp edges, open spaces)."

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

c. Discussion if appropriate

See Module #1, footnote #1

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

Exploring Professional Goals

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

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

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

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

2. What kids see happening in their ideal classroom;

3. What you as a teacher see happening in the ideal classroom you are facilitating;

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

Give everyone crayons or felt markers and tell them to quickly put on the papers whatever comes to mind on these subjects.
(See Torrance, Paul, and Myers, R. E., Creative Learning and Teaching, pp. 66-120.)

c. List and share five characteristics from \( b \) which you want to facilitate in your classroom

d. List and share conflicts between the points of view in \( b \) and use sociodrama or analogy to clarify conflicts

Reference for activities:
Torrance and Myers, op. cit., pp. 78-96.

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

f. Discussion

See Module #1, footnote #1.

g. Extension

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

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

Sense-Awareness and Imagination with Media

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

b. Offer a variety of natural and manmade materials for exploration. Improvisation with these materials may develop spontaneously. All the references attached to this section contain ideas for media exploration. The instructor may want to be sure that he includes media which challenge the senses of touch, taste, and smell. Fabrics, food items, and natural materials—wood, bark, leaves, pine straw, etc.—are all good for exploration. One of my favorite combinations of media is to "paint" with strong coffee or tea and glue on spices to make a collage.
Students will enjoy working with words if provided with suggestions of simple forms of poetry such as haiku, cinquaine, and concrete poetry.

c. Share and discuss experiences if appropriate

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

Clarification of Goals, Learning, and Skill Needs

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

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

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

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

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

e. Discussion

See Module #1, footnote #1.

f. Extension

See Module #6, p. 77, and Module #9 and Extra Modules C, p. 78.
Module #10: Open-Workshop (see p. 79)

Exploring Environments for Potential Aesthetic Experiences

a. 1) Take a trip to a selected environment; plan to use aesthetic attitude and creative perception; share results

or

a. 2) Plan ways to change or use the classroom environment in new ways. Build a bubble, a tepee, or a yurt. Arrange an environment of sensory experiences

b. Share experiences and discuss if appropriate

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

Sharing Aesthetic Experiences

a. Explain goals

b. From the variety of media available, choose one or a combination to help you share the aesthetic experience you selected in Module #9

Provide visual media (crayons, finger paints, glass slides, ink), tape recorders, and records, and resource people for movement and theater improvisation.

c. Share experiences and discuss

See Module #1, footnote #1.

d. Extension

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

Module #13: Open-Workshop (see p. 80)

Exploring and Improvising with Selected Media

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

b. Explore and improvise with selected media
Instructors or students may choose improvisation experiences from the references listed under Dance, Music, Theater, and Visual Arts in "References for Workshop and Classroom Use" which follows.

c. Share experiences

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

d. Plan for next five sessions

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

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

The Process of Creative Expression

a. Explain goals

b. Participate in a structured multi-arts improvisation experience

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

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

   Change: pitch speed volume
   motion space weight levels

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

3. In small groups play with sounds and movements more to put them together with others' sounds and movements.
4. Plan a way you can present these to the group.

5. Draw your plan with crayons or markers.

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

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

c. Evaluate and extend experience

d. Discussion

See Module #1, footnote #1.

e. Plan for next five sessions
SECTION II

REFERENCES FOR WORKSHOP AND CLASSROOM USE

Dance


CAREL. *Dance. Geraldine Dimondstein and Naomi Prevots.


Names to contact for workshops and materials:

Pearl Primus, New York

Ann Halprin, San Francisco

Alma Hawkins, UCLA Dance

Mary Holmes, UCLA Integrated Arts

Mary Whitehouse, UCLA

Janet Adler Boettiger, Amherst, Massachusetts

Dance Films

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

*Highly recommended
California 91311: "A Time To Move," Dee Hanson and Edie Buchanan.

American Dance Therapy Association, Inc.:

And So They Move

AAHPER

Art and Motion

17 min, 16 mm, color

EMC (#4572)

Being Me

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

EMC

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

30 min, 16 mm, b/w

EMC (#7444)...............................rent $ 9.50.

Children Dance

15 min. Directed by Naomi Prevots and Geraldine Dimondstein

EMC

Children's Theatre

1963, 17 min, color

AFB

The Dance

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

Foundation

AF............................................................rent $ 25.00.

Dance Your Own Way

1954, 10 min, 16 mm, color. By L.P. Frank, Jr. and Guy Goldsmith
CF, BF, or EMC (#2569) ........................................ rent $ 7.00.

Developing Aesthetic Concepts Through Dance

29 min, b/w

DFA

Discovering the Music of Africa

22 min, color

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

Dream Dances of the Kashia Pomo (American Indian Series)

30 min, 16 mm, color

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

Early Expressionists

16 mm, color

CF/McGraw-Hill and PMRC

Five Aboriginal Dances from Cape York

8 min, 16 mm, color

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

ANIB ............................................................. sale $ 85.00.

From the Inside Out

13 min, b/w. Produced by Carolyn Bilderback

RF

Gestures of Sand

For information, write Academic Communications Facility

I Am Me

By Gloria Jenkins

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

hour tape/week
Invisible Walls

12 min, 16 mm, b/w

EMC (#7534)........................................rent $ 6.00.

Learning Through Movement

32 min, b/w

S-L

Looking for Me

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

EMC (#7782)........................................rent $ 12.00.

EMC (#7782)........................................sale $175.00.

A Moment in Love

1957, 9 min, 16 mm, color

CF......................................................rent $ 15.00.

CF......................................................sale $ 15.00.

