Foreword

First of all, I would like to say that although everyone does not love music or visual art, we all experience and participate in them in our own particular way. A teacher, no matter how great his love of the arts, can only increase the amount of exposure a child gets to them and may or may not be successful in producing artists, but will enrich and illuminate the imagination and creativity of each student he touches with fine arts.

This manual has been designed to merely serve as a guide to teachers and educators in implementing a fine arts curriculum into the classroom. Fine arts are a crucial area of study for children and can be an enormous area of interrelated study into all other areas in the classroom. This manual is based on a Montessori teaching approach, but it is also based on the work and training of many people. It is the culmination of my training and experience thus far more to come.

-Sarah Corley Smith
This book is dedicated to my father and to Thea Berryman
for allowing me at an early age to "experience art for art's sake."

"Art precedes philosophy and even science.
People must have noticed things and interested
themselves in them before they begin to debate upon
their causes or influence."

-R.L. Stevenson, 1882
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Overview

This manual is not designed as a curriculum to be followed with exactitude, but as a guide with suggestions, materials, and references to be used. The user must come up with how to use this outline in the classroom. The ideal would be a curriculum that inter-relates fine arts into all areas of the classroom, but if that is not possible there is a wide range of incorporation.

Research and experimentation are crucial areas often left out of a fine arts program; they can enhance and strengthen many areas as well as inter-relate science, philosophy, history, reading, math, creative writing, and written language. Much of what this manual consists of aids in inter-relating the curriculum. The pathway is up to the children and you; let yourself follow the child (and let yourself learn). This manual is only the first step to greater awareness on the road to increased learning.

The outline on the opposite page was originally used in a summer program to show parents what their children would be experiencing; I have chosen this model as a foundation of the fine arts curriculum. There are two additional sections not included in the outline, the Arts in Every Classroom (the Annenberg Workshop Manual) and the Research & History sections. Arts in Every Classroom is 8 part video series that is done in conjunction with my curriculum as a Professional Development piece. Research and History are a necessary part of the Fine Arts curriculum included in the academic classroom setting.
Our Philosophy: Concentrate on experience and process rather than product.

Our Objective: Reinforce a child’s creativity and imagination.
Encourage self-confidence and positive self-image.
Help children develop coordination, poise and posture.
Increase concentration and ability to focus attention.
Teach diction and proper speech.

Our Program:

I. Visual Arts
   A. Art History
   B. Artists and Their Works
   C. Point, Line, and Shape
   D. Color and Texture

II. Theater
   A. History of Drama
   B. The Physical Stage
   C. Fundamentals of Acting
   D. Speech Production

III. Moving on Stage
   A. Movement for the Performer
   B. History of Dance

IV. Music
   A. History of Music
   B. Our Musical World
   C. Composers / Performers
   D. Singing / Instruments

V. Performance
   A. Technical Theater
   B. Performing
"Research, though toilsome, is easy; imagination, though delightful, is difficult."

-A.C. Bradley

In a multi-subject classroom the most fundamental part of fine arts is in researching the time periods and people who made, and are continuing to make, art. Research can be on a performer, an artist, a piece of art, a song, a show, a play, a period of art, and a particular style of art... There should be a shelf of art books ranging from books about composers and artists to books on modern art and architecture, to books on the orchestra, and books on particular countries and cultural celebrations, which very much involve the arts. There should be children's versions of shows; children seem to be particularly fond of books about children performers, past and present. Music in Motion (listed in the back) has an especially wonderful collection of art books. Many of the other mail order companies in the back of this manual contain a plethora of these types of books. I suggest color-coding them with colored dots according to content; I put music and dance together in pink, visual arts in yellow, and theater in orange. The children will also go to the cultural shelves for books on a particular culture or for the "Needs of People" area for time periods (of art).
Periods of Art

Ancient - before 500 AD

Medieval / Middle Ages - 500 to 1450

Renaissance - 1450 to 1600

Baroque - 1600 to 1750

Classical - 1750 to 1825

Romantic - 1825 to 1900

Impressionist - 1885 to 1910

Contemporary - 1900 to present
Art Through the Ages

The Ancient Period (Before 500 A.D.)

The origins of art date back to the earliest, most primitive societies, long before recorded time. The earliest creations of art being imitations of nature and early communication. The Primitive man, the Egyptians, the Greeks, and the Ancient Chinese are important time periods to study in conjunction with this early period. The great pyramids, Greek and Roman drama, temples, and statues, the Great Wall of China, ancient instruments, and cave paintings are all important artistic examples. Acting and creating music perhaps were used as forms of communication.