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

Mountain People of Central Asia (Men's Dance)

11 min, 16 mm, color

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

DFA and IFF..............................................sale $135.00.

Movement in Time and Space (Discovery and Experience Series)

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

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

Movement Speaks

1961, 16 min, b/w

WSU

*Highly recommended
Mr. Peabody's Bag

By Muriel Tolbert

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

Other Voices

100 min, 16 and 35 mm, b/w

DC ............................................................... rent $100.00.

(Benefits go to DVHFL)

Role Playing in Guidance

14 min, 16 mm, b/w

EMC (#4315) ............................................... rent $ 4.50.

Role Playing in Human Relations Training

25 min, 16 mm, b/w

EMC (#5089) ............................................... rent $ 7.00.

Shapes and Sizes

By Kathleen Houston

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

Show Me

28 min, 16 mm, b/w

UEVA and DFA ............................................. rent $ 7.00.

DFA .............................................................. sale $150.00.

A Song for Michael

1967, 22 min, b/w. F. Bornet for the Music Therapy Center

MTC .............................................................. rent $ 25.00.

MTC .............................................................. sale $200.00.
Studio Watts Workshop and the Dancers' Workshop

30 min, b/w. Directed by Ann Halprin

For information write: Marilyn Harlow, Dancers' Workshop

Trance and Dance in Bali (Margaret Mead Series)

20 min, 16 mm, b/w

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

Youth Dances

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

Distributors:

ACF—Academic Communications Facility

University of California at Los Angeles

Los Angeles, California 90024

AAHPER—American Association for Health, Physical Education and Recreation

1201 Sixteenth Street, N. W.

Washington, D. C. 20036

ASF—Associated Films, Inc.

660 Grand Avenue

Ridgefield, New Jersey 07657

AF—Audio Films

406 Clement Street

San Francisco, California

AFB—Australian Film Board

ANIB—Australian News and Information Bureau

636 Fifth Avenue, New York, New York 10020
BF—Bailey Films, Inc.
6509 Folk Street
San Francisco, California 94109

or

828 Custer Avenue
Evanston, Illinois 60202

DFA—Dance Films Association
250 West 57th Street, Room 2202
New York, New York 10019

Dancers' Workshop
15 Ravine Way
Kentfield, California 94904

DVMHF—Delaware Valley Mental Health Foundation
Doylestown, Pennsylvania

DCAC—Developmental Center for Autistic Children
120 North 48th Street
Philadelphia, Pennsylvania

DC—Dorowite Corporation
136 East 55th Street
New York, New York 10022

EMC—Extension Media Center (University of California)
2223 Fulton Street
Berkeley, California 94720

Mrs. Magdolna Madge Gerber
1550 Murray Circle
Los Angeles, California 90026
HRC—Human Resources Center
Albertson, Long Island, New York 11507

HC—Hunter College
Craig Allen, Coordinator
Television Center
Hunter College
695 Park Avenue
New York, New York 10021

or
Audio-Visual Center
Hunter College
695 Park Avenue
New York, New York 10021

IU—Indiana University
Audio-Visual Center
Bloomington, Indiana 47405

IFP—International Film Foundation
Dance Films Association
250 West 57th Street, Room 2202
New York, New York 10019

Helen Lieberman, Administrator
71 Park Avenue
New York, New York 10016

MPEMC—Mountain Plains Educational Media Council
MPEMC includes, among others, the following institutions:
1. Colorado State College
   Instructional Materials Center
   Attn: Booking Clerk
   Greeley, Colorado 80631
   (303) 351-3093

2. University of Colorado
   Bureau of Audiovisual Instruction
   Attn: Booking Clerk
   Boulder, Colorado 80302
   (303) 443-2211, ext. 7341

3. Brigham Young University
   Department of Educational Media
   Attn: Booking Clerk
   Provo, Utah 84601
   (801) FRanklin 4-1211, ext. 2713

4. University of Utah
   Audiovisual Bureau
   Milton Bennion Hall 207
   Salt Lake City, Utah 84110
   (801) 322-6112

5. University of Nevada
   Audiovisual Communication Center
   Attn: Booking Clerk
   Reno, Nevada 89507
Miscellaneous Films on Dance

"African Rhythms." Free Loan Library

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

"Dancing Feet." Sterling Movies


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

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

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


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

Imagination and Creativity


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

Torrance, Paul, and Myers, R. E. *Creative Learning and Teaching.*

Music

*Experiments with Sound and Instrument Making*


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

*Contemporary Sound and Improvisation*


*Manhattanville Music Curriculum Project, Ronald Thomas, Director.*

Purchase, N. Y.: Manhattanville College.


*Highly recommended
Traditional Approaches to Music Education
(Some including part of Orff-Schulwerk approach*)

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


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

Discographies

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

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


Films on Music

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

Song Books

For the Very Young:


For Ages 7 +:

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

Ethnic Dance and Music

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


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


Sense Awareness


See also references under Creativity and Theater.
Theater


Films on Theater

"Bird Hunt."  University of California, 1951.

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


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


Visual Arts

General


*Lindeman, E. W., and Herberholtz, D. W.  Developing Artistic and

*Highly recommended


Specific Projects


Boylston, Elise R. Creative Expression with Crayons. NC855 B6. 1954.


Hoover, Francis L. Art Activities for the Very Young; From 3 to 6 Years. N361 116. 1961.

Hopper, Grizella H. Puppet Making Through the Grades. LB1542 H64. 1966.


*Highly recommended


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

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

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

Films for Study

"The Sky," Contemporary Films

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

"Symphonie Diagonale," MMA

"La Marche des Machines," MMA

"The Bridge," MMA

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

"Light Play—Black, White, and Gray," Radim
"Time Out of War," Contemporary Films
"An Occurrence at Owl Creek Bridge," Contemporary Films
"The Bridge (The Spy)," Audio

"Entr'acte," MMA
"Ballet Mecanique," MMA
"Anaemic Cinema," MMA
"Meshes of the Afternoon," MMA

"Song of Ceylon," Brandon Film, Inc.
"Listen to Britain," Contemporary Films
"Night Mail," Brandon Film, Inc.

"La Chute de la Maison Usher," MMA
"The Fall of the House of Usher," MMA

"Trade Tatoo," MMA
"H₂O," MMA
"Computer Art (Number One)," Filmmakers' Coop
"Son of Dada," Filmmakers' Coop
"Very Nice, Very Nice," Contemporary Films

"Facifier 231," Audio Film Center
"The River," Brandon Films, Inc.
"The New Earth," MMA

(A Comparison of Styles)
(Dada and Surrealism)
(Sound of the Cinematic Dynamic)
(Two Styles of Surrealism)
(Abstractions)
(Documentaries and Rhythms)
"The Magician," Center Film Coop (Style)

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

"Breathdeath," Filmmakers' Coop

"The Critic," Audio Film Center and

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

"Ineluctable Modality of the Visible,"

Center Cinema Coop

"Portrait of Lydia," Center Cinema Coop

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

"The Pop Show," Center Cinema Coop

"Logos," Center Cinema Coop

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

PROGRAM MATERIALS
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INTRODUCTION

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

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

Introduction

To the student:

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

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

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

You will be divided into small support groups which will meet one hour each week. Your group will provide a place for you to express your
Feelings and ideas, ask questions, and perform most of the initial p.c.s. We have not fully established evaluation criteria, and you will have many opportunities to help us do this. Your evaluation of yourself is the most important aspect of this process.

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

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

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

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

P.C. requirements are as follows:

1. All of I and II are required.
2. Choices in III, IV, V, VI and VII as listed.
3. Choices of project p.c.s as already stated.

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

The files in the Aesthetic Center will contain:

1. Your personal folder.
2. A folder for each p.c. with I, as listed.
3. Any other material listed as "on file."

Project Performance Criteria

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

You will do three project performance criteria as follows:

1. One chosen by, worked on, and demonstrated by your whole support group. Demonstrations during weeks 8 and 9.
2. Another chosen by, worked on, and demonstrated by your activity group. (Your group may choose to work in couples or threes and do two or three p.c.s.) Demonstrate during weeks 10 and 11.
3. One chosen and done by you, to be demonstrated during the last four weeks of class. Class and workshop time will be held open for these performances. You should try to choose from three
different areas:

Responsive Environments
Perception
Creativity
Expression

Multi-arts as tools for teaching other subject matter

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

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

I. Aesthetic Experience

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

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

II. Course Goals

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

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

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

3. Revise number 2 and assess the effectiveness of the instructional alternatives in helping you meet your goals.
3. Make a list of the ingredients of an environment which supports learning in the area of student concerns: identity, connectedness, and power.

4. Describe 3 multi-arts experiences which, by making the medium the message, contribute to operationalizing identifiable elements of an environment responsive to student concerns.

Projects*

5. The candidate will write a mini-unit designed as a transition from a non-responsive learning environment to a responsive environment. What student-behavior changes are wanted and how can the mini-unit achieve these changes? Use one of the descriptions of students on file or describe a group of five students from your own experience.

6. After study in at least two of the following areas, write a performance criterion for yourself that will satisfy you that you are able to use the multi-arts approach to help a designated population of learners discover their own potential in one area, with the second area acting as a helper. For instance, use learner's ability for relaxation, and attention as well as multi-arts to help you improve their self-concept.

   Self-concept
   Relaxation and attention
   Empathy
   Emotional growth and mastery

Projects: see explanation in introduction.
4. Keep a log recording your activities and how you felt about them in this course. Please comment in detail on any aspect of the staff's performance that seemed significant to you.

5. Use this log, your performance criteria from above, and any other information you have to help you evaluate this course.

6. Construct a performance criterion which would indicate that you have fulfilled one of your goals in aesthetics and suggest several instructional alternatives.

III. Responsive Environments

The following performance criteria are designed to engage you in learning about responsive environments. It is clear that people learn more effectively in stimulating environments in which they can participate with their full physical, emotional, and intellectual capacities. The staff believes that aesthetics can make a large contribution to designing and maintaining a responsive environment.

Choose 2 of the following:

1. List some ingredients of a responsive learning environment which you have experienced (or would like to experience). What behaviors, or types of behaviors, might such ingredients encourage in a student. Include the physical and social aspects as well as teacher behaviors and activity organization.

2. This is your classroom. Affect the environment so that it includes identifiable ingredients of a responsive aesthetic environment. Make arrangements for fulfilling this p.c. at a time and place appropriate to your ideas.
Group dynamics

Self-actualization: being cognition and B-valuing

Communication

IV. Perception

Perception, the organization of sense data, is perhaps the most individualistic and constant act you engage in. Your particular point of view and all of your physical, emotional, and intellectual associations go into every act of perception. Every discipline, including aesthetics, emphasizes particular kinds of perception. The following performance criteria are designed to engage you in discovery of various kinds of perceptions.

Choose 2 of the following:

1. Given experience with ambiguous perception games the candidate will create one ambiguous perception experience in at least two sensory modes and lead a group through the experience.

2. After choosing 2 distinct sensory modes, i.e. visual, tactile, the candidate will discriminate no less than 5 sensuous qualities of each of 2 individually selected object/events in each mode (include both natural and man-made object/events).