The Medieval / Middle Ages (500 to 1400)

During this long period of history, much was considered “Dark” because little advancement was made. Ideologies were based on superstition and theory that was not always too reliable. Religion became increasingly important and therefore magnificent cathedrals were built in what is known as the Gothic style, with tall pointed arches that reach for Heaven and beautiful stained glass windows. Paintings and music were based on religious themes or noble life. Castles and knights in shining armor seem to intrigue children's imaginations. After the fall of the Roman Empire and the banning of theater by the church, there was no real theater in Europe for 700 years. When theater did come back it was due ironically to the church because much of the theater dealt with religious themes. Gregorian chant, Thomas Aquinas, Miracle Plays, and Notre Dame are all important medieval illustrations.
The Renaissance Period (1400 to 1600)

This period was a time of "rebirth." After the "Darkness" of the medieval period, people began to embrace everyday life and look back to rediscover the importance of the human individual and the glorious achievements of Ancient Greece. The importance of the church diminished considerably. The printing press was developed, therefore music and literature could be reproduced at a much more expedient rate. The High Renaissance during the 1500's was when Michael Angelo, Leonardo da Vinci, and Raphael lived and worked. All were skilled painters and sculptors, and Leonardo was also a brilliant architect, engineer, musician and inventor. Music turned from unison chanting in the medieval period to four-part writing for voice (soprano, alto, tenor, and bass). The Elizabethan Age of theater made a huge impact on modern theater. The Elizabethan Age in England and Comedia Del'Arte in Italy were milestones in the history of theater. Shakespeare, the Mona Lisa, and enormous artistic growth all are part of the rebirth.
The Baroque Period (1600-1750)

This "highly decorated" period is a time of splendid and opulent art. The music, painting, architecture, and clothing were ornamented. Painters and sculptors strived for realism in their work. Stages and theater structures went through great changes during this period; they became enclosed with a roof, platform, apron, and curtain with doors off either side for actors and actresses to enter and exit. Handel, Bach, Louis XIV, and the Pipe Organ were all important aspects of this period.

The Classical Period (1750 to 1825)

During this period musicians, writers, and artists returned to the simple beauties of nature. It was a time of balance. The orchestra was developed; groups performed with up to forty members, with more strings, brass, woodwinds, and percussion instruments included for special effects. The stringed instruments became the foundation of the symphony orchestra. Wolfgang Amadeus Mozart, the violin, Haydn, Beethoven, the American Minstrel, and the *AGE OF REASON* exemplify this period.
The Romantic Period (1800 to 1900)

This period was a time of revolution in government, society, and music. It emphasized passion rather than reason, imagination and inspiration rather than logic, and spontaneous action rather than restraint. Whereas Classicism was formal, balanced, and disciplined, Romanticism is personal, wild, and free. More great physical changes happened to the stage; the wings were removed and walls were added also gas lighting was used which allowed for dimming and raising of the lights. The limelight, forerunner to the spotlight was also developed. Costumes, sets, and props were made with greater historical accuracy and mechanical inventiveness. Chopin, the harp, Schubert, Brahms, Liszt, Napoleon Bonaparte, Walt Whitman, Wagner (Wagnerian curtain), and opera are crucial examples of this extravagant period.

The Impressionist Period (1885-1910)

Impressionism is art for the senses, concern with the feeling and perception rather than intellectual ideas. It is an impression without a definite shape or form, as if seen through a mist or a dream. Impressionism, which existed mainly in France, was considered very revolutionary, and some people treated it with hostility. Painters were interested in the new scientific studies of light and color. Monet, Renoir, the modern upright piano, The Eiffel Tower, electric light invented by Edison, the Wright brothers' invention of the airplane, and Debussy are significant aspects of Impressionism.
Contemporary Period (1900 to present)

Art has made rapid changes in the 20th century, reflecting the fast pace in science and technology. Movements in art are as varied as the imaginations of the artists. Perhaps the most influential music of all in the 20th century is popular music: Rock and Roll, Folk, Pop, Country Western, and Rhythm and Blues. Black Americans made many great contributions to the world of music and became widely recognized for the first time in history, especially in the field of jazz, blues, and ragtime. Scott Joplin, the Beatles, Elvis Presley, Stravinsky, Gershwin, Phillip Glass, Bernstein, motion pictures, television, computer animation and sound, musical theater, and modern dance exemplify the Modern Time we are living in and still changing.
Research Topics and Ideas

Flags - National Anthems/Symbols/Colors

Continents - North America
  South America
  Africa
  Asia
  Antarctica
  Australia