3. The candidate will select a familiar object/event, will contemplate the aesthetic qualities of that object/event from a perspective different from his usual perspective, and will describe/discuss the results in an appropriate manner (may include the perspective of film or audio tape).

4. The candidate will select an object/event and will first identify his initial sensory responses. Then, using other sensory modes he
will explore the object/event and record/share his exploration in some manner.

5. The candidate will select an object/event that moves him to contemplation and will spend a personally appropriate amount of time in contemplation of the selected object. He will share his responses in an appropriate manner.

Choose either 6 or 7

6. The candidate will describe five ways in which work in developing perceptual potential can help students become better learners.

7. Could work in developing the learner's perceptual potential become one of the basic ingredients of a school curriculum? Explain your answer fully.

Projects

8. Design a mini-unit in which more flexible perception and ability to change one's perspective are the objectives. State the objectives in behavioral terms, explain the activities, and explain evaluation procedures.

9. Design a mini-unit in which more intense aesthetic perception leading to aesthetic experience is the goal. State the objectives in behavioral terms; describe the population and level of ability; describe the activities designed to reach the objectives; and explain your evaluation procedures.

V. Creativity

The following performance criteria are designed to enable you to understand the meaning of creativity in general, assess the desirability of teaching for creative responses, and reach a
minimum proficiency in achieving artistic creativity.

1. The candidate will show knowledge of 3 different group problem solving techniques in an appropriate manner.

Choose one:

2. Select an improbable situation (tomorrow is called today, you suddenly become twenty years older) and propose at least five different classes of results. Record or dramatize these results.

3. Using one of the arts or any combination of the arts, present something which is derived through a process similar to an improbable arrangement of word phrases, i.e. a flavored lamb, a noisy wall, a swarm of bees, the vegetable street was shown wide spicy snow in the great hours.

4. Given a limited palette of art materials such as a group of notes, group of words, group of colored shapes the candidate will be able to produce at least five different arrangements which he perceives to be aesthetic.

Choose one:

5. The candidate will create a short art work such as a painting, poem, musical piece, play, dance, film, etc. Using this product the candidate will create another art work which is related to the first (music for film, dance for a piece of music, dialogue for a dance).

6. Select something that is initially in written form; present it using a non-verbal medium.

7. Select a story and present it to a group of children using multi-arts rather than verbal means.

8. Given a complete art work (painting, musical piece, poem, play,
dance) the candidate will create a complementary response in at least two other art mediums.

9. Given an uncompleted art idea (such as musical phrase, two line poetic expression, uncompleted line drawing, opening dramatic dialogue, video-taped movement) the candidate will be able to provide at least 5 different completions.

Projects

10. The candidate will demonstrate in an appropriate manner that he understands the significance of creativity in education and can release the creative potential of his students. Each of the following items must be fully identifiable by raters:

   a. Elements of knowledge about creativity.

   b. Learner population, activities, and learning environment.

   c. Evaluation procedures.

11. Choose two objectives from II B in the outline on Aesthetics as a Framework for Learning. Describe three children who have undeveloped potential in these areas. Design a short curriculum using multi-arts which will increase the abilities of the children. Include evaluation criteria and means.

VI. Expression

Multi-arts improvisation can be used for the purpose of expressing what is inside you into some form which can be directly perceived by you. In fact, any creative activity is by nature expressive of the person who engages in it, and therefore, a high risk activity. It is not our intent to analyze the psychological factors of expression, but to help learners find more joy and variety in their
expressive abilities.

1. Describe from your own experience two situations in which
   a. Creative multi-arts activity provided you with a release
      of excess emotional energy or provided a means for
      channeling emotional energy into creative expression
      or
   b. Spontaneous or planned expression provided you with new
      insights into yourself and more awareness of your own
      individuality and/or humanity.

   Projects

2. Describe a group of children who in your estimation have shown
   a need for more ability to express their feelings and ideas.
   Explain how you assessed this need; develop a set of behavioral
   objectives which will help you evaluate their progress; describe
   at least three learning opportunities that will help the learners
   achieve new expressive skills and show how these might be related
   to the learners' other classroom activities.

3. Show specifically how the kind of learning environment you
   intend to maintain in your classroom will encourage learners to
   develop more variety and depth of expressive abilities. State
   how the physical, teacher and social aspects of the environment
   contribute.

VII. The arts as tools for teaching other subject matter.

The following performance criteria are designed to enable you to use
multi-arts improvisations as a teaching device for any subject
matter that you choose.
Choose 2:

1. Construct and present a self-portrait using the multi-arts approach. Be sure to think in terms of movement, music and visual arts. Brainstorm the possible areas for further study that might arise in a classroom if you did this.

2. Construct and present a multi-arts portrait of a famous person or event.

3. Create an environment using the multi-arts process so that students will learn any mathematical concept, such as multiplication is repeated addition.

4. Design (and present) a multi-arts experience that will help the learner discover a basic concept in any subject.

5. Design (and present) a multi-arts experience to help the learner discover a basic concept in aesthetics.

6. Design or identify two experiences which you might use to increase a learner's understanding of the meaning of aesthetic experience of their natural or man-made environment. State the aesthetic concepts you expect to deal with and how you intend to evaluate the outcome.

The following performance criteria are designed to engage you in thinking about the notion that art is a fundamental human activity, and to enable you to use the arts to engage your students in questions about human nature in a cross-cultural framework.

7. Using any type of game(s) played with traditional objects (balls, tops, ropes, hoops and the like), plan or design a cross-cultural experience that demonstrates or points out the strongest similarities
and greatest differences in terms of rules, numbers of players, courts or sittings, rhymes or rhythms, movements, rewards (if any) and anything else which you find to be significant. (Rated in terms of numbers of cultures involved in appropriateness of game selection in terms of demonstrating cross-cultural similarities and differences).

8. Using something from the oral tradition*, plan a multi-arts experience that demonstrates the importance of multi-cultural approaches to any given theme.

Projects

9. Plan a week's activities to demonstrate the role of one or more of the arts in any contemporary or past culture's (select one)
   a. use of leisure time
   b. superstition--religion, mythology
   c. concepts of immortality
   d. concept of a divine being
   e. personal or other decoration
   f. one of your own selection

10. Given the aesthetic concepts outlined in one or two of the following books, explain how you could use these concepts as the basis of discovery activity in three different subjects.
   b. Manhattanville Music Curriculum Project and CAREL projects.

* Some elements of the oral tradition are rhymes, folk lore, folk songs and ballads, children's games and jump rope, rhymes, fairy tales, visual descriptions, and any representation of a theme transmitted through the ages and not frozen in time.
c. Spolin: Theater Improvisation.
d. Mettler: Creative Dance Materials.
e. Gray: Music, Movement and Mime.

11. Using Dan Jordan's human potential model (on file), explain fully how a curriculum could be constructed that would be based on this model using traditional subject matter and aesthetics as tools rather than goals. Demonstrate two experiences you would use.

12. Construct a unit in any area of the curriculum (cognitive, affective, physical, or any combination) using multi-arts as the ongoing link. Indicate length of time, materials, and concepts to be learned. Suggest some learning experiences. Use one of the descriptions of learners on file or substitute one of your own.

Presented by Susan M. Brainerd and Staff:

Ann Schumer
Polly Jiminez
Charles Gray
Dan Walters
Clare Rhoades

January 1971
Sample List of Instructional Alternatives

Performance Criteria I. Aesthetic Experience

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

Instructional Alternatives

1. Readings—see enclosed sheet in folder
2. Folder of xeroxed materials—see library folder #1
3. Films: "Why Man Creates"
5. Discussion groups: February 8 & 10
6. Workshops: Sue Brainerd - Feb. 1 & 4
   Feb. 8 & 11
7. Lectures - in class: n.a.
   on tape: n.a.
8. Interviewing: Make a list of questions you have about the nature of aesthetic experience. Interview Ann Brentlinger, Philosophy Department or any member of CSAE, or any elementary classroom teacher to find out the effects of aesthetic experience on learning.
9. Observation: Observe in any classroom which seems to you to encourage aesthetic experience. Keep a record of the kinds of learning you observe.
Aesthetic Elements in the Teaching and Learning Process

Performance Criterion Questionnaire

PC# __________ Date Completed __________ Name __________

1. How long did it take to complete the performance criterion and evaluation (the criterion without counting the IA)?

________________________________________________________________________

2. Evaluate the PC in terms of its worth to you as a student, and your estimate of its worth to you as a teacher.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

3. Can you suggest a better PC in this general area?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

4. How many times have you attempted this PC?

5. How many Instructional Alternatives did you use for this PC?
Instructional Alternative Questionnaire

P.C. #_________ Date_________ Name ____________

The answers to these items will not influence the grading of this PC, but the PC is not completed until this page has been returned. We will use the information to revise and evaluate the program.

1. Which IA did you select? #_________
   Title Description ____________________________

2. How long did it take you?

3. What was your reason for selecting this IA?
   ____________________________
   ____________________________
   ____________________________

4. Which parts of the IA (materials, readings, tapes, lectures, experiences, etc.) were the most helpful to you?
   ____________________________
   ____________________________
   ____________________________
   ____________________________

5. Which parts of the IA were the least helpful?
   ____________________________
   ____________________________
   ____________________________
   ____________________________
6. Evaluate the total IA in terms of its worth to you.

Extremely Helpful ____________________ Useless

Comments ________________________________________________________________

7. Why didn't you choose the other IA offered on the sheet?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

8. Can you suggest another IA you might have preferred?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

This form was developed by Dr. Masha Rudman for a Performance Based Curriculum in Reading and Language Arts.
Some Questions about

Aesthetic Experience and Education

"Aesthetic experience is a unique and elusive (physiological, emotional, and intellectual) reaction to the recognition of the unity of relationships between sensory experiences." Model Elementary Teacher Education Program, 1969.

When survival and safety need persist in an individual there is a unity in the experience of the person in fulfilling these. The surety that these needs will be adequately satisfied leads a person to needs for satisfying human relationships and a sense of purpose and order in his life which meet standards that are not based on survival. At this point that unity of relationships between sensory experiences (the only direct way we are in contact with our environment) must find new ways to develop. Aesthetic experience will become a top priority goal for the individual if he understands that it is possible to achieve on a consistent basis. If not, he will, as a defense, become anesthetized, unconscious of his needs for the aesthetic, willing to accept an anaesthetic, hodge-podge way of experiencing.

Art developed as means for communicating the aesthetic. Drawing pictures on a cave, putting fine designs on cooking utensils, ritual music and dances, preserved and communicated the sense of unity in the lives of people in primitive societies and the various lines of developments in the oriental and western arts folk and "art" can be drawn from there. Do we today have enough aesthetic experience in our lives? Do we have artists who are capable of envisioning this experience and communica-
ting it for us? Where do we find isolated instances of the experience most prevalent?

What can we do as educators to help people recognize the need for this experience that they have inside, the source of this experience that they carry within them, the human and physical resources in their environments which can help them unify experience?