Countries/Cultures

Composers/Lyricists

Visual Artists (sculptor/painter/animator/cinematographer)

Piece of Art (visual or performance)

Eras - Time Periods of Art

Musical Instruments/Parts of the Orchestra

Opera/Musical Theater

Play/Show/Movie

Songs/Soundtracks

Performers (singer/dancer/actor/instrumentalist)

Holidays/Traditional/Non-Traditional Celebrations

*The following pages are some examples you are free to copy for research sheets, but the child should be permitted to change these as the child feels appropriate.
Performing Artist Research

Artist _____________________________________________
Birth date ___________________________________________
Birthplace __________________________________________

List the art form/s your performer participates/d in
_________________________________________________________________________________

Training (school) _____________________________________
Other interests _______________________________________

Technique/Style of his/her work
_________________________________________________________________________________

List the three interesting facts about this person or his/her work.
_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________
Musical Work Research

Name of Piece _____________________________________
Composer ________________________________________
Year Work Completed_______________________________
Instruments _______________________________________
________________________________________________

What purpose does the piece serve? (sacred/secular)________
When was the work first performed ?_____________________
Where and who performed it?___________________________
_________________________________________________
_________________________________________________

Listening Questions

What mood does the piece suggest? ______________________
What do you think the composer was trying make the audience feel with this work? _________________________________
What strange or interesting sounds do you hear?___________
________________________________________________________________
If there are words, can you tell what language is being sung?
________________________________________________________________
Do you like this work? Why or why not? _________________
________________________________________________________________
________________________________________________________________
________________________________________________________________
________________________________________________________________
Play/Musical/Opera Research

Name of Show _____________________________________
Composer/Lyricist __________________________________
Year Work Completed_______________________________
Characters ________________________________________
________________________________________________
________________________________________________
What purpose does the piece serve? (sacred/secular)_______
When was the work first performed?_____________________
Where and who were the actors?________________________
_________________________________________________

Listening Questions (choose one song from the show)

What is the name of the song or section?_______________
What purpose does this song have in the show?___________
_________________________________________________
Which character/s sing/s this song?_____________________
What emotion are/is the character/s feeling?_____________
_________________________________________________
Listen to the words, can you tell what language is being sung?
_________________________________________________
Do you like this work? Why or why not?_______________
_________________________________________________
_________________________________________________
Artist and Composer Research

Artist / Composer ___________________________________________
Birth date ___________________________________________________
Birthplace __________________________________________________

Training (school) _____________________________________________
Other interests _______________________________________________
Important work done by person _________________________________
Year work was completed _____________________________________

Name the historical period in which his/her work was done
RENAISSANCE / BAROQUE / CLASSICAL / ROMANTIC /
IMPRESSIONIST / CONTEMPORARY
Subject of this work __________________________________________
Technique used in this work ____________________________________

List the three interesting facts about this person or his/her work.
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
Portraits

A portrait is a painting of a person or a group of people.

Artists paint portraits to show a likeness, but even more to interpret the subject’s personality or character.

FIND A PAINTING OF A PORTRAIT:

Title: ________________________________________________________________

Artist: ____________________________ Date: _______________________________

Is this a portrait of a famous person?________________________________________

Is this person happy or sad? _______________________________________________

What do the clothes tell you about this person?________________________________

_____________________________________________________________________

If this person could talk, what would he or she say?_______________________________

_____________________________________________________________________

On another sheet of paper DRAW a portrait of yourself or a friend!

______________________________________________________________

A landscape is a painting of a scene or of a particular place.

Artists paint landscapes to recreate a place, but even more to interpret the scene through his/her own eyes.

FIND A PAINTING OF A LANDSCAPE:

Title: __________________________________________________________________

Artist: _______________________________ Date: ______________________________

Is this a landscape of a famous place?________________________________________

Is it day or night, dusk or dawn?____________________________________________

What do the surroundings tell about this place?________________________________

_______________________________________________________________________

What season is occurring?____________________________________________

______________________________________________________________

On another sheet of paper DRAW a landscape!
Still Life

A still life is a painting of an object or objects.

Artists paint still life to show a scene frozen in time, but even more to interpret the scene and the context.

FIND A PAINTING OF A STILL LIFE:

Title: __________________________________________

Artist: ________________________________________ Date: ____________________________

Is this an object or collection of objects? ____________________________

Is there a background or foreground? ____________________________

What do the object/s tell you about this scene? ____________________________

If this painting had words, what would it say? ____________________________

On another sheet of paper DRAW a still life!

Sculpture Research

A sculpture is any piece of art that is three-dimensional.