Must we begin with the assumption that most people are anesthetized? Probably not, especially children, but we must be prepared for the fact that many are. An alienated person needs great care to begin his path toward aesthetic experience. We must look for the experience that at present offers them the most potential for finding satisfactory relationships in experience. We can help them become more sensory or sensitized, learn to trace their sensory experience to their body, emotions, and intellect. Here the materials of the arts (sound, visual material, and movement) offer us a unique compound tool to develop the senses, to trace the affect, and to find intellectual relationships. Improvisation in the arts offers us a total, unified kind of experience through which to achieve our objectives for aesthetic experience.

The materials for improvisation come from the integrates sense, emotional, and intellectual self. They are expressed sensorally, but expression is planned intellectually and emotionally--it must sound or look right, feel right, and seem right. Those who view or listen (or both) must use the total self in receiving. Both creator and hearer have had or have not had a sense heightening experience integrated with emotional learning and a new set of intellectual relationships.
Techniques for improvisation in the performing arts are approaching their 50th birthday. Jazz, Moreno's psycho-drama, and "modern" dance began early in this century. Slade and Spolin in theater; Whitehouse, Mettler and Pesso in dance; and Orff in music have all promoted improvisational techniques for education. Most recently electronic improvisation has opened up a vast new world to those unskilled in traditional music. I feel we must take the opportunity now to become fully aware of the possibilities for these techniques. We need to find specific objectives which we want to meet, train ourselves in improvisational methods, and test the methods and materials until we find those that best suit our objectives.

Broad Objectives in Aesthetics

I. Identity

A. To improve the capacity for sense awareness

B. To become aware of sense impressions on body feeling, emotions, and intellect

C. To become aware of one's needs for unity and variety in experience

D. To become aware of the power of intellect for finding relationships

II. Connectedness—to find the kinds of experiences with people and things where one feels most integration of sense, body, emotions, and intellect

III. Power—to have in one's repertoire alternative patterns of behavior that lead to choosing experiences that are integrated.

(Susan Brainerd, 1970—Information to accompany workshop/discussion in aesthetic experience.)
A Summary of Basic Ideas in the MMCP

The Manhattanville Music Curriculum Project (MMCP) contains several important elements that are not found in other curricula.

1. The division of aural, dexterous, and transitive skills. The teacher can emphasize the aural skill area if she wishes without a problem of trying to maintain complex dexterous and transitive skills. These latter have been simplified for the young child. "Indicate precisely where to begin", for instance, is a valid objective for conducting (dexterous skills).

2. The designation of pitch, rhythm, dynamics, and timbre, as the parameters of sound and form as the plan of the music lead us into concepts which are transferrable to any kind of music. Well developed concepts of "melody" and "harmony" when taught through traditional western music leave one high and dry for approaching contemporary and music of other cultures.

3. Making clear the usefulness of sound exploration as the first step in a total musical process:
   a. Exploring sounds
   b. Forming sound ideas
   c. Improvising, composing
   d. Performing, conducting
   e. Recording
   f. Evaluating

4. The child must take an active part in every musical decision that is made. No musical materials are prepared in advance, only strategies.
5. Outlining basic concepts and strategies which do not necessarily fall into one sequence and which can be used in an infinite variety of ways by teachers and individual children. The children can work individually because they begin to realize they can ask their own questions and final answers.

6. Pushing out the limits of sound media to show that any available sound can be manipulated to make music if the "composer" so desires.

7. Using improvisation as the means for insuring that the students compose. Form, at first defined simply as a plan, can then be explored through the student's compositions when motives, repetition, imitation, patterns, etc., emerge. The concepts of forward motion, unite and contrast, tension and release, clarity, consistency of style, become meaningful to children who are struggling to have their music sound right to them. Here, intrinsic motivation stemming from the musical problem, rather than extrinsic motivation, takes place.

8. There is no right or wrong way to solve a problem, only that this solution sounds right because.....or does not suit us so we will try another solution. The disfunction of using traditional western music as a basis for teaching is that too many elements can be wrong. Also, traditional methods are primarily imitative or recreative rather than creative. In today's world the child needs to develop his creative abilities. I do feel, however, that skills in metered rhythm, fixed pitch differentiation, and harmonic patterns are valuable and should be taught at a time when the child wants to learn them, as efficiently as possible.

(Susan Brainerd, 1970--Information to accompany workshop in sound improvisation.)
Elements of a Responsive Learning Environment

Personal:

A. Attitudes

1. Teacher
   a) reasons justifying authority
   b) non-threatening manner
   c) respect without harsh discipline
   d) teacher open to ideas, comments, questions, receptive, willing to admit he or she "does not know."

2. Everyone
   a) open-mindedness
   b) interrelatedness
   c) freedom
   d) individuality of expression
   e) a pleasant atmosphere for the individual
   f) personal flexibility
   g) trust
   h) personal-goal orientation
   i) appreciation of individual worth
   j) constant attempt at understanding
   k) realness
   l) each child accepted as individual
   m) compassion and respect for others
   n) empathy

B. Behaviors

1. communication
2. freedom
3. involvement, intuition, ideas
4. a pleasurable experience
5. mobility
6. groups
7. interaction on personal level
8. spontaneity
9. emotions, ideas, opinions, freely expressed and dealt with on individual basis
10. smiles, laughter, sharing
11. participation
12. listening

C. "Curriculum" (?)

1. involvement on part of students (via brainstorming)
2. time for sensitivity games
3. inquiry sessions
4. creativity provided by students
5. non-restrictive, semi-structured
6. kids major source of supplying responses
7. lots of individual p.c.s, job cards, projects, brain-teasers available at any time to any interested person
8. explore many cultures
9. student oriented
10. no right or wrong responses
11. free time for exploration
12. organized chaos
13. centers

reading
creative writing
perceptual awareness all areas were developed in detail (furnishings, etc.)
music
science
social studies
math