Artists sculpt to bring flat, two-dimensional forms to life.

Piece: __________________________________________

Artist: ____________________________ Date: ____________________________

What is the sculpture made of? ____________________________

What does the sculpture look like? ____________________________

Is the sculpture free standing or is it relief (tied to a background)? ____________________________

Is the sculpture carved or modeled? ____________________________

CREATE your own sculpture.
**Visual Arts**

"We talk too much; we should talk less and draw more."

_-Goethe_

Customarily when one refers to art, that person would be referring to the visual arts. *Visual Arts* encompasses monuments and statues, sculptures, architecture (cathedrals, pyramids, homes, temples, walls), stained glass, paintings, drawings, clothing, photography, animation, and multimedia like computer graphics and film. Visual arts do not have to be seen by anyone but the artist to be considered art.

The Visual Arts section is the most hands-on area of the arts, but the history and study of artists and their work/s is vital for appreciation sake. An effective way to introduce artists is to introduce them (select 2 or maybe 3) with their time period, showing how artists in the same period have similar styles, but yet are different in their own style. Showing works of art often makes a time period more real with captured time as the subject for the art. The research materials and books should be separate, but nearby the art shelving unit. This next section gives the tools and materials for the hands-on part of the classroom.

**Classroom Set-Up**

The classroom is set up with an art-shelving unit, with the top shelf consisting of art supplies and reference materials to aid the child. On this unit the next shelf contains color work. The next shelf represents line, starting with point, just like geometry. And the final shelf is shape and texture. Each shelf should have a particular reference color for the child and aid in the organization of the shelves themselves. The containers should be labeled. Trays with all the needed materials may be set up on each appropriate shelf or the teacher may supply trays for each child to collect and contain the materials the child will be using, not having trays set up would require more direct lesson giving and has less control of error.
Supply Shelf:

colored and newsprint paper, pencils, paper clips, scissors, staplers, hole punchers, masking and scotch tape, rubber bands, envelopes, colored pencils, fat and thin markers, newspaper, compasses, rulers, colored chalk, watercolors, erasers, glue, extra trays for self contained work and materials, and APRONS (can be old men's shirts turned backwards).

Teacher's Supplies (separate and teacher monitored):

tempera paints, liquid water colors, clay, oil pastels, charcoal, payons, and collage materials - these work nicely in a round condiment server - (manageable ribbon, lace and yarn {3-4 inch pieces}, noodles, beans, rice, seeds, nuts, leaves, net, beads, feathers, sequins, shells, magazines, and wallpaper books).

Make sure to limit precious, more expensive items if put on shape shelf when doing collage.

Line Shelf:

Point goes to line and line creates a shape. The child must gain control of the child's finger dexterity and confidence in her or her ability to create a figure. The shelf should have "How to Draw..." books to aid the child and set the child up for a more successful experience. There should be stencils and geometric shapes, along with the nearby metal insets to gain fine motor control and gain mastery of handwriting.

Color Shelf:

This shelf is for color experience based upon prior knowledge in pre-primary. The color wheel is the foundation of the works. Color mixing and making colors lighter (tint) and darker (shade) can be done with liquid watercolors. Paintbrush types and Tempera painting are other appropriate works. The color mixing, shade, and tint papers following this page go on this shelf.

Shape Shelf:

The line turns into a shape and the child can then work with shapes together rather than just a line. Rubber stamps, blocks, clay, boxes, paper towel rolls, and other paper recyclables for building are available to use. Collage materials are appropriate for shape work.
Color Mixing

*Primary colors* are colors that cannot be created by combining any of the colors. The three primary colors are **RED, BLUE, and YELLOW.**

*Secondary colors* are created by combining two primary colors. The secondary colors are **PURPLE, ORANGE, and GREEN.**

AFTER THE PAINT DRIES, PLEASE LABEL SQUARES WITH COLOR NAMES.
Tint

Tinting is adding gradual amounts of white to a color to make it lighter.

Shade

Shading is adding gradual amounts of black to a color to make it darker.
Theater

"When we see how funny we are, we see how dear we are."
-Anne Wilson Schaef

The study of theater and drama is vital to the understanding of human culture and the needs of people. The history of theater as given in the first section goes right along with all other aspects of the needs of people; interrelation is obvious.

The parts of the stage and stage directions develop body awareness and introduce vocabulary. There is a material to teach stage directions on the following page; if you make two copies and cut one out, the child can match with a control of error chart.