D. Physical surroundings

1. a limited amount of distractions
2. carpeting
3. decorated window shades
4. painted desk and folding chairs
5. lots of different colors, shapes, sounds, smells, textures
6. lots of children's work displayed
7. well-lighted classroom
8. animals, plants, insects
9. collages
10. ceiling decorations
11. musical instruments
12. magazines
13. mobiles
14. big windows
15. comfortable furniture, cushions
16. current books
17. material centers
18. graffiti sheets
19. motion
20. materials bought and self-constructed
21. typewriters
22. record player, tape recorders, radios
23. books
24. pictures
25. home-made furniture
26. displays set up by children
27. children bringing in objects of interest to them
28. art supplies
29. plenty of storage space
30. outdoors as well as in
31. no seating plan
32. freedom to move
33. varied stimuli
Nature of Evaluation Component

by Charles Gray

The evaluation component of Aesthetic Elements -205 has maintained two general emphases, both formative in nature. The first has to do with the internal validity of the course. The strategy of staff has employed has been concerned with the internal consistency or logical sequencing of the following four elements.

1) Theoretical Rationale--Developed during a planning seminar held during Sem. 1, 1970-71.

2) Broad Objectives--As expressed in the curriculum materials distributed in the form of performance criteria.

3) Educational Specifications--Same as in number 2.

4) Policies and Procedures--Weekly staff meetings presented an opportunity to gain feedback from both Alpha and Beta perspectives, i.e., student and staff reports and observations.

The second evaluative emphasis has centered on the external validity of the course. We have been concerned with student learning, student growth, and student change in attitude or behavior. The following areas are suggestive of the continuing efforts at validating the course externally.

1) Attitudes toward education, and specifically, the role of aesthetics (arts) in education. Data gathered from questionnaires and student journals.

2) Self-confidence: Self-image of student in the context of expressive experiences in aesthetics both as an individual participant
and a leader/presenter. Data gathered from video-tapes of class sessions (not enough budget!!) and student journals.

3) Terminology, concepts, awareness of available literature and resources. Data gathered from student questionnaire and Instructional Alternative evaluation sheets.

The following two areas are projected for the near future given the financial and administrative support necessary.

1) Emergence of creative powers with special emphasis on the arts. Data to be gathered from standard creativity tests using both verbal and symbolic sections as well as use of biographical inventories (see "Biographical Inventory Correlates of Scientific and Artistic Creativity" by C.E. Schaefer, unpublished Doctoral Dissertation, Fordham University, 1967).

2) Classroom Behavior/Student Outcomes. Data to be gathered from video-tapes of classroom behavior of students in student-teaching or first year teaching as well as yet to be devised student outcome measures sensitive to aesthetic instructional input.

This last area is the final or ultimate criteria that most educational reformers are calling for. It means mounting a large-scale follow up research study with the objective of validating the preservice training program. Large schools of education and regional education laboratories would be best suited for this task. (See "Current and Future Research on Teacher Performance Criteria" by Rosenshine and Furst appearing in a forthcoming book entitled Research on Teacher Education: A Symposium, edited by B.O. Smith, Englewood Cliffs, N.J. Prentice-Hall, 1971.) Without this important, final step, in the evaluative strategy the significance of any of the previous steps is extremely limited.
SECTION II

Program Materials from 1971

The enclosed "Outline of Workshops and Discussions" was provided to students in 1971 as a course syllabus. Students were asked in Series I,A to assess their own goals and to select the modules which were appropriate for fulfilling these or to select optional experiences. A contract on which students could indicate their choices is included as "Contract for Aesthetic Modules."
Outline of Workshops and Discussions

Series I - The Processes of Aesthetic Education

A. Workshop:
   1. Sense Awareness and Self-Awareness
   2. Planning for future workshops

Discussion:
   1. Introduction to course and introduction of participants and staff
   2. Assessment of student goals
   3. Experiences in sense awareness and discussion of functions of sense awareness for education

Readings (suggested)
   1. Course Outline
   2. Gestalt Therapy X Ch. 1 & 2
   3. Sense Relaxation V Ch. 1,2,6,7

B. Developing Creative Perception

Workshop:
   1. Imagination and creativity techniques
   2. Plan for next weeks

Discussion:
   1. The concept of creative perception and its relationship to learning (using ideas from readings below and experiences in workshops)
   2. Continuation of assessment of student goals
3. Assignment: Think of one aesthetic experience you would like to share next week.

Reading: required for discussion

1. **Creative Teaching and Learning VI** Ch. 4
2. **Developing Artistic and Perceptual Awareness V** Ch. 1 & 2
3. One of the following (if possible)
   - **Gestalt Therapy** Ch. 3 & 4
   - **Creative Behavior Guidebook VI** Ch. 1 & 2 (see pp. 118-207 for creativity techniques)
   - **Development Through Drama V** Ch. 4 & 5

C. Aesthetic Experience

Workshop: Take a trip to any environment desired. Use sense awareness and imagination techniques to increase awareness of aesthetic elements of environments. Share experiences.

Discussion:

1. Sharing aesthetic experiences
2. Discussing the concept of aesthetic experience (see readings)
3. Assignment: Attend two cultural-arts events during the next two weeks; reading assignments

Readings: required for discussion

1. Dissertation Ch. I (on file)
2. **Introductory Readings in Aesthetics I** Ch. 1 & 3
3. **Art as Experience I** Ch. III
4. One of the following (if possible)
   - **Creative Teaching and Learning VI** Ch. 3
   - **Fantasy and Feeling in Education X** Ch. 4,5,6
D. Creative Expression

Workshop: The first in a series of seven workshops beginning intensive improvisation with one medium. Emphasize process of creative expression.