As far as teaching acting, choral readings are appropriate for early readers and small monologues or 2 or 3 person scenes are appropriate for more advanced readers. The study of characters needs to be implemented along with creative reading and writing. Pantomime is a wonderful focusing activity for even the most active child. Dramatic scenes and improvis allow a child unprecedented freedom of expression. The child is limited only by constraints of space and imagination.

Improvisation and Ad Lib are wonderful extensions for allowing a child to be something else than what he is in reality. There are many books on improv games and numerous theater team building and icebreaker activities.

Speech production and diction go along with acting, but can be taught in a creative language approach, emphasize the importance of speaking clearly, have children read to the group and do funny tongue twisters together; a great book for tongue twisters is Six Sick Sheep: 101 Tongue Twisters by Joanna Cole and Stephanie Calmenson. After the parts of the stage is a diagram of the vocal pathway; it is important to stress deep breathing and taking care of the voice.
Have the children create their own scenes and write their own shows; puppet shows allow for stage fright to be curved. Try taking books that the children are reading and let them turn them into plays, even if they never get acted out. Acting and Theatre by C. Evans Smith and Scenes for Kids and Monologues for Kids by Jane Rosenthal are excellent resources for the classroom.
History of Theater

**Primitive – before 500 AD**

Theater long ago was quite different than the theater we see today. Theater first came from the cultures of primitive societies through dance. It is thought that the members used dances to calm the supernatural powers they thought controlled their lives. The supernatural powers were believed to have power over the events needed for their survival. Other dances were thought to get rid of evil spirits that caused disease and also to make the souls of the newly dead, depart the world of the living. The performers in the dances wore masks, which represented the spirits. They also wore costumes made of animal skins, rushes, and bark from a tree.

**Ancient Greek and Roman – 1000 BC to 1000 ACE**

The Ancient Greeks started European theater. Their plays had a lot to do with tragedy or comedy. The tradition first came from choral songs that dealt with the death and return of Dionysus, their god. That was in about the 6th Century B.C. One of the rules was that women were not allowed to perform in the Greek theaters. The only scenery in the plays was some sets of rocks and tombs. Thesibis, the first playwright and the first actor, was given credit for introducing masks to the theater. The fist Greek theater in Athens was a large simple circle called the “orchestra” (the dancing place).

The Roman’s capital did not have a permanent theater until about 55 B.C. They didn’t build their theaters into hillsides like the Greeks, but instead built a standing structure that they covered with awnings. The early Roman actors were slaves owned by managers. Later actors were citizens and became famous and wealthy. Roman actors had plenty of opportunity to work most of the year in Rome.

**Medieval / Middle Ages – 500 to 1450**

In early medieval times, around the seventh century, the church played a large part in stopping theater performances. The church was also responsible for the rebirth of the theater during the middle Ages. The dramatic performances, which were based on the story of the Resurrection, were first introduced into the Easter service. Priests and monks originally did these little performances. They were the beginning of great period of mystery plays, which dramatized almost every part of biblical history.
Renaissance - 1450 to 1600
In the 16th century, the medieval religious plays were beginning to decline. More worldly (secular) plays were performed in inns, hotels, and halls and slowly moved to theaters of their own. The first "theater" called "The Theatre" was built just outside of London in 1576. Many other theaters soon followed such as, the Curtain, The Rose, and the very famous Globe Theater. Their theaters were a frame, often three-story structure, built around an open courtyard and most were circular. The first audience sat in boxes of in galleries within the frame. At the end of the stage where audience couldn't see, there was the "tiring' house where the actors stored their props and changed costumes. During these times, the Elizabthans actors (all male), formed guilds and became master actors. One of the most famous of these playwrights and actors was William Shakespeare.

Baroque & 18th Century - 1600 to 1800
In the 17th century the Italian theater had architectural structure and staging. The stages were decorated with painted perspective settings. The stage was separated from the auditorium by the familiar proscenium, meaning "picture frame." In England and in Spain, there were no women in their plays. That tradition lasted until about 1587. In the 17th century, French and English acting companies began to add women to their troupes. In America, the colonial theater was just beginning to emerge. They used English plays and actors. The 18th century was the last great time of theater for the nobility.
19th Century - 1800 to 1900

Many changes began to take place in 19th century Europe. Due to the Industrial Revolution, many classes of people moved into the cities and theater began to change. New forms of theater were created for these working people such as Vaudeville (acts like son-and-dance routines), Burlesque (dramatic works that make a subject appear ridiculous), and the melodrama (the exaggeration of charters in conflict-heroine/hero vs. the villain). Romantic plays and revivals of the classics were performed at major theaters during this time… The United States still depended on Europe for its drama and theater styles. In 1820, candles and oil lamps were replaced by gaslights in many 19th century theaters. The opening of the Savoy Theater in London, 1881, was the first stage lit by electricity. The plays of Shakespeare were being performed. By the last decades of the 19th century, audiences were getting tired of revivals and were ready for a change.

20th Century - 1900 to 2000

Modern theater was for the masses. Popular theater included musicals, dramas, television, motion pictures, stand up comedy, improvisation.

21st Century - 2000 to present

Now, in the last decade, what are the advancements and trends in theater and the arts? Reality TV, documentaries...
Vocabulary

AD LIB
Lines or actions not provided by the playwright.

ASIDE
A speech made for the benefit of the audience which
the other actors are not supposed to hear.

BACK DROP
A painted curtain located far upstage and is used as part of the set.

BLACKOUT
All stage lights are turned off at once.

CALL
A time warning given backstage to actors of time left before show time.

CAST
The actors in a play.

COMEDY
Conflicts are overcome by leading characters. Always
has a happy ending.

CUE
The last few words of a speech -- or the end of an action -- which warns an actor that
it is time for him/her to speak or act next.

CURTAIN CALL
The raising of the curtain -- or bringing up of lights in
the theater -- so that the actors can "take a bow".

FARCE
An exaggerated comedy. Sole purpose is to entertain frequently depends on
practical jokes, impossible situations and characters getting involved in ridiculous
situations.

IMPROVISATION
Creating characters, a scene, and situation based on preassigned cues or simply the actors' creativity.

**LEAD**

The principal part in a play for the actor.

**LINE**

The word - phrase - or sentence an actor says.

**MELODRAMA**

A play with tense situations and thrilling action.

**PANTOMIME**

Actions or gestures dramatized without using words.

**PROPS**

Any object that is used in the play.

**SET**

The scenery and large props that make up stage decoration for the acts of the play.

**TRAGEDY**

A serious play in which the leading characters fail to solve their problems. Result is often death or disaster. Unhappy ending is always the conclusion.
Puppet Show Script

Author/s Of Show: ________________________________
Title Of Show: ________________________________
Characters: __________________________________

____________________________________________

____________________________________________

____________________________________________

Setting (Where the play takes place): _______________

____________________________________________

____________________________________________

Action (What happens? What the characters say to each other?)
Scene#1: ________________________________

____________________________________________

____________________________________________

____________________________________________

____________________________________________

Scene#2: ________________________________

____________________________________________

____________________________________________

____________________________________________

(Continue on another sheet of paper.)
Movement

"How inimitably graceful children are generally - before they learn to dance."

-S.T.Coleridge

Body awareness is for the elementary child is a challenge, but must be mastered and can even be shaped into poise, posture, and grace. All movement is dance. Start with a definition of dance by the children; try to rid them of sex role stereotypes.

Synchronized dance is formidable for the elementary child, but a great sense of accomplishment comes from "getting it." Stretching routines to steady beating music is a way to introduce synchronized dance and warm them up for movement. Marking movements on stage using the parts of the stage and also having the children recreate the movement cards following this section are important for body awareness. Physical awareness on stage increases confidence and allows for children to perform with professionalism.

The history of classical dance is relatively short, but the history of movement is as old as man; explore their imaginations. Ballet is the oldest "formal" dance style, but there is also folk dance and multi-cultural dance from many places in the world. An excellent resource for dancer research is the Bellerophone book, A Coloring Book of Great Dancers. For the history of ballet, The How and Why Wonder Book of Ballet by Lee Wyndham.
Music

"I celebrate myself, and sing myself."
- Walt Whitman

The history of music is outlined in the history section and can be expanded upon depending on the interest of the children. When learning about a new time period, I suggest introducing two composers of that period and really allowing the children to get to know the composers and hear their music. There is a list of composers on the next couple pages of the manual. They are to be used with the set of composer stamps available through MFA Concepts, Music in Motion, Early Works, or from Micheal Olaf and also with the Composer Bingo composer set from Music in Motion. Performers should also be introduced, children are often interested in living performers, encourage them to do research from magazines and newspaper articles.

The world is a variety of cultures that are many times defined by traditions that other cultures cannot participate in outside of that community. Music is a universal language; people have the rare opportunity to see another culture and experience a touch of that culture through music.
CLASSROOM SETUP

I have set up a cultural center in the geography area. For each continent I have a shoe box labeled with the continent name and inside I have a felt continent "place mat" for the items inside the box, artifacts from that continent, magazine pictures and photographs, and a cassette tape of samples of music from that continent. The child goes to the cultural center, selects a box, sits down at a table or a mat with a tape player and headphones and for 15-20 minutes, experiences that continent. There is a tremendous amount of insight that can be gained through these types of experience. The same type of thing can be done with a particular time period or composer.

The last part of the music section involves the theory part of music, rather than listening, we now move to doing and creating music. *Music Moves* is a program developed by Rebekah Stark and teaches children to read rhythms, then pitch and then composing in a straight forward, easy to learn and teach method. Also the book, *Music Theory for Children* by Michiko Yurko, listed in the back, is a mixture of approaches and is also effective in teaching music reading. Start with steady beat, you can teach this with a metronome and listening. Movement enhances learning of rhythm. Pitch and letter names of notes can be taught, but rhythm must be firmly set before pitch comes into play.

Rhythm instruments are fairly inexpensive and should be available to the children to perhaps take to a less distracting place and play them. Creating instruments can be a wonderful experience, the book, *Make Mine Music* by Tom Walther is an excellent resource for that. Any 'real' instruments that you have access to that are not precious, allow the children to play and take care of; then if possible have professionals or at least people who can play/sing with some aptitude come perform for the children and explain what they do, how they decided to do this and encourage the children to ask questions; these experiences can be life-long memories and DO make a difference. Music feeds the soul and knowledge fills the mind. Allow the two to work together.
Performance

"An actor is a sculptor who carves in snow."

-Lawrence Barrett and Edwin Booth

The crucial part of the arts is an audience. There is no show, without an audience, a lover of the arts or supporter of the arts. The people watching are just as important as the performers. To be a performer, one must first be an observer. Our acting emotion and movement comes from experiences we take in from watching. Careful observation and appropriate audience behavior are essential social and life skills for the children to learn. Listed below is a series of reasonings behind performing and the values therein.

- Performing has the power to move and change the individual.
- Performing offers a playful way of re-perceiving reality.
- Performing offers a creative and emotional balance to academic learning.
- Performing compliments other subjects by making people better thinkers.
- Performing is compassionate; it respects childhood and reinforces a sense of wonder.
- Creating a performance is an exciting, satisfying, magical experience that uses a person's best characteristics.
- Performing has form, discipline, and structure; performing is serious.
- The process of creating a show can be valuable even if the product isn't of high quality.
- Performing enables students to grow in self-confidence and self-understanding.
- Performing in a show leads to understanding and appreciation; participation is essential.
Rehearsal Rules for Stage Performers

1. Be on time.
2. Be prepared to get to work at once. This means that you have studied your notes from the previous rehearsal.
3. Write all notes given to you by the director.
4. Return from "breaks" without having to be called.
5. Respect and obey all theater procedures.
6. Treat all co-workers courteously.
7. Respect all props and costumes. HANDS OFF everything that does not concern your role.
8. Be silent while observing during rehearsal except when you are on stage.
9. Worry about your role. Don't act as a critic for others.
10. When you are on stage, concentrate on your role, speech, and action.
11. During dress rehearsal and performances, go directly to the room assigned to you. Do not interfere with the duties of others.
12. Stay in your dressing room until you are called on stage.
13. Keep your dressing room orderly and leave it clean."
14. Obey the stage manager.
15. "Act well in your part; there all honor lies."

- Shakespeare
# Resources

Art material companies (write or call for catalogs)

<table>
<thead>
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<th>No.</th>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
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<tr>
<td>1.</td>
<td>Music in Motion</td>
<td>783 N. Grove Rd. #108</td>
<td>1-800-445-0649</td>
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<td>Richardson, TX 75081</td>
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<td>2.</td>
<td>Music for Little People</td>
<td>Box 1460</td>
<td>1-800-727-2233</td>
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<td>Redway, CA 95560</td>
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<td>3.</td>
<td>Montessori Services</td>
<td>228 South &quot;A&quot; Street</td>
<td>(707)579-3003</td>
<td>(707)579-1604</td>
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<td>Santa Rosa, CA 95401</td>
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<td>Sonor</td>
<td>P.O. Box 9167</td>
<td>(804)550-2700</td>
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<td>Richmond, VA 23227-5035</td>
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<td>5.</td>
<td>Micheal Olaf’s Essential</td>
<td>Montessori</td>
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<td>P.O.Box 1162</td>
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<td>Arcata, CA 95521</td>
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<td>6.</td>
<td>Parent/Child Press</td>
<td>P.O. Box 675</td>
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<td>Hollidaysburg, PA 16648-0675</td>
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<td>1-800-821-4401</td>
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<td>7.</td>
<td>Ethnic Arts and Facts</td>
<td>P.O. Box 20550</td>
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<td>Oakland, CA 94620</td>
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<td>(510)465-0451</td>
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<td>Rosenthal Art Slides</td>
<td>5456 South Ridgewood Court</td>
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<td>Chicago, IL 60615</td>
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<td>(312) 324-3367</td>
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<td>Anyone Can Whistle</td>
<td>P.O. Box 4407</td>
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<td>1-800-435-8863</td>
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<td>10.</td>
<td>Metropolitan Museum of Art</td>
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<td>255 Gracie Station</td>
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<td>New York, NY 10028-9998</td>
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<td>(800)468-7386/FAX(718)628-5485</td>
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11. Boston Museum of Fine Arts
1-800-225-5592

12. In-Print/
2270 Mt. Carmel Ave.
Glenside, PA 19038
(215)885-2722/FAX (215)886-5161

13. S & S Arts & Crafts
P.O. Box 513
Colchester, CT 06415-0513
1-800-243-9232

14. Music Together/Center for Music
and Young Children
217 Nassau St.
Princeton, NJ 08542
(609)924-7801

15. Fountainhead Montessori School
115 Estate Drive
Danville, CA 94526
(510)820-1343

16. Peg Hoenack's MusicWorks
8409 Seven Locks Rd.
Bethesda, MD 20817-2006
1-800-466-TOOT (8668)/FAX
(301)469-9252

17. Toys to Grow On
2695 E. Dominguez St.
P.O. Box 17
Long Beach, CA 90801
1-800-542-8338

18. Peripole Bergerault Inc.
2041 State St.
Salem, OR 97301
1-800-443-3592

P.O. Box 261030
San Diego, CA 92196-9877
1-800-854-1592

20. Childcraft
20 Kilmer Road
P.O. Box 3081
Edison, NJ 08818-3081
1-800-631-5652
21. Lakeshore Learning Materials
2695 E. Dominguez St.
P.O. Box 6261
Carson, CA 90749
1-800-421-5354

22. Animal Town
P.O. Box 485
Healdsburg, CA 95448
1-800-445-8642

23. Early Work Learning Tools
P.O. Box 5635
Petaluma, CA 94955-5635
(707)765-1993/FAX(707)769-0801
References

Magazines:
"Joyful Child Journal"
P.O. Box 5506
Scottsdale, AZ 85261-5506

"Kid’s Notes"
Goldstein Music
105 S. Madison
LaGrange, IL 60525
(708)352-3959

Books:
History of Art (4th ed.)
H.W. Janson
Harry N. Abrams, Inc., New York

Art Smart: Ready to Use Slides and Activities
for Teaching Art and Appreciation
Susan Rodriguez
Prentice Hall
Engelwood Cliffs, NJ 07652
1-800-947-7700
(1-800-848-9500 Item #013047754-0)

The Larousse Encyclopedia of Music
Edited by Geoffrey Hindley
225 Park Ave. South
New York, NY 10003

Music Theory for Children
by Michiko Yurko
Alfred Publishing Co., Inc.
15335 Morrison St.
Sherman Oaks, CA 91403

Emphasis Art 4th ed.
by Frank Wachowiak
Harper Collins Publishers
10 East 53rd St.
New York, NY 10022

Make Mine Music
by Tom Walther
Yolla Bolly Press/Covel, CA

Sing Me a Story & Dance Me a Story
by Jane Rosenberg
Thames and Hudson Inc.
500 5th Ave. New York, NY 10110
A Coloring Book of...
  Early Composers
  Great Composers I, II, III
  Middle Ages
  Women Composers
  Ancient Egypt
  Beethoven
  Great Dancers

(send a 3-stamped, long envelope for a catalog)
Bellerophone Books
36 Anacapa Street
Santa Barbara, CA 93101

a. Learning to Look
by Sue J. Massey and Diane W. Darst
Prentice Hall
Englewood Cliffs, NJ 07632

ii) Six Sick Sheep: 101 Tongue Twisters
by Joanna Cole and Stephanie Calmenson
Beech Tree Paperback Books
New York

i. A Handbook of Creative Dance and Drama
by Alison Lee
Heinemann Educational Books, Inc.
361 Hanover St.
Portsmouth, NH 03801-3959

Creative Dramatics for Children
by Maureen McCurry Cresci
Scott, Foresman and Company
(write for catalog):
Good Year Books
Dept. GYB
1900 East Lake Ave
Glenview, IL 6002
Notes
If you have any questions or concerns, or even if you would just like to comment on the manual, please feel free to write me:

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