Discussion:
1. Multi-Arts Improvisation: an experience in the process and discussion of the process (from readings and experiences)
2. Student assessment of own skills in and facilitating skills for creative expression

Readings: two of the following
1. Developing Artistic and Perceptual Awareness V Ch. 4 & 5
2. Creative Learning and Teaching VI Ch. 3 & 8
3. Improvisation for the Theater V Ch. 1 & 2

E. Creative expression for sharing experience

Workshop: Continuing intensive improvisation, emphasizing the "sharing" aspect

Discussion:
1. Sharing the main ideas of readings. Cultural arts as a means for sharing ideas and experience
2. Discussion of principle uses of aesthetics for the classroom
3. Introduction to Series B

Readings: Selections from the bibliography (III & IV) will be assigned
Series II - Aesthetic education for development the whole person's creative learning processes.

F. Development of the whole person

Workshop: Continuing intensive improvisation. Emphasize experientially the development of the whole person.

Discussion:
1. An experience in using creative expression to develop the whole person
2. Discussion of readings
3. Using aesthetics to develop the whole person

Reading:
1. "The Anisa Model" (on file)
2. Freedom to Learn Ch. 14, 11-13
3. One or two of the following
   a. Reach, Touch, and Teach, Ch. 2-6
   b. Children, Ch. 1, 4-6, 9-13
   c. Piaget's Theory of Intellectual Development, Ch. 1 & 6
   d. Taxonomy of Educational Objectives, Ch. 2-4
   e. Toward a Curriculum for Humanistic Education
   f. Human Teaching for Human Learning

G. The nature and nurture of active learning.

Workshop: Continue intensive improvisation. Be aware of the active learning behaviors developed by these experiences.

Discussion:
1. Discussion of the processes of active learning
2. Development of aesthetic ways to foster active learning
Readings:
1. Dissertation, Ch. 2
2. Reach, Touch, and Teach, Ch. 7-11
3. Creative Learning and Teaching, Ch. 2-5
4. Any of the following, if possible
   a. Creative Behavior Guidebook, Ch. 1-4
   b. The Process of Education, Ch. 2-5
   c. Fantasy and Feeling in Education, Ch. 3-7
   d. A Source Book for Creative Thinking, Ch. 1-4

H. Responsive Learning Environments

Workshop: Continue intensive improvisation. Discuss the elements of the environment that encourage creative work.

Discussion:
1. Discussion of elements of a responsive learning environment
2. Development of aesthetic techniques to foster responsive learning environments
3. Assignment of observation experiences

Reading:
1. Dissertation, Ch. 3
2. Education for Initiative and Responsibility, pp. 9-22
3. Creative Learning and Teaching, Ch. 11
4. If possible:
   Freedom to Learn, Ch. 3-7
   Anger in the Rocking Chair

I. Using aesthetic resources to develop enabling skills

Workshop: Students will facilitate improvisations or do
independent creative work.

Discussion:

1. Diagnosing own enabling skills for aesthetic education
2. Discussing results of observation experiences
3. Discussing facilitation styles suggested by reading

Reading: any one or two of the following

1. Teacher
2. An Experiment in Education
3. 38 Children
4. Lives of Children
5. Education and Ecstasy
6. Teaching as a Subversive Activity
7. Crisis in the Classroom
8. A Perfect Education

J. Aesthetics in all parts of the curriculum

Workshop: Final session in intensive improvisation. Emphasize various uses of improvisation in the curriculum.

Discussion:

1. Uses for aesthetics in the curriculum
   
a. Aesthetic growth
b. Knowledge of the arts
c. Development of the whole person
d. Development of creative learning processes
e. Aesthetic concept for interdisciplinary studies
f. Aesthetic presentation
g. Learning styles
h. Aesthetics and other subject matter

Cultural studies
Science
Math
Language
Behavioral sciences

2. Development of projects

Readings: see week before and references for improvisation and creativity activities.
Contract for Aesthetic Modules

Name: ____________________________ Support group: ____________________________
Phone: ____________________________

I wish to participate in the following modules with emphasis as checked:

<table>
<thead>
<tr>
<th>A. Sense Awareness</th>
<th>B. Imagination and Creativity</th>
<th>C. Aesthetic experience</th>
<th>D. Creative expression process</th>
<th>E. The implications of the Cultural Arts for individual and social development</th>
<th>F. Involving the whole person</th>
<th>G. Creative learning</th>
<th>H. Responsive Learning Environments</th>
<th>I. Enabling Skills</th>
<th>J. Other ways to use the arts in the classroom</th>
</tr>
</thead>
</table>

I wish to participate in workshops providing intensive experience in:

Sense Awareness and Imagination

Music and Sound

Movement and Dance

Theater

Visual and Tactile Arts

1. Creative media - (be specific--paints, clay, natural materials, etc.?)
2. Crafts - (macrame, sewing, cooking, woodworking, etc.?)
3. Film - (bleached film, photography, developing, storage boards, etc.?)

I wish to participate in the following types of modules:
Extra reading (what kinds?)
Attending cultural events
Observation of classrooms
Creative expression on my own

I can offer or assist in offering the following kinds of experiences:

I wish to develop and teach a short curriculum for a specified group of children:

I want the following types of workshops, discussions, etc. not already mentioned here, or do more intensive work on some topic listed: