A five year longitudinal study was begun in 1976 to find a solution to the problem of early primary children who fail in school and then adopt the failure syndrome. The study was conducted in four elementary schools in Oregon which had distinctly different socio-economic populations.

The tests used for identification of these children who were having learning difficulties included: the Piers-Harris Self-Concept Scale; the Devereux Elementary School Behavior Rating Scale or Wray Behavior Scale; Gates-MacGinitie Reading Tests; the Purdue Perceptual-Motor Survey; the Torrance Test of Creative Thinking; the Quick Neurological Screening Test; an eye-directionality test; and a dichotic auditory tape.

During the five years of the project, a curriculum model evolved which uses the integrated arts for balanced learning and wholistic education. Wholistic education utilizes both sides of the brain and seeks development of the whole child. In order to do this, the model includes perceptual development and recognition of basic learning styles of students as well as basic teaching styles of teachers.
The results of the research during the project and development of the curriculum model confirmed the importance of educating the whole child and justified the use of the integrated arts to provide a balanced education.

The curriculum in the project was presented verbally and visually and required both halves of the brain for complete understanding. This mode of presentation follows the concept that a person must learn to visualize as part of the intellectual process of learning.

The curriculum model includes five units of activities, materials and methods which were developed and used during the five years. The units are: "I'm Somebody", "Dinosaurs", "Sounds Around Us", "Make-Believe Town", and "Celebrations".

The dissertation was designed to model the concepts learned from the project. Therefore, it is presented in a wholistic mode using both verbal and visual stimuli. It is an illustration of a balanced and integrated learning experience.
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December 1, 1981

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WHOLISTIC PRIMARY EDUCATION: INVESTIGATION AND DEVELOPMENT OF AN INTEGRATED CURRICULUM MODEL

by

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When I returned to teaching in 1970 I encountered an intense educational problem in the primary grades. This problem was a recurring one and seemed to be the reason for so much criticism from parents, the community, older students and other teachers in the upper grades.

This problem became so important to me that it resulted in two curriculum projects and eventually led to this dissertation. What was this major problem? It can be stated as the early failure of primary children in the classroom or the beginning of the failure syndrome which a young child would associate with his/her education.

In order to understand this problem, I had to learn more about child development, learning disabilities, self-concept and behavioral attitudes. Therefore, from 1970 to 1972, I attended college classes, read current educational literature, and observed many classrooms. During this time of exploration I was a music specialist. I was able to observe about 250 children in my daily classes as well as to try different methods of teaching and reaching these problem children.

It soon became apparent to me that the quality of teaching in the primary grades was unusually good, but it was not attacking the individual child's problems. Because the teachers had too many children in the classroom they were unaware of the developmental level and learning style of each student. Many teachers lacked training in diagnosis of individual needs or learning problems.

Another observation was that when children entered school for the first time, teachers assumed that they had the necessary basic skills which they needed to begin reading and language acquisition. However, many of the children did not have early childhood experiences which would lead to satisfactory progress in school.

Many of the children suffered from poor self-image and they were inadequate in such motor skills as running, walking, crawling, jumping or skipping. Many could not understand or follow simple directions. Many could not discriminate between elementary sounds or rhythmical
clapping patterns. Many could not follow a left to right direction or an up and down movement. Many were unable to use a scissors, pencil or crayons. Many were unable to find or keep their own space in the classroom.

These were just a few of the difficulties the teachers noticed during those first weeks of school. Obviously the intensity of the problems increased each day for the child as well as for the frustrated teacher who was attempting to follow the school district's scope and sequence curriculum.

One explanation of a child's lack of school readiness was offered by Newell C. Kephart.

The very civilization which is increasing its demands is decreasing the opportunity which it offers the child for the very necessary experimentation with basic skills... Higher and higher degrees of skill are demanded and no similar increase is provided in the practice of elementary skills upon which these higher skills are based. Many children are coming into our schools lacking in basic perceptual-motor skills. (Kephart, 1971, p. 15).

Many of these children become the slow learners in the classroom. They are not ready for school and need some special help.

For many of these children, artificial means may have to be devised to provide additional practice in perceptual-motor skills. We may have to help the child to build up the sensory-motor skills which are required by the more complex activities of reading, writing, and arithmetic. (Kephart, 1971, p. 15).

More insight into this school readiness problem was given by Dr. Aubrey Trimble.

We have failed to recognize perceptual development for what it really is—just another human growth and development pattern that frequently suffers as a result of our culture—a culture that tends to deprive children of maximum development in certain areas by limited physical activity, and pushing mental maturity during the early childhood years. (Trimble, 1971, p. 11).
The basic problem seemed to be that the schools were saying the children should be ready to learn but the demands of society were not allowing this development to take place. This idea was evident in 1972 when the Portland School district published a reading chart. The chart implied that a parent prepares the child for school by providing experiences in motor skills, visual perception, auditory discrimination, visual memory, speech sounds and patterns, and following directions.

It could be assumed from this chart that the primary curriculum had been based upon the assumption that the children had acquired readiness skills during the pre-school years. It also assumed that each child had a prior acquisition of readiness skills which were a direct result of two developments: maturation and learning.

At this point I wrote a special curriculum project called Perceptual Development Through Music Leading to Readiness. The curriculum consisted of daily activities in motor development, visual perception, auditory discrimination, and language concepts. All of these components were to develop perception: that is, how the brain interprets what we see, hear and sense.

A complete definition of perception has been given by Frank Belgau.

Perception involves sensing or gathering in raw data, measuring this data, categorizing and sorting the data, establishing relationships with past experiences to give meaning to the data. Perception in human beings depends upon each stage of this process . . . Perception is not innate, but for the most part is based on learning and experiences . . . Perception involves the total system . . . The better the total balance the more efficiently we can integrate the systems. (Belgau, 1971, pp. 1, 3, 4).

The curriculum project for perceptual development was funded by the Portland School district for the school year of 1973-74. This project was eventually implemented throughout the Portland area as well as in schools in Texas, Michigan, Illinois, Iowa, California and Washington. The materials from the project were published in 1975 as a curriculum guide called Music Is.
Despite the success of this project I still was finding students in each classroom who were not succeeding in the first grade. Most of these students had completed the perceptual development program, appeared to have the necessary readiness skills, had average intelligence and no apparent emotional problems. This conclusion happened during the same period of time when I was beginning to study the split-brain theory, sexual differences in brain organization, wholistic education, forms of intelligence and recent brain research. These two components, perceptual development and brain research, seemed to come together into a synergy of enlightenment.

When things come together something new happens. In relationship there is novelty, creativity, richer complexity. Whether we are talking about chemical reactions or human societies, molecules or international treaties, there are qualities that cannot be predicted by looking at the components. (Ferguson, 1980, p. 156).

This synergy resulted in applying for a grant for a special project involving right hemisphere dominant children in the first and second grades. The curriculum for this project centered on an integrated arts approach for children whom I had to identify as processing through the right hemisphere of the brain. That is, information is transmitted first to the right hemisphere before being cycled through the left hemisphere. In most students the process is just the opposite.

The project was funded by the Teacher Incentive program of Oregon for the year of 1976-77. The project was termed a success by that department and was re-funded for two more years from 1977-79. At this time it was implemented in the Prescott School of the Parkrose School district and during the second year at Reedville School in the Reedville School district.

Even though the results of the curriculum project were excellent, I was constantly experimenting and trying new methods. Many appeared to be working but more ideas were needed. Therefore, I took a sabbatical leave in 1978 to attend Oregon State University. I knew
that I needed more training and information on testing procedures, learning styles, visual literacy, neuropsychology, and reading and language development.

This need and study resulted in this thesis. It is a descriptive model of a longitudinal study based upon the five years of the project from 1976 to 1981. The project had been tried in several types of population: Boise School with 98% minority population; Prescott School with 100% Caucasian; a 16% minority in the classroom at Reedville School; and Beach School with a 25% minority of students in the project class. A total of more than 300 students had been in the project during the five years and approximately 600 students had been tested during that time for Project identification.

During the five years of the project, a curriculum model evolved using the integrated arts for balanced learning and wholistic education. Wholistic education utilizes both sides of the brain and seeks development of the whole child. In order to do this, the model had to include perceptual development and recognition of basic learning styles of students as well as basic teaching styles of teachers. These learning styles which are considered are: gustatory, olfactory, kinesthetic, tactile, visual, and auditory. "A balanced program must consider the total child rather than one part of the child associated with a particular discipline." (Belgau, 1971, preface).

This curriculum project, presented verbally and visually, requires both halves of the brain for complete understanding. This mode of presentation follows the concept that a person must learn to visualize as part of the intellectual process of learning.

A professor of communication, Donis A. Dondis suggests:

The most direct route to the development of a visual categorization is through recognition of the essential differences between the verbal and the visual: the verbal convention, a code invented and constructed by men; the visual more nearly influenced by perceptions—physical and psychological as well as conventional. Visual communication in all its forms has meaning connected with content and expression. (Dondis, 1973, p. 41).
The completion of this thesis has been accomplished because of many people who have served as my network and support system since 1970. They have been necessary for my wholistic development. Ferguson discusses this type of networking:

Others have centered their activity within their specialty, forming groups within existing organizations and institutions, exposing their co-workers to new ideas, often calling on the larger network for support, feedback, and back-up information. (Ferguson, 1980, p. 24).

My inner network of support began with my understanding husband, "Cloudy" and my children, Bruce, Cindy and Bonnie. Acceptance of my intuitive drives was always given by my late father, John Koehler, my dear friend and fellow music teacher, Kris Means, and my co-worker and friend, Storma Swanson, director of the Centering Foundation.

One of the first people to help me in 1970 was a reading and learning specialist at Beach School, Hazel Rue. Others at Beach included: Marian Craig, Dee Togikawa, Joyce Minus, Betty Weigandt, Trudy Sander and the principal, Ann Marie Collins. Other facilitators for the project included: Will Fletcher of Area I in the Portland School district; Margaret Nelson at Reedville School; Jeffrey Kurtz of the Teacher Incentive Program; Carolyn Hjelt and Dean Thompson of the Parkrose School district; Jeanne Payne of Reedville School; Kris Means, Marian Kernan, Laurel Ostgarden and Joan Roberts, aides and volunteers. My co-workers at Boise School were Marsha Barrett, Gene Casqueiro, Sue Lavin and Debbie Nasmythe. Special help and concern at Oregon State University were always available from Sylvia Tucker, Jake Nice, R. N. Malatesha, and Mary Jane Wall. The special love for the project came from the students at Beach, Boise, Reedville and Prescott Schools.

Lastly, I would not be submitting this thesis if I had not received the encouragement of my dissertation committee: Sylvia Tucker, Jack Corliss, Jake Nice, Charlotte Lambert, Ron Jeffers, Mary Jane Wall, and David Eiseman.
CHAPTER I
WHOLISTIC PRIMARY EDUCATION:
INVESTIGATION AND DEVELOPMENT OF AN INTEGRATED CURRICULUM MODEL

This study began in 1973 after I read an article in the New York Times by Maya Pines. The first two paragraphs were the beginning!

Two very different persons inhabit our heads, residing in the left and right hemispheres of our brains, the twin shells that cover the central brain stem. One of them is verbal, analytic, dominant. The other is artistic but mute, and still almost totally mysterious. This non-speaking side of the human brain—the right hemisphere—is now the focus of intensive research by brain scientists. This sudden surge of interest is probably no accident at a time when Yoga, Arica, Tibetan exercises and other nonverbal disciplines are enjoying such a vogue.

Maya Pines continues:

Some researchers are eager to give the less intellectual aspects of human personality equal weight with the verbal ones. But beyond this somewhat partisan approach lies the startling hypothesis that each of us is capable of two incompatible styles of thought, two separate mechanisms for learning. (September 9, 1973).

My immediate reaction to this article was that this could be the answer to one of the major learning problems facing educators. Subconsciously, my intuition worked overtime to motivate me to pursue and explore this split-brain theory.
What Is This Problem?

Why do some children excel in the academic subjects while other children only excel in the arts, music or physical education?

Why do some creative children who show no evidence of a learning problem, learn so slowly in the regular classroom?

Why do some children appear intelligent and clever in special subjects while being labeled as academic failures by the regular classroom teacher?

These questions are the basis for daily frustration of many caring, primary teachers. They are the center of the problem of the unhappy, failing student in the early primary grades: the problem of happy children who soon learn that they are academic failures. This problem is most often cited in the criticism from the community and parents when discussing education.
In seeking an answer to this failure problem, school districts have isolated the basics or three R's to become the curriculum. As this curriculum becomes more basic and more barren, it appears that the schools become even less successful in solving the problem of the failing primary students.

The fallacy in the present tendency to strip education down to the three R's, whether for pedagogical or fiscal reasons, is that it can only make the basic skills appear less useful to the children. What is motivation if not getting the learner to connect the effort of acquiring skills with their application to something that is interesting and (if the descendants of the Latin masters will pardon the suggestion) fun?

A child's interest in learning to read and write is stifled if the rest of the school program is barren. The stripped-down, no-frills basic curriculum allows for too little transfer of skills to other areas—creative, artistic, or just plain interesting. The harm that can be done to the three R's by the elimination of school newspapers or other extracurricular activities that require basic skills should be evident to everyone concerned. (Hechinger, 1978, p. 32).

Perhaps the answer to the problem of the failing child can be found in an understanding of brain processing and the sensory input system of the learner. The investigation will begin with the background theory of hemispheric specialization.
CHAPTER II
THE LEFT BRAIN SEEKS THE THEORY

Since my introduction to the split-brain theory in 1973, the left hemisphere of my brain has been studying the whole brain: sorting out a constant flow of new information; attending special workshops and lectures; digesting analytical articles in professional magazines; and testing the validity of wholistic education.

Studies representing more than a century of research have verified that these two different qualities of mind are housed in opposite cerebral hemispheres. The brain's left cerebral hemisphere is the model of "right-handedness." It houses the organizing, logical, "conforming" qualities. It strings things together sequentially in language and in linear time sequences. And it worries a lot about the rules of reading, writing and arithmetic. It sees things discretely and its processes tend to converge toward the single most logical outcome in a series of thoughts. (Samples, 1976, 18).

Illustration by Susan Ida Smith,
Seeing with The Mind's Eye, 1975
The role I shall assume at this point is very similar to the role which must be learned by each child when language begins to develop.

The specialization of the hemispheres of the brain into what I refer to as the two minds is the result of acculturation. The child entering the world with an unspecialized metaphoric mind is a child of nature. Time is cyclic; space is limitless; all things are wholistic and unified. But shortly after birth culturation begins. Language is the dominant cultural influence, and it introduces the child to its first cultural discovery: the undifferentiated, wholistic world it perceives cannot be communicated holistically. It must first be chopped up and labeled. (Samples, 1976, p. 24).

Labeling the general functions in the two sides of the brain has been done thoroughly by scientists, neurologists, philosophers and educators. Let's begin this study with some thoughts by a scientist, Carl Sagan.

The left hemisphere processes information sequentially; the right hemisphere simultaneously, accessing several inputs at once. The left hemisphere works in series; the right in parallel. The left hemisphere is something like a digital computer; the right like an analog computer. (Sagan, 1977, p. 177)

According to Sage, at the vortex of some of the earliest theories about the split-brain would be Robert Ornstein.

The grand guru of the theories themselves is psychologist Robert Ornstein, whose book, The Psychology of Consciousness, split not only the mind, but the cultures of the world in his double-barreled view of mentality. The left hemisphere of the brain, concludes Ornstein, on the basis of Sperry's findings, operates rationally; it dominates the mental way of the Western World. The right hemisphere works intuitively and is the consciousness of the East. (Sage, 1976, p. 25).

For more than 20 years, neurobiologist, Roger W. Sperry of the California Institute of Technology in Pasadena and his colleagues, J. E. Bogen and Michael Gazzaniga, sought information through research about the physiology of the brain.
Dr. Sperry demonstrated that the two hemispheres of the brain are basically different in the way that they think and relate to the world outside the human skull. He was intrigued by the fact that each of these hemispheres always seemed oblivious to the other's existence. Patients could lose virtually the entire right hemisphere through injury or surgery, and be unaware that it was gone until it was demonstrated for them through laboratory tests that parts of their visual field were missing.

Dr. Bogen surgically severed all nerves connecting the left and right hemispheres of sixteen patients who were epileptic. He was trying to isolate the seizures so that they would not transfer from one side of the brain to the other. This surgery was a success and the patients continued their lives with no apparent loss. However, Dr. Sperry and his colleagues continued investigating the brain hemispheres of these patients using collaged photographs and various common objects for the research. The result of this research was the discovery of two completely separate visual worlds within the same head.
In explanation of the split-brain theory, Dr. Sperry concluded:

Each of the separated hemispheres appears to have its own private sensations, perceptions, thoughts, feelings and memories. Everything we have seen so far indicates that the surgery has left each of these people with two separate minds, that is, with two separate spheres of consciousness... It is most impressive and compelling to watch a subject solve a given problem like two different people in two consistently different ways, using two quite different strategies--depending on whether he is using his left or his right hemisphere. (Sperry, 1975, p. 31).
The split-brain operation permitted a rare glimpse into the separate cognitive capabilities of each hemisphere. By completely lateralizing stimulation—reconstructing information to one hemisphere or the other—it was possible to question each hemisphere separately to see what each could do. The dichotomy suggested by Dr. Sperry as the key to understanding the two modes of thought is "analytic" versus "synthetic." The reason for the anatomical separation of the two spheres of thinking would be the fundamental incompatibility between their modes of operation.


David Galin explained how these two modes functioned:

The analytic and wholistic modes are complementary; each provides a dimension that the other lacks. Artists, scientists, mathematicians, writing about their own creativity, report that their work is based on a smooth integration of both modes.
David Galin continues:

If we want to cultivate creativity, it appears that we must first develop each mode, both the rational-analytic and the intuitive-wholistic; second, we must develop the ability to inhibit either one when it is inappropriate to the task at hand; and finally we must be able to operate in both modes in a complementary fashion. However, the two modes may also be in conflict; some mutual antagonism is evident between the analytic and the wholistic. Use of the inappropriate mode for a task may account for some common problems. (Galin, 1976, p. 18).

The discovery of this specialization of the two brain hemispheres becomes important to learning and education because of the resulting, different, cognitive styles: the left for an analytical, logical mode, for which words are an excellent tool; and the right for a wholistic, gestalt mode, which happens to be particularly suitable for visual-spatial awareness. The verbal-analytic style is extremely efficient for dealing with our modern technology while the visual-wholistic mode of information processing is needed for synthesizing the relationship of objects in our nuclear world.

As research has continued more differences in the functions of the two hemispheres have been discovered.

For example, the left hemisphere reads music from notes on a page, but the right remembers the music we hear; the left handles math, the right perceives poetry. Thus, the brain seems divided by type of intellect. The language-using left side of the brain is process oriented and works through things sequentially (just like a computer) while the mute right hemisphere concerns itself with patterns, spatial relationships, concepts. (Hoover, 1978, p. 124).

This difference in hemispheric functions and physiology can be clearly understood with an unusual metaphor by Robert Samples (1977, p. 47). This metaphor which follows requires an integration of both hemispheres because the verbal quality is enhanced by the visual image of it.
Let us pretend for a moment that each of us has within our heads not just one meadow—but two. Two distinctly different meadows. Since they are both meadows, certainly they have some qualities in common. But still there are distinct differences about them. To show you how separate they are, visualize a wide and swiftly flowing river between them. That's it—a river between them, flowing from one hemisphere to the other. The awesome feature of this river is that it flows both ways at once. Substance from one meadow can instantly flow into the other. However, as soon as it arrives, it is transformed into the ecology of that new meadow.

**Significant Implications of the Split-Brain Theory**

Some of the common problems of hemispheric differences in processing information have been discussed by Jack Fincher in *Human Intelligence*.

Until recently all we knew was that retardates given conventional IQ tests predictably scored lower than normal on measures of the left hemisphere—but unpredictably, that they scored significantly higher than normal on visual-spatial-kinesthetic measures of the right hemisphere. (Fincher, 1976, p. 321).

Fincher concluded that slow learners and mentally retarded students might be slow only in regard to left hemisphere functions and could very well be capable in the right hemisphere functions if the curriculum were adapted to meet their needs.

An example of using the right hemisphere to teach language to retardates was done successfully by Renee Fuller, of child psychological services at Rosewood State Hospital in Maryland. She was able to teach twenty-six retardates with IQ's ranging from 33 to 69 to read at the third-grade level in one year. Her final analysis was that "there was absolutely no correlation between IQ and reading performance. Some students with IQ's in the 30's learned to read as rapidly with comprehension as others in the 60's." (Fincher, 1976, p. 322).
Another example of cognitive styles of processing was found in a study of J. P. Das using simultaneous and successive information strategies with retarded and non-retarded children from 6 to 15 years.

In tasks involving choosing the one of several visual arrays of dot patterns that best approximated the auditorily presented sequence of taps, the nonretarded children used simultaneous processing. The retarded children used a mixture of simultaneous and successive processing that resulted in poor performance. (Wittrock, 1978, p. 73).

From the Das study Wittrock concluded that "research that focuses on the different processes used by learners can lead to an understanding of why some of them are having difficulty learning and can lead to some implications about what instruction might try to teach them."

The importance of linear and non-linear processing has been stressed by many educators and authors.

The mind is perfectly capable of taking in information which is non-linear. In its day-to-day life it does this nearly all the time, observing all those things which surround it which include common non-linear forms of print: photographs, illustrations, diagrams, etc. It is only our society's enormous reliance on linear information which has obscured the issue. (Buzan, 1976, pp. 86-87).

The importance of an individual student's cognitive style of processing might also be the reason for cultural differences. "Several investigators have found that subcultures within the United States are characterized by a predominant cognitive mode: the middle class are likely to use the verbal-analytic mode; the urban poor are more likely to use the spatial-wholistic mode." (Galin, 1976, p. 19).

This difference was discussed further by Maya Pines:

Children from poor black neighborhoods generally learn to use their right hemisphere far more than their left—and later do badly on verbal tasks. Other children, who have learned to verbalize everything, find this approach a hindrance when it comes to copying a tennis serve or learning a dance step. Analyzing these movements verbally just slows them down and interferes with direct learning through the right hemisphere. (Pines, 1973, pp. 151-52).
Perhaps, this could explain some of the difficulties of many children in a school system oriented towards the middle class.

Another implication that emerged from the research on hemispheric specialization was that our educational system and modern society is discriminating against one whole half of the brain—the non-verbal, non-mathematical, minor hemisphere—the right brain. Joseph Bogen stated in 1975 that our society has so overemphasized analytical, left-hemisphere skills that the entire student body is being educated lopsidedly. This idea has also been stated by Samples.

Most of the cultural institutions—family, school and church—all do what they can to assist the child in gaining new words, new meanings, in refining language use, and finally—in becoming more logical. Generally the more logical children become with language use, the more "success" they can expect in this culture. They are not held back in school. They get better grades, thus more approval, and have a better chance to stay in the game longer. In other words, they will probably continue their schooling through college and have entry into the final rites of incubation, graduate school. (Samples, 1976, p. 31).

This discrimination against training the right hemisphere of students was discussed at a state meeting of the International Reading Association at Lakeridge High School, Lake Oswego, Oregon, in September, 1975. Dr. Paul Brandwein compared education to a room
partially furnished while the rest of that room sits empty. He called the students who are being educated in this fashion, "half-brained."

Another implication as a result of this brain research is that educators should concentrate upon the development of whole brain learning or "wholistic education."

The image of mental health that I favor is one in which both capacities, the rational and the metaphoric, are legitimate. It is an image of equal access to the functions of both cerebral hemispheres and to the mind functions celebrated by both . . . . Synergy occurs when all things work together so that the sum of the energy exceeds the total of the parts. (Samples, 1976, p. 190)

With the knowledge of hemispheric specialization and differences in cognitive learning styles, there might be a tendency to develop either the left or right hemispheres. "In the search for certainty, there may be a tendency to hold on to one simple theory. It is important for the nonspecialist to know that the various brain theories are being constantly refined and modified." (Chall and Mirsky, 1978, p. 376)
Curriculum for the Whole Brain

What happens when educators consider the whole child and the whole brain?

It might help to think of an orchestra: brass, percussion, and strings. When the horns are featured, the drums and violins don't try to pound and saw against them. Nor do they go rambling off on their own. They play in concert. Logical mind, body, creative mind -- you may be focusing with one, but because you are a whole person the other parts are there, are in resonance. They can create disharmony. Or, they can play in concert. (Ostrander and Schroeder, 1979, p. 5)

A curriculum which would be reflective of hemispheric specialization would include the study of arts. "Adults create mild brain storms in children when they view art as a frill and language as a must in school. Both are essential for wholesome mental development." (McKim, 1972, p. 24) The arts could provide the needed balance in curriculum since "educators in the arts have long been concerned with facilitating the marriage between the functions of both the left and right hemispheres." (Rennels, 1976, p. 472)
The study of the arts can provide positive experiences which can be used as tools for learning as well as for motivation to keep plugging away at the three R's.

Outside of art and design education, few educators are aware that thinking can occur in other than verbal and mathematical modes. Yet sensory modes of thought, especially the visual modes, are at the very heart of thinking . . . . In our schools, reading, writing and arithmetic are practiced as skills that detach the child from sensory experience . . . . Only in kindergarten and first grade is education based on the cooperation of all the essential powers of the mind; thereafter, this natural and sensible procedure is dismissed as an obstacle to training in the proper kind of abstraction. (McKim, 1972, p. 24)
The Rockefeller Report, *Coming to Our Senses*, emphasizes the importance of art experiences for all children and adults.

Perception and communication -- both fundamental learning skills -- require much more than verbal training. And since the arts (painting, dancing, singing, acting, and so forth) can send important nonverbal messages from a creator or performer to an observer, they are ideal vehicles for training our senses, for enriching our emotional values, and for organizing our environment. (1977, p. 3)

Visual education can occur through many forms of communication in the schools, e.g., painting, creative drama, music, drawing, photography, film-making, videotaping, collage construction, movement education, dancing, mime, sculpture, and puppetry. These arts lend themselves to a person's expression of her/his thought, and it is only through involvement with her/his own conceptions that the child can reach each enduring ideal of truth, beauty, justice, love and faith. Human beings do have the capacity for enriched art experiences and through these experiences a child may possibly reach the highest level of mental functioning and integrated learning.
Never has it been more urgent to speak of SEEING. Ever more gadgets, from cameras to computers, from art books to videotapes, conspire to take over our thinking, our feeling, our experiencing, our seeing. Onlookers, we are, spectators . . . "Subjects" we are, that look at "Objects." Quickly we stick labels on all that is, labels that stick once and for all. By these labels we recognize everything but no longer SEE anything. We know the labels on all the bottles, but never taste the wine. (Franck, 1973, p. 3)

An excellent example of the exploration of visual education has been done by Betty Edwards who has developed a method to help everyone to see by using the special functions of the right hemisphere.

Some interesting progress on the problem of suppressing left-brain functions and opening up spontaneous intelligence has recently been reported by a California art instructor, Dr. Betty Edwards, who discovered ways to enable students to see things without analysis. One technique is to force students to "scribble-draw," or draw so rapidly that there is no time to think about the process. Another approach is to make students focus on an object until they begin to see the space around it, rather than just the object itself. Still another method is to assign the drawing of a complex item such as the fine leaves on a tree, so that the attention can only be on the lines, not on an analysis of the object. The effect of all this is reported to be a release of the bashful right-brain. (Hoover, 1978, p. 126)

Dr. Edwards said: "In time, I am sure, my cognitive-shift model of teaching, which encourages mental shifts from verbal, logical thinking to a more global, intuitive mode, will be further developed by teachers and researchers in art and applied in other fields." (Edwards, 1979, vii)

Another important part of the curriculum affected by visual education is physical education which has been evolving into a movement education model. Movement education tries to make every child a winner while teaching the basic movement skills that are needed in sports, life, and wholistic development. "Move to learn and learn to move" is a phrase often used to show the direct connection between ability to move and ability to learn.
During the 1977-78 school year at Minor Elementary School in Seattle, a study was completed on the direct correlation between movement and academic achievement. The third grade students who learned language arts concepts through movement and dance increased their MAT reading test scores by 13% from fall to spring, while the district-wide average showed a decrease of 2%.

(Permission granted by the Music Educators Journal, September, 1980)

George Leonard summarized the importance of integrated learning in this way:

It seems obvious, once you stop to think about it, that the brain has something to do with perception and movement; that reading and writing are forms of perception and movement; that ultimately, there is no way you can separate academic learning from movement, feeling, sensing and the body. (Lennard, 1974, p. 164)

The left brain has justified the importance of hemispheric processing and the resulting educational implications it will provide during the '80s. It has attempted to bring into a focus an important
collaboration for this decade between neuroscientists and educators. Together, they mutually need to test the theories in classroom research. They need to be an important part of the last challenge for the modern technical man.

Two former Nobel Prize laureates in physics were recently asked to guess what area of research would win the Nobel Prize in 2000. Both of them, without prior consultation and with hardly a hesitation, said brain research. The human brain, they concluded, is our ultimate intellectual challenge in the last quarter of the twentieth century. (Restak, 1979, p. 3)

Photograph: source unknown

It has happened. The Nobel Prize was awarded in October, 1981, to Dr. Roger Sperry for his work in brain research.
CHAPTER III
USING BOTH SIDES OF THE BRAIN

The left brain has justified the theory of differential hemispheric processing and the possibility that this knowledge could help the failing, primary child. "For teaching, the finding implies that we can expect learning to be difficult when a mismatch exists between a child's global cognitive strategy and the analytic organization of many curricula and instructional tasks." (Wittrock, 1978, p. 92)

Therefore, in 1975, I decided to apply for a grant for an integrated arts project which would use the most current brain research regarding information processing and learning. The grant was awarded by the Teacher Incentive Project of Oregon as an innovative curriculum project.

Based upon research at that time, I decided to identify first and second graders for the program upon the basis of: cerebral dominance, self-image, behavioral attitudes, creative ability, and academic readiness.

Teacher observations were considered for the identification as well as the tests which included: the Purdue Motor Survey; Piers-Harris Primary Self-Concept Survey; Devereux Behavioral Rating Scale; Torrance Creativity Test; Gates-MacGinitie Reading or Readiness Test; and an eye-directionality test.

Because EEG measures are today expensive and difficult to obtain, they are not ideal for use by educators who might wish to index cognitive processes used by different people to process instruction. In several studies the direction in which the eyes are moved, sometimes the head as well, indicates contralateral hemispheric activation. When verbal problems are presented, typical right-handed people often look to the right, but with spatial problems they often look to the left. These lateral eye movements (LEMS) are one index of contralateral hemispheric stimulation. (Wittrock, 1978, pp. 83-4)
During that school year, twenty-two students were identified for this class because of: 1) poor self-image; 2) behavioral problems in the regular classroom; 3) poor performance and ability in the basic skills; 4) special ability or interest in the creative arts; and 5) processing information through a dominant right hemisphere.

My solution was to have a daily multi-arts class for these children in order to: 1) present concepts in an alternative style; 2) provide them with a measure of daily success; 3) provide motivation so that they would keep trying to learn the basic skills in the classroom; 4) allow them to develop their special creative abilities; and 5) encourage them to develop a natural learning style which was visual and wholistic. These goals were very realistic and compare favorably with the ideas of Chall and Mirsky in 1978 (pp. 374-5).

First, there are suggestions to strengthen the "weak" left-hemisphere processes by using more the intact right hemisphere for learning of left-hemisphere processing . . . . Reading comprehension improves by teaching students to visualize and use imagery, which presumably are right-hemisphere capabilities.
Other suggestions by Chall and Mirsky include:

A second recommendation is that students who are weak in academic skills (based heavily on the left hemisphere) be taught music, construction, and other activities involving right-brain processing in order to provide these right-brained children with some activities in which they can excel. Their weakness will expose them to constant frustration and failure. They need "right-brained" activities to give them a sense of success and self-worth.

A more extreme form of this position is taken by those who call for drastic curricular changes so that the academic curriculum would be based less on left-hemisphere processing, which favors the high achiever from high socio-economic backgrounds, and balanced more toward right-brained processing so as to give a greater opportunity to low achievers and to those children from low socio-economic backgrounds. (1978, pp. 374-5)

At the end of the school year in June, 1977, the children in the project were evaluated with the same tests and with written observations by parents, teachers and administrators. The test results were excellent and the observations were more supportive.

A second-grade teacher wrote the following observation:

The children who went to the art class had the unusual opportunity to achieve a measure of success that would not have existed in the classroom for them. I noticed that the children always wanted to go and it was the highlight of their day. They seemed pleased and calmer when they returned to my classroom. I noticed a great increase in their self-confidence. The field trip experiences were very worthwhile for them. They became willing to try classroom activities as the year progressed. (Beyer, 1977, p. 9)

I would also like to share some comments written by the mother volunteer in regard to the program.

The excellent variety of activities has improved and held the interest of the children. The students express themselves with more ease in body movement. Curiosity and enthusiasm were infectious. By the end of the year, the I-don't-know attitudes became I'll-try-and-see! All the children seem more critical and observant and willing to share verbally in the classroom discussion. It has been a privilege to help and share in this project. (Beyer, 1977, p. 10)
The improvement shown in the posttests for the two years of the project at Beach School are excellent but show some statistical problems. For example, there were twenty-two students who took the pretests but only eleven of them were there for the posttests. During the second year, twenty students took the pretests but only sixteen of them were there to complete the posttesting. With the exception of Reedville School, the schools which participated in the project had large transit populations. This problem caused statistical interference.

The axioms of causality are being shaken to their foundations: we know now that what we term natural laws are merely statistical truths and thus must necessarily allow for exceptions . . . . Every process is partially or totally interfered with by chance, so much so that under natural circumstances, a course of events absolutely conforming to specific laws is almost an exception. (Jung, 1949, xxii.)

Improvement of posttests are compared to pretests: first and second years at Beach School. (See table in Appendix A.)

\[ \begin{array}{cccccc}
\text{Piers-Harris} & \text{Wray} & \text{Vocab.} & \text{Comp.} & \text{Purdue} & \text{Torrance} \\
\text{or Devereux} & & & & & \\
\end{array} \]

= First year - eleven students

= Second year - sixteen students
Since the program was well received and the results were excellent, the director of the Teacher Incentive Program, Jeff Kurtz, arranged for another grant for 1977-78 for Beach School. He also felt the program was ready to be implemented in another district and a grant was provided for this. After considering several interested schools, I chose Prescott Elementary School in the Parkrose district. The teacher for the project, Carolyn Hjelt, was a music specialist.

The summer of 1977 was spent in meetings with the project teacher in order to train her for the program. In the fall I helped her do her testing since we wanted to compare our classes. We had also decided to add a different test for cerebral dominance: a dichotic listening test. This tape was made locally at a radio station. We also changed the behavioral rating from the Devereux to the Wray test because the previous results appeared to reflect a teacher's attitude more than the student's behavior. We both followed the daily lesson plans which I provided.

Unfortunately, the project teacher had to leave in March because of the premature birth of her baby. Therefore, the testing was completed by a substitute and the supervisor, Dean Thompson. Since the curriculum was not carried on for two months, it was impossible to compare our two classes. (See Appendix B for test results.) An interesting observation by the project teacher was that the program would be beneficial to all primary students and should not be limited to the identified students.

The project was again recommended for a grant for 1978-79. Because I was going to be on a sabbatical leave at Oregon State University, I had to select another school. This time I chose a first-grade classroom at Reedville Elementary School. It now seemed to be the right time to implement the project in a self-contained classroom which was being taught by Jeanne Payne. An individual grant was also given in order that I could serve as the consultant to the project and could write a curriculum model for the state.
For this year's testing program, I obtained a commercial dichotic auditory tape and dropped the eye-directionality test since it did not appear to be valid after two years of experimentation with it. With the excellent tape, I discovered eight children in the class of twenty-five with right-hemisphere dominance.

The use of a dichotic tape for identifying cerebral dominance has been done for many years by such researchers as Dirk J. Bakker, Paul Satz, and Jerre Levy. The test consists of transmitting numbers to both ears of the child who is wearing a good set of earphones. As the child tells the numbers he/she hears, they are recorded on a scoring sheet. The formula used by Dr. R. N. Malatesha (1976, p. 31) for determining the results is: \[
\frac{R \text{ (right)} - L \text{ (left)}}{R + L} \times 100 = \text{score}
\]

The training of the classroom teacher during the summer of 1978 was mainly in the arts and understanding of brain processing. She was an excellent teacher and followed the project carefully. At the end of the year, she was very enthusiastic because she felt she had developed many new teaching strategies. "This curriculum model provided me with many new teaching ideas and the brain research study helped me to realize that students all learn in different ways." (Jeanne Payne, June, 1979).
The test results of the Reedville classroom were indicative of a successful project. Twenty-four of the twenty-five students completed the total testing program. The comparable or better posttests of the identified right-hemisphere students were considered noteworthy since their pretests were lower than the rest of the class.

Improvement Between Pretests and Posttests at Reedville School

(See table in Appendix A.)

- Red = Right-hemisphere students - eight
- Green = Other students - sixteen tested

"While the Western mind carefully sifts, weighs, selects, classifies, isolates, the Chinese picture of the moment encompasses everything down to the minutest nonsensical detail, because all of the ingredients make up the observed moment." (Jung, 1949, xxiii.)
At the end of the third year of the project, I wrote the curriculum guide for Oregon based upon the curriculum of the first three years. Even while writing it, I realized how much more could be done in school curriculum to provide wholistic education for each primary child.

Upon returning to teaching in Portland, I accepted a position at a school with a large minority population and a "back-to-the-basics" curriculum. My assignment was at Boise School in the Albina district. It has a school population of 82% blacks, 13-15% Orientals, 2% other minorities, and about 2% Caucasian. The main goal of the school is the study of the basics from kindergarten through the eighth grade - an excellent school environment for trying out a project which is geared for wholistic education!

Financial support for implementing the program was available but that was the only type of support that I received. My subject matter was not considered to be "basic" so the classes were not a priority for the faculty or administration. However, the students were supportive in their enthusiastic participation.

Testing was discouraged since it had nothing to do with the basics. I did manage to give the Purdue Motor Survey to all the first graders in order to plan the motor development activities. The project progressed but was not fully implemented because I had too many classes with large class loads. However, by the end of the year, teachers and parents began asking questions about brain processing and learning styles.
At the end of the first year at Boise School, I decided that changes in scheduling had to be made in order for me to focus on the curriculum project. After meeting with the administration, I was given full authority to plan my own schedule and to form a primary unit with four classes. This primary unit began a series of meetings during which time I explained the project and together we set up the goals and objectives for the new school year. At this time, I also initiated a plan for beginning a special SALT class (Suggestive Accelerative Learning and Teaching) for a small group of identified students.

During the fall of 1980, I spent every afternoon meeting with individual students for the purpose of identification and screening. Every child, with the exception of the non-English speaking students, was checked with the Dichotic Auditory tape and the Quick Neurological Screening Test by Mutti, Sterling and Spaulding (See in Appendix C). From this information, the teachers were given suggestions for each child in regard to cognitive learning styles and possible learning problems. This type of diagnostic information was suggested by Wittrock.

Information about the processes that characterize cognitive styles can be useful in matching instruction to individual differences . . . . One-way instruction can be improved when it is based upon process-oriented cognitive styles that relate to knowledge about the encoding strategies of the brain. (Wittrock, 1978, pp. 93-4)

The school year of 1980-81 was a most successful year for everyone involved in the curriculum project. The teaching team was caring and cooperative and cut through all types of bureaucratic tape and administrative pressure. This primary unit became an example to the rest of the faculty and created much interest in the curriculum.
As exciting as this utopian aid to education may be . . . it must be realized that it cannot be applied in the absence of that most effective and essential of all educational forces -- able, patient, and caring teachers. (Chall and Mirsky, 1978, p. 378)

(Photograph of spring program, 1981, Boise School. The teachers are: Marsha Barrett, Debbie Nasmythe, Gene Casqueiro, and Sue Lavin.)

During the five years of this curriculum project, changes have been made every year. Ideas have been broadened by new theories, new literature, university classes, research and new experiences. The project has been enriched with suggestions from other teachers and volunteers.

However, the objectives for the curriculum project have remained the same!
The Objectives of the Project

(1) Determine if the failure of these primary children could be caused by lack of attention by educators to the cerebral dominance and hemispheric processing of each child.

(2) Determine if an integrated arts curriculum could provide a wholistic curriculum resulting in some measure of success for failing, primary children.

(3) Provide alternative styles of instruction and learning for children to improve self-concept and behavioral attitudes as well as creative, imaginative thinking.

(4) Provide a curriculum model using both verbal and visual presentation.

(5) Provide the component of "Joy" of learning for children.

"Happiness is very important. It is more important than the achievement of some elementary scholarly goals. A happy child and a happy adult are preferred over a well-instructed but unhappy child or adult." (Quiros and Schrager, 1978, p. 119)
Let's take a walk through the human brain. (Drawing by David Macaulay, Human Nature, October, 1978)
The brain has two separate hemispheres in the cerebral cortex.

These two hemispheres look like two walnut meats perched atop the brain stem.

Photograph from "Brain Function and Blood Flow" by Niels A. Lassen, David H. Ingvar and Erik Skinhoj. Copyright © 1978 by Scientific American, Inc. All rights reserved.
These two bulges in the human skull are called the right
and left hemispheres.
Artists have been visualizing the two hemispheres (sides) as quite different.
Artist: Pablo Picasso

The creative products of artists have shown recognition of the two different sides of human beings.
Wholistic perception is developed more readily in artists through use of visualization skills, intuition, and creative ability.

Painting by Picasso
This famous artist, Picasso, has shown the two different sides of a person. They're different just as the two hemispheres of the brain are not alike. These two hemispheres have a number of crucial responsibilities divided between them.
The left hemisphere, highly literate and analytical, specializes in language skills such as speech and writing, as well as in mathematics and logical types of reasoning.

- linear
- rational
- verbal
- analytical
- intellectual
- sequential
- part to whole
- convergent thinking
- auditory skills

Artist: Pablo Picasso
The right hemisphere of the brain is endowed with special powers of intuition and spatial perception. It is the processing center for many modes of creativity such as music, the visual arts, dance, drama, and mime.

non-linear
non-analytical
gestalt
intuitive
simultaneous
visual
metaphorical
divergent thinking
visual acuity

Artist: Pablo Piccaso
"The hemisphere that speaks does not know:

Caricature of Picasso by Gargallo
the hemisphere that knows does not speak."

(Hoover, 1978, p. 124)
Note the visual imagery these artists (Jacobsen and Lazano) used to show the two hemispheres. The star symbolizes intuition while the crown in the left eye refers to authority and dominance.
In this poster, the circular symbol is for the right hemisphere while the asterisk indicates the left hemisphere.
The duality of our minds is depicted in this cartoon. The boss is saying: "Foster here is the left side of my brain and Mr. Hoaglund is the right side of my brain."

Each hemisphere is in charge of the motor functions on the opposite or contralateral side of the body.

The right hemisphere regulates the left motor functions while the left hemisphere is in charge of the right motor functions.
More specialization of the brain hemispheres is evident in the brain's management of the unique gift, language. The ability to write and speak almost always resides in one hemisphere. In 97% of the population it is in the left hemisphere. This center is called Broca's area.

From "Brain Function and Blood Flow" by Niels A. Lassen, David Ingvar, and Erik Skinhoj. Copyright © 1978 by Scientific American, Inc. All rights reserved.
The right hemisphere is intuitive, nonverbal, more aware of the body's orientation in space, and processes in a holistic, gestalt mode. The two hemispheres have a connection called the corpus callosum which serves as a telegraphic system.

(From "Are You Teaching Only One Side of the Brain?"
Reprinted by special permission of Learning, February, 1975, © 1975 by Pitman Learning, Inc.)

There is much crosstalk over this connection (the corpus callosum) as well as conflict between the two hemispheres. Sometimes the left hand acts as if it does not know what the right hand is doing.
Artist: Abram Games

The left brain verbalizes logically about this one tree.
Seeing with The Mind's Eye, 1975

The right brain understands and feels the importance of the many trees in today's world.
Every person needs the opportunity to develop both sides.


Every person needs the opportunity to learn how to integrate in a holistic, global world.
The two hemispheres can work together to create an integration which is necessary for complete wholistic learning.

The verbalization of the left hemisphere and

Collection, Dr. I. Samuels.
visualization of the right hemisphere are important processes for learning to read successfully.
The young reader's full understanding of what she/he has read

Artist: Leo Lionni
depends upon the interplay and cooperation between the two hemispheres of the brain.

From "Are You Teaching Only One Side of the Brain?" Reprinted by special permission of Learning, February, 1975, © 1975 by Pitman Learning, Inc.
Therefore, it is logical and necessary that the school curriculum of today's world should include a balanced education which challenges both sides of the brain!
My proposed solution has been to include the 4 R's in the school curriculum. Reading, writing, arithmetic, and the right hemisphere!
This curriculum model was developed to prove that an integrated arts approach can provide the necessary match and balance for wholistic education.
Both sides of the brain: two ways of knowing.
The left brain

The Country School - Winslow Homer
The right brain

The art class - Boise School
Half a world or half an education is not enough today!

A whole world!

Wholistic education!

(Photographs courtesy of NASA)
During the 70's, educators have been furnishing students' minds with a half room of basics while letting the rest of the room sit empty.

Artist: Harry Lieberman
The foundation for the house is needed for support but the aesthetic pillars provide the architectural balance needed for a complete house!

Artist: Honore Sharrer
UNLOCK THAT BRAIN!

Ziff Davis Publishing Co.
Fill it with knowledge which like gold increases steadily in value, pays its own way, reflects alternative rays, and is always a lifelong treasure.
"With regard to man", Hegel said, "Das Wahre ist das Ganze." Only the Whole is True -- nothing less.
Some of the recent research on the brain indicates that teaching strategies that elaborate verbal information in a synthetic spatial or imagery strategy can facilitate memory with normal learners... Some of the research on the brain also indicates that dual process models of encoding that emphasize verbal-analytic processes and holistic imagery make an important point about the encoding operations of the brain. (Wittrock, 1978, p. 75).

This curriculum model is a verbal and visual description of teaching strategies which have been used to provide a wholistic education for primary children. The major concern in developing each unit of learning has been the development of the whole child.

Whatever you're doing, holistic learning methods try to insure that you're neither half-witted nor disembodied. The point is to keep the left brain, body and right brain from working against each other and hamstringing your abilities... holistic learning aims to have these three work together to allow you to use the full power of your being. (Ostrander, Schroeder, 1979, p. 5).
"Any education, therefore, that is elementalistic, is a fragmentation of man; and a fragmented man is not only an uneducated man, but a sick man, an alienated man, an unhappy man." (Reyes, 1971, p. 68)

(Photograph from the LEARNING Study Print Number 2, "How Do You Package Yourself?" Reprinted by special permission of LEARNING, October, 1974, © 1974 by Pitman Learning, Inc.)

Fragmentation can be caused by a lack of imagination which is necessary for the making of mental images.

"A large part of intelligence testing is based on the assumption that everyone can visualize, that they can imagine by using visual images. Yet the real fact is that perhaps only 25 percent of human beings are capable of making good visual images." (Brown, 1980, p. 244).
In order to prevent fragmentation and to increase the possibilities of learning wholistically, this curriculum model uses an integrated arts approach which opens the many input systems to the brain. It also provides alternative methods of learning to fit each student's unique learning style.

The brain does not usually learn in the sense of accepting or recording information from teachers. The brain is not a passive consumer of information. Instead, it actively constructs its own interpretations of information and draws inferences from it. The brain ignores some information and selectively attends to other information. One implication from these findings is that instruction should begin with careful observation of learners, their constructive processes and individual differences. (Wittrock, 1978, p. 101.)

A natural consequence of this curriculum model has been to provide alternative methods of teaching -- alternative methods which can make teaching a joyful expression.

Teaching is agony if you assume that all students are the same. It is agony if you assume that all students have the same motivations, the same interests, the same abilities, and the same styles of learning at any moment. Teaching can be a source of joy and learning for all if you accept that each student is different from each of the others. Perhaps, it is in the reality of those differences that we find commonality. (Samples, 1977, p. 10.)
All this leads me to the holistic conclusion that whenever any "learning" is taking place, all the sensory capacities operate at once. Thus those things narrowly called knowledge become encoded at once in our central nervous system as well as in our brains. Along with "learning" in the intellectual sense are all those other qualities of knowing, belonging to the forgotten and culturally discredited ways of sensing... Some might say the total gestalt of the moment of learning is preserved in knowing. (Samples, 1976, p. 118.)

Artist: James Longstreth

Schools can become places to celebrate a child's wholeness, a child's creativity and imagination, and a child's love of learning. Schools can open the intake valves for a flood of love, success, and learning!
We usually refer to eyes, ears, nose, mouth and touch as the "five senses."

What ought to be called SENSES are our brains and our guts. You can see, hear, touch, eat, smell stuff for a week without being SENSITIVE to any of it! We're so busy using our "senses..." cramming food and information and noises into our intake valves... without tasting, sensing, feeling, thinking. SHUT OFF YOUR INTAKE VALVES FOR 60 SECONDS RIGHT NOW. JUST THINK ABOUT WHERE YOUR SENSES ARE.

If you really get conscious of your brain to think with... and your gut to feel with... you realize that they're what make you YOU. (And your intake valves will work better than you ever thought they could.)

(From Armbruster, ©1973, p.4.)
A BAG OF NOODLES Concordia Pub. House Used by permission.)
CHAPTER VI
DESCRIPTION OF THE CURRICULUM MODEL

Based upon an integrated arts approach to learning, this curriculum model consists of units of learning which place emphasis upon different concepts and subject matter as well as many cognitive and affective skills. For example, the first unit, 'I'm Somebody', concentrates on personal identity while developing body movement, visual-spatial awareness, classroom cooperation, and self-motivation.

Since this model has developed from a five year longitudinal study, it has included many units. Therefore, five exemplary units have been chosen as the basis of this thesis.

Unit I - 'I'm Somebody' - body awareness, self-image, personal growth, and social skills.

Unit II - 'Dinosaurs' - skills in the basics, the arts, and visualization.

Unit III - 'Sounds Around Us' - basic skills (listening, following directions, sequencing, auditory memory), and auditory discrimination.

Unit IV - 'Make-Believe Town' - visualization skills, imagination, creative thinking, problem solving and exploration.

Unit V - 'Celebrations' - comprehension of cyclic seasons, time and celebrations.
At the beginning of each unit is a visual presentation of the goals for each unit. The goals are based upon the objectives of the project as presented in this thesis. The daily lesson plans that make up each unit are focused upon the arts including: music, painting, sculpture, mime, movement, creative dramatics, puppetry, calligraphy, block printing or any other art form necessary for the unit.

Guest artists and field trips are an important part of this integrated arts curriculum. Choices have to be made on the basis of availability as well as suitability. Some examples are: a movement specialist for Unit I, "I'm Somebody"; mime or puppet theater during the fourth unit, "Make-Believe Town"; and musical performers for Unit III, "Sounds Around Us". In addition to guest artists, it is possible to find senior citizens, parents, or college students who are really able to contribute significantly to special programs.
Charles Deemer - "The Life of Woody Guthrie"

Susan Banyas - Movement Specialist
The field trips should be varied and contribute to the goals of the unit. Some trips in the Portland area have included: Hoyt Arboretum, the Portland Zoo, Oregon Museum of Science and Industry, the Portland Children's Museum, the Portland Art Museum, the Oregon Historical Society, the transit mall in downtown Portland, the television station at Jefferson High School, the University of Portland, the Portland State University Children's Theaters, Bonneville Dam, Eagle Creek Park, Tryon State Park, Fort Vancouver and local artists' studios.

Additional resources are the local radio or television stations which often have programs relating to the units. The radio series, Catch a Sound, which was produced by KBPS is available on cassette tapes from the station. This series is used throughout the units.
Each unit has many suggestions so that teachers who use the curriculum can choose alternatives to suit individual teaching and learning styles.

The proper Whole-brain or balance for Wholistic education.
You're somebody special, there's nobody like you,
You won't find another if you travel far and wide.
You've your own special secrets, your own special feelings
Your own special happiness deep inside.
And nobody's smile shines quite the same as your smile
Nobody can smile just the way you do.
Your smile is special just because it's your smile.
And you are special just because you're you.
You are the one and only, extraordinary, very special you!

Anonymous.
Every child should be special beginning with birth. This concern for each child must continue in school since a child's self-concept has a direct relationship to school achievement.

By the time a child reaches school age his self-concept is quite well formed and his reactions to learning, to school failure and success, and to the physical, social, and emotional climate of the classroom will be determined by the beliefs and attitudes he has about himself. (Canfield and Wells, 1976, p. 3.)

A child will be receptive to education when this self-concept is fostered, maintained, promoted and motivated. Therefore, this first unit on self-image is most important in a wholistic curriculum. The goals of body awareness, self-image, personal growth, and social skills are a continual developmental process for every child in school.
GOALS

Body Awareness

As a child becomes aware of her/his body, the child finds a most powerful means of expression, communication and an outlet for well-being.

Self-Image

"I wonder if I've been changed in the night?" asks Alice. "Let me think: was I the same when I got up this morning? I almost think I can remember feeling a little different. But if I'm not the same, the next question is, Who in the world am I? Ah, that's the great puzzle!"

(Carroll, 1946, p. 15.)
Personal Growth
When a child is naturally eager to reach out and begin exploring the world, we can give that child something to reach for that will be stimulating.

Social Skills - Cooperation

"The time has come to move on, to create new games with new rules more in tune with the times, games in which there are no spectators and no second-string players." (Leonard, 1974, p. 125.)
Classroom Teachers

Children become aware of their space in the community by working together and developing social skills.
Classroom Teachers

Children learn visual-spatial skills by using pegboards.

Children develop body awareness by learning body parts.
Children build confidence and body awareness through development of motor skills.

Children project self-image through body outlines.
Children become aware through visual skills.

Children use masks and costumes to become aware of cultural heritage.
Children develop awareness of the community by visiting Emanuel.
Guest Artists

Children learn body awareness through creative movement with Susan Banyas.

Children learn about cultural heritage through African dances and games with Obo Addy.
GETTING IT ALL TOGETHER
FIRST DAY

Activity
Children form a circle. They listen and follow the directions on the record.
Children learn a circle song.
Teach by echo.

Meaning of a circle

Children walk in a circle to the beat of a drum.
Use various locomotor movements.

Children learn a name game.
Chanting is best for primary children. Keep the beat on the thighs while going around the circle.
Children learn the song, "Dipidu" by echo method. Use the words "Good Day."
Children learn the singing game, "Sarah".
Children write their names and decorate.

Method and Materials
"Let's Get Together" - Pre-Physical Education Through Music
"Such a Making a Circle" - Sally Go Round the Sun. Compare the circle to other things. Make sure the circle is round. Help children to see their relationship to the others in the circle.
Begin with simple movements such as walking and sliding and gradually introduce all locomotor movements. Have a drum signal for stopping. See Music for Fun, p. 14.
Sources include: Music Is, p. 24, Melody, Movement and Language, p. 11, or Music for Children, p. 9.

See Spectrum of Music, Book 2. Add instruments such as maracas to the "dipidus."

See version at end of this unit.

Use a large sheet of butcher paper and crayons or felt pens. Pictures of each child can be placed next to each name for an excellent bulletin board.
SECOND DAY
Activity
Children form a circle and play "Follow the Leader."

Method and Materials
Use the record "Small World" - Mod Marches.
Teacher is leader for all types of movement and sounds.

Children sing "Such a Making a Circle".
Children follow directions for using lummi sticks.
Children move to drums.
Children learn the song, "Happy Song."
Children review "Dipidu" and "Sarah".
Children follow directions to record.
Children make name tags and decorate them.

Review and hold hands while making the circle.
Play "Small World" - Simplified Lummi Stick Activities.
Continue locomotor movements.
See version at the end of this unit.
See first day.
"What Is Your Name" - Learning Basic Skills.
Use tile, cardboard or hardboard and decorate with textures such as beads, fabrics or buttons.
THIRD DAY
Activity
Children play "Follow the Leader".

Method and Materials
Student leads. Play the record, "Free to Be You and Me."

Children learn names through movement exploration.

Chant from Sayings-Riddles-Auguries-Charms.
I see specks. Specks see me. I see someone this morning. I didn't expect to see.
Keep the beat with lap, clap while walking freely around the circle. Stop at end of chant and greet the student who is closest. Continue by repeating chant.
Sing "Such a Making a Circle" while doing it.
Add instruments to "Dipidu". Play an ostinato (low C and G) on an alto xylophone.

Children return to a circle.
Children review "Dipidu", "Happy Song", and "Sarah".
THIRD DAY (cont'd)

Activity
Children begin to learn the words to "Small World".

Children begin collages.

Method and Materials
See The Spectrum of Music, Book 5 or some other music series. Learn the chorus first and march to it.

Have them look through magazines and cut out pictures of things they like. When they have enough, they arrange and paste them on a piece of construction paper. Talk about collages and show examples. Stress covering the whole sheet of paper.
FOURTH DAY

Activity
Children play "Follow the Leader" and a student leads.
Children review "I See Specs".
Children form a circle.
Children continue learning new song.

Children move to the rhythm of the drums.
Children follow echo clapping.

Children echo new chant and clapping.

Children review songs and add instruments.
Children complete magazine collages.

Method and Materials

We All Live Together" Vol. I. Discuss words and begin learning. Relate to community.
See Third Day.
"Such a Making a Circle".
"Small World". Learn first verse and march to it.
Continue adding locomotor movements.
Teacher does simple rhythms and children repeat them.

Teacher claps the rhythm of new chant and teaches the words. "Back to School"- Music With Children I.
"Dipidu", "Happy Song", and Sarah".
Display around the room.
FIFTH DAY
Activity
Children march in different ways.

Children review songs.
Children move to drums.
Children learn a new singing game.
Children follow echo clapping.
Children listen to a story.

Children design individual stars.

Method and Materials
Teacher gives directions for various ways--backwards, sideways, on all fours, etc. Play "Small World" - Mod Marches.
"Small World", "Dipidu", "Sarah", and "Happy Song". Continue learning "We All Live Together". Add finger cymbals for finger snapping and temple blocks for clapping.
Begin "Punchinella" - Circle Round the Zero.

Teacher gradually introduces phrases from "Back to School". Suggestions are in the book for instruments, body sounds, etc. Read a book related to self-image such as Ottie and the Star. Relate to children.
Each child cuts out a star (no patterns) and puts his/her name on it. Decorate with color in any media. Place on the bulletin board.
SIXTH DAY
Activity
Children march in circle and follow directions.
Children follow echo clapping.

Children learn words to a new song.

Children play a name game.

Children move to the drum.
Children learn the rhythm of their names.

Children begin drawing outlines of whole body.

Method and Materials
"Morning Time March" - Patriotic and Morning Time Songs.
After warm-up rhythms, teacher leads to rhythm of 'yes, indeed' in "Hello Everybody" - Exploring Music-K.
"Hello Everybody" is in several music series.
Have the children walk in a circle while saying the words. They stop and clap everytime they come to 'yes, indeed'.
Let them choose from "Sarah", "Punchinella", or the name game from the first day.
Continue adding locomotor movements.
Use the drum to help each child. Play a game with the name rhythms. When a child recognizes the rhythm of his/her name, the child stands up and says the name while clapping the rhythm. Eventually everyone will be standing. Sources include: Orff and Kodaly, Alike and Different or Exceptional Children.
They can work as partners and do each other's outline. Use black crayons and large sheets of butcher paper.
SEVENTH DAY
Activity
Children march, sing and clap.
Children play a name game.
Children begin new song.
Children listen to radio program.
Children continue working on body outlines.

Method and Materials
"Small World" - both verses and chorus.
"Hello Everybody". Learn melody and verses.
Make up verses such as: It's time for music, the weather is sunny, or today is Friday.
Play "lap, clap" game as explained in "Catch a Sound of Myself, No. 1" - The KBPS Listening Text.
Read and discuss the words of "I'm Somebody".
Learn the first two lines.
"Catch a Sound of Myself". Participate in program activities. Many good follow-up activities in the listening guide.
EIGHTH DAY

Activity
Children follow directions to record.

Children learn a song for body awareness.
Make yourself as tall as a tree. Make yourself as short as a bush. (high, then low)
Make yourself as wide as a house. Make yourself as narrow as a crack. (wide, then thin)
Make yourself as round as a ball. Make yourself as flat as a pancake. (roll up, flatten out)
Make yourself as tiny as a mouse. Then grow, grow, grow, grow, grow as tall as a tree (low to high)

Key of C
(notes) g c d e f g a b b b c
(middle)

Children move to a drum beat.

Children continue songs. Finish body outlines.

Method and Materials
"Hello" - Learning Basic Skills Through Music -
Vocabulary.
The tune is "Twinkle, Twinkle, Little Star".

Review rhythm of names in a game.
"I'm Somebody", "Hello, Everybody", etc.
NINTH DAY

Activity

Children follow directions to record.

Children review song literature.

Children see a filmstrip.

Children perceive facial differences.

Method and Materials

"When the Saints Come Marching In" - Individualization in Movement and Music.

"Happy Song", "Make Yourself", "Small World".

Continue learning "I'm Somebody".


Discuss the feelings felt during the filmstrip.

Relate to students.

Each child is given a small mirror. Discuss the differences in the shapes, color and lines of the faces of the children.

Each child will draw his/her face in an outline form -- notice lines. Use crayons or felt pens to color in the drawings.
TENTH DAY
Activity
Children play "Follow the Leader".
Children move within a defined space.
Children make a circle.
Children continue song literature.
Children review names in rhythm.

Method and Materials
"Sisters and Brothers" - Free to Be You and Me. Review "I See Specs".
Continue to sing "Such a Making a Circle" whenever forming a circle.
Finish learning "I'm Somebody" and review other songs.
Students work in pairs. Each student decides on a movement to go with her/his name. The partner will accompany with a small percussion instrument (sand blocks, triangle, etc.) while the student does the movement. After each child performs, divide students into groups of six. Each group will plan and practice the names with movement and instruments in a chant form. They will improvise a sound and movement composition. Perform and tape record.

While groups are working on compositions, teacher and aides can begin drawing silhouettes of each child. Choose a quiet corner in the classroom where this project can continue for several days.

Children will pose for art project.
ELEVENTH DAY

Activity

Children follow directions on record.

Children prepare for radio program.

Children listen to program and participate.

Children discuss program.

Children find own space and follow directions.

Children continue art projects.

Method and Materials

"Walk Around the Circle" - Learning Basic Skills - Vocabulary.

Review "I'm Somebody" and begin learning the singing game, "Cookie Jar" - Circle Round the Zero.

"Catch a Sound Together, No. 2".

Begin the song, "You Sing a Song and I'll Sing a Song" - Ella Jenkins Songbook. Flappy and Floppy. Read story and discuss rag dolls before doing the suggested movement.

Color silhouettes with black crayon, charcoal, or paint. Children can also cut them out and mount them on tagboard. Other children can be making faces in clay showing different feelings.
TWELFTH DAY

Activity
Children play "Follow the Leader" and sing song.
Children review songs.
Children do imitation movement-mirror image.
Children learn song.
Children follow directions.
Children continue art projects.

Method and Materials
"We All Live Together".
"You Sing a Song and I'll Sing a Song", "I'm Somebody", "Make Yourself" and "Cookie Jar". Discuss mirror image and give examples. Have them follow using fairly simple and slow movements. Record sources are: Rope Jumping and Ball Handling, Movin', or Individualization in Movement and Music. Continue this activity all year!
"Shoes Have Tongues" - Music Is.
"Tinker, Tinker Doo" - Individualization in Movement and Music.
Silhouettes, clay faces and a new project could be cutting faces out of magazines and changing them with felt pens.
THIRTEENTH DAY
Activity
Children follow directions to record.
Children learn a game of cooperation.

Children learn a song.
Children review songs.
Children play singing game.
Children begin learning new game.
Children complete art projects.

Method and Materials
"Skip to My Loo" - We All Live Together, Vol. 1. The game ends if anyone drops hands. Students follow teacher's movements which range from jogging to threading the needle. Use a variety of movement.
"Love Is a Circle" - Ramo Album. Teach words with movement. Words dictate it. Previous songs such as "I'm Somebody". "Cookie Jar".
"Old King Glory" - Circle Round the Zero. Silhouettes are displayed or taken home.
FOURTEENTH DAY

Activity
Children combine movement and statues.

Method and Materials
Walk freely around room to 8 beats on the drum. At the end of the 8 beat phrase, stop, freeze into a statue. After several statues, freeze into a statue with a person close to you. Practice movement with this partner--follow directions and drum. Move the head, nose and elbows, hips and shoulders, knees and elbows, anything above the waist, anything below the waist.

"Love Is a Circle", "I'm Somebody", etc.

Children form a circle and review songs.
Children play games.
Children make group clay faces.
Children make edible faces.

Game of cooperation and "Old King Glory". See Thirteenth Day.
Sit in a big circle. Pass around a clay face. Each student adds something such as a nose, eyes, hair, glasses, hat, beard, etc. Each child receives the following: half of a muffin spread with cream cheese, carrot curls, cheerios, olives, pickles, nuts, etc. Make a face and eat!
FIFTEENTH DAY
Activity
Children follow directions.
Children play singing game.
Children move to drums.

Children begin learning new song.

Children review song literature.
Children listen to book about affirmations.

Children follow directions to record.

Children work with clay.

Method and Materials
"Marching Game" - Pre-Physical Education Through Music.
Children choose one.
By this time, they should be doing all the gross locomotor movements. Begin combining movements; e.g., slow walk with a twist or running with a jump.
"I Live in the City" - Tweedles and Foodles for Young Noodles. Learn the chorus first - show cut-out hands.
Review all songs learned in the unit.
Make It So. Discuss carefully with children. Have each child choose a daily affirmation.
Make whole body. Some children will do it flat like a drawing while others will make it dimensional. In order to develop the latter skill, do group exercises such as making a ball, a cube, a triangle, etc.
SIXTEENTH DAY

Activity

Children learn a new circle singing game.
Children review a game.
Children continue new song.

Children follow directions to record.

Children listen to radio program.
Children do an art project about the city.

Method and Materials

"Loop 'D Loo" - We All Live Together, Vol. I.
"Sarah".
Review chorus of "I Live in the City" and learn the first verse. Continue using hands to help with sequencing skill.
"Touch" - Getting to Know Myself. Children stand in a circle with their backs toward the center.

"Catch a Sound of Our City, No. 4".
Draw a picture of friends in the city. Use tempera, felt pens or crayons.
SEVENTEENTH DAY

Activity

Children do movement exploration.

Method and Materials

Warm-up with "I See Specs". Each student finds a space on the floor. Give directions for stretches and contractions. Ask the students how the movements make them feel. Ask them to find different ways to "open" (stretch) and "close" (contract). Closed and opened movements are done while walking in a circle. Identify feelings with the movements. "Walk as if you feel happy"! "Walk as if you are afraid".

One plays an instrument to accompany the partner's movement. The player picks up the rhythm from watching.

"A Friend Is" - The Ballad of Lucy Lum. See guide.

Use a ball of yarn with knots in it every 3-7 feet. Pass the ball around. When a child gets a knot, he/she passes the ball on and the next child continues.

"People Packages" - Who Am I series.

Use paints, charcoal, crayons or felt pens. Play "Glad to Have a Friend Like You" - Free to Be You and Me, while students are drawing.
**EIGHTEENTH DAY**

**Activity**

- Children follow directions to record.
- Children learn game.
- Children review songs.
- Children see filmstrip.
- Children make a circle and play a game.
- Children listen to music.
- Children do fingerpainting.

**Method and Materials**

"*My Secret Place*" - Developmental Motor Skills for Self-Awareness.

"*Dr. Knickerbocker*" - *Circle Round the Zero*. In a bilingual class, say the body parts in both languages.

"Happy Song", "I'm Somebody" and continue learning "I Live in the City."

"*All Kinds of Feelings*" - *Who Am I* series. Each child has a turn to do a pantomime showing some special feeling. The rest of the class try to guess the feeling.

Close eyes and listen to the sections on the street gang rumble and romance from *West Side Story*. Have the children discuss the change in mood and feelings. Have them move to the music showing their feelings.

Play *West Side Story* again while children show feelings in a fingerpainting.
NINETEENTH DAY

Activity

Children follow directions to record.

Children review songs and games.

Children learn new song.

Children learn about masks.

Children make masks.

Method and Materials

"Sammy" - Getting to Know Myself.

"Dr. Knickerbocker", "I Live in the City", "Love Is a Circle", "Happy Song", "Punchinella", "Cookie Jar", and "I'm Somebody".

"Johnny Works with One Hammer" - Exploring Music I. Pound fist on one knee, two knees, one foot on floor, two feet on floor, and then add head for five hammers.

Show pictures of faces which have been cut out of magazines. Have them tell what feelings they see in the faces. See if they can change the feelings with a mask; that is, a beard, glasses, etc. Each child can change a face using felt pens. Discuss why people wear masks and customs of other countries.

Have each child make a mask out of heavy construction paper or tagboard. Staple or glue small sticks on back for support and one long stick so that the mask can be used like a puppet mask.
TWENTIETH DAY

Activity
Children play "Follow the Leader".
Children move to the drums.
Children listen to and discuss record.
Children listen to famous folk tale.

Children use masks for a play.

Method and Materials
"Joy" - The Feel of Music.

Locomotor movements showing feelings.
"Feelings" - Getting to Know Myself.
Teacher reads or tells the story of Hansel and Gretel. Children respond to the feelings involved. Relate to themselves. Act out Hansel and Gretel. Those not involved can paint a picture about the play.
TWENTY FIRST DAY

Activity
Children follow directions to record.
Children review songs and games.

Children play game of cooperation.
Children listen and participate in radio program.
Children draw a family picture.

Method and Materials
"Round In a Circle" - We All Live Together, Vol. I.
"Johnny Works with One Hammer", "Love Is a Circle", "Dr. Knickerbocker", "Cookie Jar", "I Live in the City" and other student choices.
Don't drop hands. See Thirteenth Day.
Use guide for suggested activities. "Catch a Sound of Our Homes, No. 3".
Show all family members. Do in crayons or felt pens. Have each child tell you about his/her picture. If any students have time, have them make up stories about their family and home and then act them out using their masks.
TWENTY SECOND DAY

Activity

Children learn spatial awareness.

Children follow directions using the hoop as a circle.

Children respond to echo clapping.

Children decide on body parts that can touch the ground - at least 30.

Children review songs.

Children learn new game.

Children follow directions to record.

Children begin paper puppets.

Method and Materials

Each child picks up a hula hoop and finds a space. This is the child's space until the art project.

"Circle Game" - Getting to Know Myself.

Teacher goes from easy rhythms to patterns found in "Everything Grows Together" - Mr. Rogers' Songbook. Use a flannel board for the sequencing of the words.

Sing "Ring Around the Rosie" and substitute in the last line: (no.) points touch the ground.

"Johnny Works with One Hammer", and other choices.

"Little Sally Walker" - Circle Round the Zero. Talk about the feelings in the game.

"Put Your Finger in the Air" - Pete Seeger's Children's Concert record.

Provide small paper bags, scissors, yarn, crayons, glue, construction paper, buttons, scraps of trims and materials. Discuss the facial expression that the puppets can have and relate to feelings.
TWENTY THIRD DAY

Activity
Children follow directions for marching.
Children review songs and games.
Children participate in space exploration.

Children learn new song.

Children begin laterality movement.
Learn "Boogie Woogie" with movement suggested by words. Snap fingers on marked accents.

Children continue puppet project.

Method and Materials
"Marching Fun" - Perceptual Motor Rhythm Games.
"Everything Grows Together", "Little Sally Walker". Set boundary limits in room. They move freely to the rhythm of the music. If a child bumps someone, he/she excuses him/herself and sits on the sidelines while counting to ten. Then the child may return to the group. Tempos change so the activity must be fairly quiet. "Red Hot Polka" - Rope Jumping and Ball Handling.

"If You're Happy" - Making Music Your Own, K. Teach the song with actions. Practice left and right movement: weight-shifting on feet while snapping fingers.

Ladies and Gentlemen, children too!
This little gal's gonna boogie for you.
She's gonna turn around,
She's gonna touch the ground.
She's gonna boogie woogie woogie
till the sun goes down.
To the front, to the back,
To the side, side, side. (repeat)
She never went to college and
She never went to school.
All she can do is boogie woogie for you!
TWENTY FOURTH DAY

Activity

Children play "Follow the Leader".

Children review songs and games.
Children follow directions on record.

Children stand in lines and move one step to each sound of the instrument. Stand behind them.
Children return to circle with partners and learn new singing game.
Children play theater game.

Children introduce puppet characters.

Method and Materials

"Zipidee Do Da" - Patriotic and Morning Time Songs.
Student choices.
"Teacher Who Couldn't Talk" - Creative Movement and Rhythmic Exploration.
Drum - forward; wood block - backward; tambourine - left; and triangle - right.

"Head and Shoulders" - Zing, Zing, Zing. Let children suggest verses.
Sitting in a circle, have the children imagine the passing of a snowball, a bird, a fire, etc. As the imaginary object is passed, the children should react to it. Pass around feelings too. Each child introduces his/her puppet. The child should name the puppet and identify the role.
TWENTY FIFTH DAY

Activity

Children follow directions on record.

Children play partner game.
Children move into lines.

Children follow directions.

Children review songs.
Children begin group plays.

Method and Materials

"Fast and Slow March" - Creative Movement and Rhythmic Exploration.

Review "Head and Shoulders".

Movement to four instruments - see Twenty Fourth Day.

"The Hokey Pokey" - The Hokey Pokey and Other Dances.

Student choices.

Divide into groups of three or four to make up puppet plays. One group of children can make a puppet theater out of a large appliance box. It can be painted or covered with students' art work.
TWENTY SIXTH DAY

Activity

Children play "Follow the Leader".
Children review singing games.

Children follow directions to record.

Children listen to explanation of rhythm.

Children continue working on puppet plays.

Method and Materials

"Free to Be You and Me" - record of same name.
"Head and Shoulders", "Boogie Woogie",
"Dr. Knickerbocker", "Little Sally Walker", and
"Old King Glory".

"Move to the Rhythm" - Pre-Physical Education
Through Music.

"What Is Rhythm" - record of same name. Discuss
and relate to rhythm of objects in room. Have
children draw pictures of examples of rhythm.
Begin performing as soon as some groups are
ready. If necessary, use an easel, piano bench
or sink.
TWENTY SEVENTH DAY
Activity
Children follow directions to record.
Children play statue game.

Children listen to record and discuss.

Children experiment with junk they brought.

Children review songs and games.

Method and Materials
"It's Just Fun" - Feelin' Free.
Movement to drum until it stops; freeze into a shape. Make it high or low or in-between. Move the shape. Pick someone's shape. Make a shape with someone else. Vary the game creatively.

"God Don't Make Junk" - The Ballad of Lucy Lum.
See guide for suggestions.
Make collages or mobiles. Some children might prefer to draw a picture of junk. Display in room.
Choose some from beginning of unit too!
TWENTY EIGHTH THROUGH THIRTIETH DAYS

Activity
Children continue reviewing songs and games.

Method and Materials
Much material is available for self-image so new materials of individual teachers could also be introduced during these days of review. Some children could make complete costumes out of large paper bags which fit over their heads. These children could also plan a play which they could perform for other children or parents.

Children complete all art projects.
Sarah - singing game arranged by Emma Williams

The person in the center skips around while the group sings and claps. On the third phrase, the person stops in front of a person in the circle and moves from side to side or shakes some part of the body. On the fourth phrase, the chosen person imitates the movement. Then this person becomes "it" and begins to skip. After the game is well known, substitute the name of the child skipping for Sarah and change girl to boy in the song when necessary.

Happy Song - source unknown

Oh the, time to be hap-py is now And the place to be happy is here (stomp, stomp) And the way to be hap-py is to make o-thers hap-py and we'll have a lit-tle hea-ven down here (clap, clap) Yes, we'll have a little hee-ven down here.
Resources for Unit 1

Art Materials
3. Textures: one pound of clay for each child, pieces of fabric, fur, beads, buttons, trims, yarn, and miscellaneous junk.
4. Miscellaneous: cardboard, hardboard, tagboard, old magazines, newspapers, small mirrors, large appliance box.

Books
8. The KBPS Listening Text - Portland Public Schools - 1978.

Instruments
1. Hand drum, timpani or tom toms.
2. Alto xylophone and bass xylophone.
3. Finger cymbals, larger cymbals, jingle sticks, hand bells, and tambourines.
4. Maracas, sand blocks, claves, quiros, triangles, wood blocks, temple blocks and other small percussion instruments.
5. Lummi sticks.
**Miscellaneous**

2. Flannel board and many cut-outs.
3. Hula hoops - class load.

**Music Books**

Records

5. Free to Be You and Me - Marlo Thomas, Bell Record.
7. Individualization in Movement and Music - Educational Activities, Inc.
13. Perceptual Motor Rhythm Games - Educational Activities, Inc.
14. Pete Seeger's Children's Concert record - Harmony, Inc.
15. Pre-Physical Education Through Music - Stallman-Susser Prod.
16. Rope Jumping and Ball Handling - Bowmar Co.
17. Simplified Lummi Sticks - Kimbo Educational.
18. The Ballad of Lucy Lum and book - Good Apple Productions.
20. The Hokey Pokey and Other Dances - Glazer, Harmony Records.

Suggestions for Field Trips or Guest Artists

1. Artists: Susan Banyas, Louise Steinman, Nyia Standish, or Obo Addy - movement specialists.
The world was a different place a million years ago,
Flowers started blooming when the streams began to flow.
Fishes from the ocean learned to live upon the shore;
And after many years became the DIN - O - SAURS.
Ages passed and then was born Tyrannosaurus Rex.
He was so gigantic, he thought elephants were specks.
There was not a beast alive to stand up to his roar;
Surely Rex was just the meanest DIN - O - SAUR.
Diplodocus was the longest dinosaur of all.
In a tiny head, the brain he had was very small.
Eighty-seven feet in length and sometimes even more;
He must have been a funny-looking DIN - O - SAUR.
Brachiosaurus was the largest of the giant beasts.
Every day he'd have to eat about a thousand feasts.
He could shake a building if he tiptoed on the floor.
How'd you like to run into this DIN - O - SAUR?
DIANOSAURS, DINOSAURS. They are no more. (Atkinson, 1973)
GIANT MUNCHERS,
LUMBERING CRUNCHERS . . . . .
CREATURES FROM THE PREHISTORIC
PAST CAN HELP KEEP YOUR
STUDENTS' SKILLS UP-TO-DATE!
GOALS

Basic Skills
Art Skills
Visualization Skills

Dimensional

Imagination

Classification
SUGGESTED RESOURCES

Tryon Creek Park
Oregon Museum of Science and Industry
Joy and Tears Puppet Theater

NORTHWEST REPERTORY DANCE COMPANY
FIRST DAY
Activity
Children move using locomotor movements.

Children -- -- participate in a guided field trip.

Children discuss the field trip in a magic circle.

Children learn a new song.

Children begin art projects. Pasting, cutting and shape recognition skills.

Method and Materials
Selections from the Carnival of Animals. Discuss their movements and what they were trying to show. The children lie on the floor on their backs, close their eyes, relax and center themselves. (Suggestions in The Centering Book.) Could use Golden Voyages for background music. The teacher verbally leads the children on a guided fantasy trip to Dinosaur Land. Make the trip very open-ended to allow for imagination. After the trip, have the children move and act out their trips while playing another selection from the Carnival of Animals. Possible group work. Use an instrument such as a triangle to indicate the time allotment for each student. Begin the words of "The Dinosaur Song" - Magic of Music, 1. They cut out dinosaurs from master sheets and paste them on a sheet with the background. (Sheets at end of unit.)
SECOND DAY
Activity
Children listen to a record.

Children do movement in two groups.

Children continue learning song.
Children listen to a story.

Children continue art project.

Method and Materials
"If You Think You Can" - Imagination & Me. Have the students tell about things they can do, things they cannot do sometimes, and things they cannot do at all. Relate to some things that dinosaurs could do or couldn't do. The groups show how dinosaurs move. One group moves at a time across the room to the other end where the other group waits. Use words of description with a "sl" sound such as slither, slimy, or slow. Write the words on newsprint and ask for suggestions from the students. "Dinosaur Song" - might add sounds.

Dinosaurs, Giants of the Past. Choose words from the story to add to the word list. Do one dinosaur a day. Some children will only get it cut out and pasted while others will be able to color it. Some students might also write a short story on back of each dinosaur. If unable to write, the student could dictate it to the teacher or volunteer.
THIRD DAY
Activity

Children listen and move to record.

Children do a group dinosaur sculpture.

Children chant words of song.

Children follow flash cards and story.

Children continue art projects.

Method and Materials

"Our Dinosaur Friends" - record of same name. After moving to record, sit down and listen to the words. Try to sing along on the repeated sections. Play one selection each day and coordinate with the dinosaur in that day's art project.

One child begins and the teacher taps each child for her/his turn. This should be a quiet activity because it demands much concentration. The children do not know what dinosaur they are building but as each child adds on, one seems to develop. Some children will tend to build it flat while others will strive for a three-dimensional effect. Continue this activity daily for development of visualization skills.

"Dinosaur Song." Act it out with sounds.

Save the Dinosaur Unit - Chevron.

Several projects: pasting and cutting out dinosaurs; dinosaur mazes (students can make up some); lace-a-shape dinosaurs cards; I Can Read About Dinosaurs books and tapes.
FOURTH DAY

Activity
Children listen and move to music.
Children plan creative movement without sounds.
Children complete song.
Children begin working in reading books.
Children begin classification activities.
Children continue art project.

Method and Materials
Selection from Our Dinosaur Friends.
Each child moves like a dinosaur in action. The class tries to guess the dinosaur and action. Do this activity daily.
"Dinosaur Song" with words and melody, movement, instruments and body sounds.
Reading Dinosaurs - teachers must supervise and know each student's reading ability.
Read a story from the How and Why Wonder Book of Dinosaurs about one classification. Show the dinosaur classifications in the Save the Dinosaurs.
Cut and paste another dinosaur. When done, match the picture with one on the posterboard. (The teacher has cut out pictures of meat-eating and plant-eating dinosaurs and pasted them on poster-board.) If the children match up their dinosaur with the correct picture, they receive a dinosaur sticker. Continue mazes, lacing cards, and reading tapes.
FIFTH DAY

Activity
Children move to record.
Children view filmstrip.

Children move in two groups.
Children continue
art projects.
Begin a dinosaur game to
develop reading readiness.

Method and Materials
Selection from Our Dinosaur Friends.
"Dinosaurs, the Terrible Lizards" from The
Dinosaur Dynasty series. Make a list of new
vocabulary words on a sheet of butcher paper.
Use some of the new vocabulary words.
Cut and paste a dinosaur and other activities.

How to make dinosaur game: Use pictures
of dinosaurs to create a game board
containing a path of 20 squares, each
marked with a numeral from 1 to 20.
Make a large, sturdy card for each
skill such as letter recognition
or vocabulary words. On each card
number the words, numbers or
letters the children need to learn
from 1 to 20. How to use: the
children with their partners decide
which card they will use. Place a
marker at each of the start squares.
Students take turns rolling the dice,
moving the number of spaces. Each player
looks on the card for the number he or
she lands on and pronounces the word, etc.
If the answer is not correct, the player
returns to the start and it is the other
player's turn.
SIXTH DAY
Activity
Children move to record.
Children divide into two groups for movement.

Children improvise a chant about dinosaurs.
Children do individual activities.

Children begin a dinosaur mural.

Method and Materials
Another selection from Our Dinosaur Friends.
Each group decides on a B word describing dinosaurs. The groups take turns moving and guessing the words. Add the words to the vocabulary list.
Work together on newsprint.
Reading Dinosaurs, Dinosaur Dot to Dot, I Can Read About Dinosaurs tape, or Dinosaur Drills and Math Mazes. Continue Dinosaur Game or begin "Scrambled Dinosaur Eggs." (Teacher, September, 1976, 54-55)
Each child draws an original, imaginative dinosaur and pastes it on tagboard. After cutting this out, it is placed on a large piece of yellow or orange butcher paper. The background can be painted and then dead materials such as leaves, branches, moss, and seeds can be pasted on the mural. Children can collect these materials on a neighborhood walk or field trip to an arboretum. Each child should contribute to the mural.
SEVENTH DAY

Activity

Children move to record.
Children echo a chant.
Children begin a new song.
Children begin a loop-a-dinosaur project.

Method and Materials

Our Dinosaur Friends. See end of unit.
"The Dinosaur Hunt" - Dinosaur -
Instructor, 1981.

Draw the outline of a large sheet of butcher paper. Cut a good supply of 1-1/2" paper strips in shades of green, brown and black.

Explain that as they earn strips for various classroom activities they roll and can paste them into loops. The loops are then pasted on the outlined dinosaur. (Teacher, February, 1976, p. 105).

Children continue working on dinosaur mural.
EIGHTH DAY
Activity
Children move to another selection.
Children divide into two groups for movement.

Children complete chant.
Children continue song.
Children listen to another story about a dinosaur.
Children continue mural.

Method and Materials
Our Dinosaur Friends.
Move to L sounds describing dinosaurs. Write them on vocabulary list.
Put into rhythm, add sounds and movement.
"The Back of a Dinosaur."
The How and Why Wonder Book of Dinosaurs.
Those who are done can make dinosaur clay models for Dinosaur Land. They can be displayed on hard-board and children can add landscape which might have been found during the age of the dinosaurs.
NINTH DAY
Activity
Children divide into two groups for movement.

Children review songs.

Children view a filmstrip.

Children continue art projects.

Method and Materials
Move to H sounds describing dinosaurs. Add words to vocabulary list.
"The Dinosaur Song," "The Back of a Dinosaur" and the original chant.
"Dinosaur Detectives at Work," The Dinosaur Dynasty series. Discuss the word paleontologist before the filmstrip. Add new words to vocabulary list.
Dinosaur mural and clay models for Dinosaur Land. Some children could begin making sock puppets which represent dinosaurs. See directions in Do a Zoom Do book.
**TENTH DAY**

**Activity**

Children move to drums.

Children listen to a story.

Children continue individual activities.

Children continue art projects.

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**Method and Materials**

Teacher gives direction for movement using descriptive words for dinosaurs. These words should be on the vocabulary list. See previous reference or choose another book. These should be done daily since they will increase basic skills.

As students complete previous projects, they can begin planning puppet plays. Have the students dictate the stories to a volunteer who will write them down and organize the thoughts.
ELEVENTH DAY

Activity
Children move to another selection.
Children do a group sculpture.
Children review songs.
Children view filmstrip.

Children take a guided fantasy trip.

Children continue individual activities.
Children work on art projects.

Method and Materials
Our Dinosaur Friends.
Decide on the dinosaur to be made.
Songs and chant from this unit.
"Dinosaur Jim Finds the Big One" - The Dinosaur Dynasty. Add words to the vocabulary list.
Teacher relates it to the filmstrip. When the trip is over, have some of the students tell what they saw. Some students might want to use the sock puppets in the description!
Might be done in learning centers.

Clay, sock puppets, mural and puppet plays.
TWELFTH DAY

Activity

Children move to a selection.
Children listen to a story about dinosaurs.
Children play a statue game.

Children discuss dance.
Children continue art projects.

Method and Materials

Our Dinosaur Friends.
After reading it, have children dramatize it.
Freeze into dinosaurs.

Preparation for Young Audiences Concert - Northwest Repertory Dance Company.
Some students could paint pictures of dinosaurs and Dinosaur Land. Students who are doing puppet shows should begin performing them for classmates.
THIRTEENTH DAY
Activity
Children do large locomotor movements.

Children become acquainted with fossils.

Children hear a speaker.

Children go on a trip to Fossil Land.

Method and Materials
Use drum rhythms but suggest movements such as a pterodactyl trying to run.
Read a book about fossils or show some examples of fossils. Relate to the age of the dinosaurs.
Try to obtain someone from the community.
Retired teachers are a good resource.
Follow procedure of centering. When guided fantasy is over, have the students draw fossils for the dinosaur mural; paint pictures of fossils; or make clay models of fossils to add to Dinosaur Land.
FOURTEENTH DAY
Activity
Children go on a field trip to the Oregon Museum of Science and Industry.

Method and Materials
Special program on dinosaurs and visit the fossil room. Follow-up trip with pictures and plays.

FIFTEENTH DAY
Children demonstrate movement.
Children do a group sculpture.
Children move to sounds-group work.
Children sing songs.
Children present puppet plays.
Children show the guests the many art projects which are displayed.

Children have a visitors day.
THE DINOSAUR HUNT

This is a dramatic reading done by a leader and class. It is done in an echo style - one line at a time. Improvise actions with it.

How about going on a Dinosaur Hunt?
Let's get ready to go.
Shake hands with your father (shake hands)
Throw a kiss to your mother (throw kiss)
Get your gun. (pick it up)
Is it loaded? (check it)
Come on, let's go. (motion with hand)
Let's start walking. (tap thighs throughout)

We're coming to a river.
Can't go over. (motion with hands)
Can't go under. (motion with hands)
Gotta go through. (motion with hands)
(Make swimming motion with arms and water noises with mouth.)

We're coming to some short grass.
Can't go over.
Can't go under.
Gotta go through. (Make short swishing motion with hands.)

We're coming to some tall grass.
Can't go over.
Can't go under.
Gotta go through. (Make long swishing motion with hands.)

We're coming to a bridge.
Can't go under.
Can't go through.
Gotta go over. (Hit backs of hands together.)
Oh, it's beginning to rain. (Rub palms together in circular motion.)
We're coming to some mud.
Can't go over.
Can't go under.
Gotta go through. (Make motion with hands as if in mud.)
We'll have to climb this hill. (Slow walking rhythm.)
It's getting steeper and steeper.
We'll have--to--go--slower--and--slower.
We're almost to the top.
Just a little farther. (Make walking slower and slower.)
Now we're at the top.
Let's rest a minute.
Take a deep breath. (Breathe deeply with sounds.)
Isn't the air wonderful? (Hit hands on chest.)
Everybody rested?
Shall we run down the hill?
Ready?
Get set.
Go! (Fast rhythm on thighs or feet on floor.)
We're coming to a cave.
Can't go under.
Can't go over.
Gotta go through. (Motion with arms.)
SHHHHHHHHHHH. (Put finger to mouth.)
We're near dinosaur country.
Stop. (Whispering)
Can you see anything?
Do you feel anything?
Do you hear anything?
SHHHHHHHHHHH!
I think I see something.
It has two big eyes. (Show eyes.)
And a long tail. (Show tail.)
It's waving back and forth. (Motion with hands.)
It looks like a dinosaur?
It IS a dinosaur. (Increase pace of walking.)
Hand me the gun.
I don't have the gun.
Do you have the gun?
You don't have the gun?
Let's get out of here.
Through the cave. (Motion with hands.)
Up the hill. (Keep fast pace of walking.)
Down the hill. (Make motions for each as before.)
Through the mud.
Over the bridge.
Through the tall grass.
Through the short grass.
Through the river.
Hello Mom. (Throw a kiss.)
Hello Dad. (Shake hands.)
Hello everybody. (Wave both hands.)
Additional Resources for Unit II

Books

Miscellaneous
2. Dinosaur jigsaw puzzles - American Publishing Corp.
7. Save the Dinosaurs Unit - Chevron, U.S.A. Inc.
10. The Dinosaur Dynasty filmstrips - Brigham Young University, Media Market, 1976.
Music

Records
2. Imagination & Me - Joe Wyman, Good Apple, Inc.
4. The Carnival of the Animals - Saint-Saens, New York Philharmonic, RCA.

Suggestions for Field Trips or Guest Artists
1. Artists: Joy and Tears Puppet Theater, Theatre Elan and Northwest Dance Theater.
2. Field Trips: Hoyt Arboretum or Tryon State Park, Oregon Museum of Science and Industry.
3. Speakers: community person on fossils, and suitcase lecture by OMSI.
Unit III: "Sounds Around Us"
Hark, Hark, the dogs do BARK,
The neighbors YELL,
The babies CRY.
The buses GRIND,
The bongos BONG,
The telephones RING,
The jet planes FLY,
The car horns HONK,
The taxis SCREECH,
The radios ON,
The teevee's HIGH,
The ROCK-AND-ROLL pours from the record stores,
The subway ROARS,
The old women MUTTER in the gutter,
The rats SQUEAK,
The flies BUZZ.
Only the roaches quietly crawl.

The Inner City Mother Goose - Eve Merriam
GOALS

Basic Skills
Listening
Following Directions
Sequencing
Auditory Memory

"The results of the test showed that the performance of the music children was markedly superior in the visual perception tasks..., in the auditory tasks..., in the definition of words and in body concept." A study in Sidney, Australia schools. Arts Reporting Service, December 10, 1979.
Auditory Discrimination

METRO

Environmental Sounds
Auditory Discrimination

Musical Sounds
Auditory Discrimination

Sounds from Other Countries
Auditory Discrimination

Sounds of the Alphabet
FIRST DAY
Activity
Children play "Follow the Leader".

Method and Materials
"Trepak" and "Dance of the Sugar Plum Fairy" - The Nutcracker Suite. Teacher leads and shows through the quality of movement the difference between the two selections: heavy versus light sounds.

Happy Time Listening.
Children get relaxed and centered and listen carefully. Discuss the sounds they heard. For example, a door or a desk. Show an example of movement with sounds; e.g., scraping a heat register with a ruler or pencil produces a bumpy sound. Match the sound with appropriate movement. Let children give suggestions. They combine their various sounds and movements into group compositions. Tape each group's performance and play back. Read the poem about the city at the beginning of this unit. Encourage students to draw an environment with many sounds.

Children listen to environmental sounds.
Children listen to the sounds in the room.

Each child finds a room sound.

Children divide into groups.

Children draw a picture of the environment.

Children begin looking for materials to make sounds. Encourage them to bring cans, seeds, wood, etc.
SECOND DAY
Activity
Children march to changing tempos.

Children review a song.

Children find partners for a city walk.

Method and Materials
"The Fast and Slow March" - Creative Movement and Rhythmic Exploration.
"I Live in the City" - see fifteenth day, Unit I. Take along blindfolds. One child leads the other child while blindfolded. They walk quietly while listening to the sounds of the city. Take along a tape recorder and record unusual sounds. Return to the classroom and discuss the sounds. Listen to the tape and see if the students can recognize the environmental sounds. Divide students into groups for making sound compositions out of the sounds they heard on the walk. The sounds should be made vocally, with the body or with materials they have brought in. Perform and tape.
THIRD DAY

Activity

Children play "Follow the Leader",
Children review song.
Children review singing game.
Children identify sounds.

Children begin making instruments out of materials they brought in.

Method and Materials

"The World Is a Rainbow" - *We All Live Together*, 2.
"I Live in the City" - stress sequencing.
"Punchinella" - use sounds with the movements.
Chart of environmental sounds - *Spectrum of Music*. "Sound Dance" - *Sing a Song of Sounds*.
For suggestions see: *The Spectrum of Music*, 1, p.39 or the Chart of Found Objects for the same series.
FOURTH DAY
Activity
Children listen and respond to record.

Children make a "Candy machine".

Method and Materials
"Machines" - Dance, Sing and Listen. Talk about the sounds of machines and how the parts move. Differentiate movements: some things go around, others bang together, then go apart and bang together again.

One child begins by moving from a stationary position, making a sound to go with the movement. In choosing the movement and the sound, have the child think about being a part of a huge, living candy machine. Then another child joins the machine as a completely different part. It doesn't matter whether the machine makes any mechanical sense, but the children may want to have the noise and movement of their own part relate to the noise and movement of the other parts. When everyone is acting out a part, the machine collapses. Try other machines—a garbage disposal, talking machine, etc.

Explore the range of machine sounds.
"I Live in the City". Begin "The World Is a Rainbow". Find pictures of environmental sounds such as cars or boats, machines, motorcycles. Cut and paste on construction paper as a collage.
FIFTH DAY

Activity
Children follow directions on record.

Children add sounds to a sound picture.
For suggestions see: "Sound Stories" - Teacher, January, 1974.

Method and Materials
"More Machines" - Dance, Sing and Listen Again and Again.
Make up a sound story or copy the example on a large piece of cardboard or tagboard. Explain the picture symbols.

- Dotted lines - someone walking
- Wavy lines - wind
- Smalls w's - birds singing
- Horseshoes - horse trotting by
- Clouds - thunder crashes
- Large clouds with drips - rain storm
- Other symbols - real-life objects

Tell the story by following the dotted line with a pointer stick. Make up a story about a child going home from school. This child hears the wind, the birds singing and laughing children jumping rope. He/she stops to throw a penny in the pond after the horse goes by.

Have students decide on instruments or body sounds for the 12 picture symbols. Tell the story again and have the students play each time their picture appears.
SIXTH DAY

Activity
Children sing and clap the rhythm of the song.
Children review echo clapping.

Children listen and follow directions.

Children begin composing rhythm compositions.

Your class can learn a lot about music and have a lot of fun by using this rhythm notation system in which every child becomes a composer of sorts.

The system uses four sounds, with each sound having a symbol. The symbols are drawn on large flash cards to be used in directing the class in rhythm compositions.

You can use, for example, these sounds and symbols: stomp (represented by a foot), hands slapped on knees (represented by a lap), a clap (represented by a hand) and a snap of the fingers (represented by an "x" for crossed fingers). Symbols should be simple (as shown above) so that the children can draw them on small cards for their own use in composition.

Initially, you can direct the class through sample rhythm compositions. Start with a simple composition of one measure (group of four beats) with four beats to the measure. Each beat is a sound and any sound can be repeated within the measure. Here are examples:

To perform a piece, have four students stand in front of the class holding flashcards with the sounds to be used. The students should be arranged in the proper order, with each child holding up his card in turn.

As each student becomes familiar with the symbols, he can use the small cards to compose his own work and then the large cards to direct the whole class in performing the composition. Once the four-beat, single-measure composition is mastered, you can vary the activity by increasing the number of measures and the number of beats in a measure. Eighth-note values (two sounds per beat) and rests (no sound on a beat) can also be introduced. Before long, your students will be stomping, slapping, snapping and clapping to their own compositions, with a greater understanding of music. — Caroline McDowell.

Method and Materials

"I Live in the City".
Teacher gives rhythmic patterns using clapping, finger snapping, feet stomping, and thigh slapping. See Body Percussion Chart, 4-Spectrum of Music.

"Games with Hands and Feet" - Happy Time Listening.
See article below reprinted from Teacher, January, 1974. c by Macmillan Professional Magazines. Used by permission of The Instructor Publications, Inc.

You've got the system, they've got the rhythm (Music)
Activity
Children learn a new singing game.

Method and Materials
"Who Has the Penny?" Children sit in a circle and pass a penny behind their backs. Person in the center tries to guess who has it and challenges the student. The student has to tell whether he/she has it when challenged. The whole game is sung on the same notes: G - E - A - G - E or 5 - 3 - 6 - 5 - 3 or sol, mi, la, sol, mi.

Leader: Who has the penny? (points to a student)
GEAGE

This game promotes good listening habits since the students match the singing pitch of the leader. Practice passing the penny smoothly so that it is not noticed.
SEVENTH DAY

Activity

Children echo rhythms of teacher.

Children learn new song.

Children use lummi sticks.
One stick for each child.

Children play lummi sticks.

Children listen to radio program.
Children continue rhythm compositions.
Children continue making instruments.

Children play instruments with record.

Method and Materials

Use more difficult rhythms with various body sounds. Lead to the rhythm of the new song. "We Are Going Down the Numbers" - Making Music Your Own, 1. Draw attention to the repetitive phrase. Learn words in rhythm today.

Teacher taps out a sound pattern and children echo it. Have children face outward in the circle so they can only use the auditory senses to respond.

"Come, Play the Stick Game" - Rhythm Stick Activities.

"Catch a Sound of the Beat", No. 13.
See sixth day reference.

Discuss types of materials for instruments: metal, wood, membrane, string, etc.

"Play Along with Me" - Sing a Song of Sounds.
EIGHTH DAY

Activity

Children match pitches when singing back name.

Children review game.

Children follow directions.

Children review songs.

Children use sticks.

Children divide into groups.

Children continue making instruments.

Method and Materials

Teacher sings to each child:

Hel - lo what's your name?

\[
\text{sol mi sol sol mi}
\]

\[
\text{G E G G E}
\]

My name is _______. Child answers.

"Who Has the Penny?"

Card 15b in the Moving Box. "The Singing Elbow, Humming Knees, and Whistling Hip".

"I Live in the City" and learn the melody to "We Are Going Down the Numbers".

Teacher continues echo game with lummi sticks.

Practice passing the sticks on the song "We Are Going Down the Numbers". Choose the places in the song for passing. At the end of each phrase is an easy time for the children to hear.

Plan sound compositions with rhythm.

This project can be done all year.
NINTH DAY
Activity
Children play "Follow the Leader".
Children review song.
Children echo rhythms.
Children choose cards from the Moving Box.
Children listen and follow directions.
Children continue group work.

Method and Materials
"We All Live Together". Sing it too!
"The World Is a Rainbow".
Student could lead.
Use them regularly for warm-up exercises.
"Introduction to Rhythm Band" - Happy Time Listening.
Add own instruments to sound compositions. Have groups draw a sound picture and then perform it. Tape them and play back for class.
TENTH DAY
Activity
Children listen and follow directions.
Children review songs.
"I'm Somebody", "I Live in the City".
Children move to instruments.
Children listen to radio program.
Children do obstacle course.

Method and Materials
See Unit I.
"Catch A Sound of Movement", No.10.
See radio guide for directions for this follow-up activity.
ELEVENTH DAY
Activity
Children move to piano music.

Children listen to record and discuss.

Children are introduced to the piano.

Children review obstacle course.

Method and Materials
Teacher improvises on piano. High notes - stretch up; low notes - touch floor; fast and slow chords; loud and soft melodies; smooth and bouncy melodies, etc.

"The Banshee" - Making Music Your Own, 3. Don't give any clues before students hear the record.

Open up the school piano. If you have an upright, remove the front panels. Begin by letting the students gently touch the piano. Can they estimate how many strings the piano has? Suggest that they watch as a key is pressed and then describe what they see. Actually a system of levers propels a hammer that hits the string. Ask what happens when the key is released. A part called the damper presses against the string silencing it. Let a child press one key at a time, while several classmates point out which string is hit.

Explore the pedals.

See reference for tenth day.
TWELFTH DAY
Activity
Children listen and follow directions.

Children do warm-up exercises.

Children experiment with bells.

Children follow directions to record.

Children do obstacle course.

Method and Materials
"High and Low" - Learning Basic Skills Through Music - Vocabulary.
Stretches for high-low; soft and loud; fast and slow. Use a drum for the beat.
If possible, each child has a set of bells or a xylophone. Talk about mallet technic and length of bars. Play high and low notes—sing or hum while playing them. Practice playing the C scale up and down. Add some easy words such as:

Morning bells are loudly ringing.

C D E F G A B C

"Walking Notes" - The Feel of Music.
Play one of the "Tempo Games" - Rhythm Games for Perception & Cognition. Continue these games daily.
Continue this activity until most of the children can do it successfully.
THIRTEENTH DAY
Activity

Children sing names while playing the pitches on the "g" and "e" resonator bells.

Pass the bar bells to each child while he/she sings name. Teacher asks for name by singing this:

"Hickety Pickety Bumble Bee, Can you sing your name to me?"

Children do warm-up stretches.

Stress high and low, loud and soft, and fast and slow. Show Tempo, Pitch and Volume Charts - Spectrum of Music series.

Children follow directions.

"Popcorn" - Dance, Sing and Listen Again and Again. Add a ding-dong ostinato to the song. Divide into groups: one group shows the high-low movement; one group plays the bells; one group sings the song.

Children review bell song.

Play high and low notes on other instruments. Examples might be: clarinet, recorder, guitar, piano. Show pictures of many instruments.

Children discuss pitches.

A trio or quartet in the classroom. A demonstration of folk instruments would also be appropriate.

Children discuss concert.

Use music of various instruments. Remove one hoop at each stop. Play to the end!

Children play musical hoops.
FOURTEENTH DAY  Classroom Concert

Portland State Trio

Slim Harrison - Folk Instruments
FIFTEENTH DAY
Activity
Children review songs.
Children begin new song.

Children begin to use hardboard guitars for rhythm with songs.

Children move in circle and sing.
Children listen to and discuss record.

Children take a guided fantasy trip to another country.

Method and Materials
"The World Is a Rainbow" and "Love Is a Circle".
Read words to Harmony. Discuss the meaning of harmony and brotherhood.
Do some echo rhythms first. Keep the beat while singing "I Live in the City".

"We All Live Together".
"Bell Tones from Different Parts of the World" - This Is Rhythm. Relate to heritage of students in class.
Make it open-ended so they use their own imagination. Draw pictures of what they saw and tell about them.
SIXTEENTH DAY

Activity
Children play "Follow the Leader" while singing.
Children learn new song.
Children view teaching pictures.

Children play guitars.
Children review games.

Method and Materials
"We All Live Together".
Harmony - words and melody.
Living Together in America. Follow ideas in guide for presentation and discussion.
"I Live in the City" - sing too!
Game of cooperation - Unit I, thirteenth day.
Children make requests for other games.
SEVENTEENTH DAY

Activity
Children find space and follow directions.
Children complete the lesson on "Who's An American"?
Children listen to record and discuss it.
Children review brotherhood songs.

Children use lummi sticks.

Method and Materials
"Manee Gogo" - Rainy Day Record.
Rainbow Activities, p.5-6.
"We Are America's Children" - record of same name. Sing the song with the record. "We All Live Together", "Love Is a Circle", "This Land Is Your Land", "I'm Somebody", "I Live in the City" and "Harmony".
Each child uses one stick. Do echo rhythms and then use sticks with "We Are Going Down the Numbers" - see eighth day in this unit.
Mother and child in Africa. Photograph by Les Buell, Multnomah Club.
Obo Addy Teaches African Dances
EIGHTEENTH DAY
Activity
Children sing and play "Follow the Leader".
Children complete the lesson on "Rainbow".
Children prepare for guest artist.

Method and Materials
"The World Is a Rainbow".
Show pictures 9 and 10 in the Living Together in America series. Use stories in the guide. Use lummi sticks with the record. "African Style-Music Only" - Rhythm Stick Activities. Also review "We Are Going Down the Numbers".
Show examples of African instruments. If not possible, show pictures or transparencies which can be found in a library. Discuss how music from different countries has different sounds because of the instruments used.
Play "The African Dancer" - The Small Dancer and discuss the instruments and rhythm.
Obo Addy will be the guest artist for five days and will teach African drumming, dancing and chanting.
NINETEENTH DAY
Activity
Children meet with guest artist for one hour.
Children sing songs
for guest.

TWENTIETH DAY
Children move to
record.
Children learn
African song.
Children dramatize an African village.
Children see examples of African art.
Children review Lummi stick game.

Method and Materials
Obtain conga drums. Children remove shoes.
"We Are Going Down the Numbers" with Lummi sticks. "We Are America's Children".

Follow directions to "Quiet Village" - Music, Movement and Art.
Show prints from library or examples in a book such as: The Art of Africa - Shirley Glubok. Point out colors and patterns in the art.
TWENTY FIRST DAY
Activity
Children meet with
guest artist.
Children sing song.

TWENTY
SECOND DAY
Children listen
and move.
Children sing song.
Children try Afri-
can rhythms.
Children begin
to learn
"Liberian
Welcome
Dance."

Method and Materials
One hour session with Obo Addy.
"Che Che Koolay" - play game with it.

"Adome" - Afro Rhythms. See teacher's guide with
record.
"Che Che Koolay" - play game with it.
"Rhythm Complex" - Silver Burdett Music, 3.
Examples may be found in most music series.
It is done to welcome guests. The meaning is:
We welcome you with our minds, our mouths, our
hearts, with open arms, from the north, the south
the east, and the west, we welcome you to our
land. The leader chants and children echo the
chant.

Fun-ga a la-tia a shay a shay (children echo)
TWENTY THIRD DAY
Activity
Children meet with Obo Addy.
Children do song for guest.

TWENTY FOURTH DAY
Children play game.
Children learn movement to "Liberian Welcome."

We welcome you with our minds
We welcome you with our mouths
We welcome you with our hearts
We welcome you with open arms

We welcome you from the north
We welcome you from the south
We welcome you from the east
We welcome you from the west
We welcome you to our land

Complete movement sequence four times.

Method and Materials
One hour session.
"African Style-Music Only" - use lummi sticks.

"Che Che Koolay".
A double bounce in the knees and body keeps the
pulse throughout the dance. Use a conga drum to
keep the basic pulse. Chant while doing
movement in echo style.
Touch heads twice (both hands)
Touch mouth twice (both hands)
Touch heart twice with both hands
Both arms reaching out in front of body and then
open outward to sides
Right hand point up
Right hand point down
Right hand point to the right
Left hand point to the left
Both arms open and turn slowly to indicate land
on all sides.
At completion of fourth sequence arms come up,
dancers go down on knees, arms move to the floor
in front of body and then up.
TWENTY FIFTH DAY

Activity
Children have session with Obo Addy.

Method and Materials
Children perform "Liberian Welcome Dance" for guest.

TWENTY SIXTH DAY

Children move.
Children play game.
Children learn new song.
Children listen to story.
Children begin block printing.

"Watusi" - Afro Rhythms. Relate to yesterday's session.
"Che Che Koolay".
"A Ram Sam Sam" - Silver Burdett Music. Draw attention to the accents.
Use objects such as rollers, string or vegetables.
Resources: 33 Art Lessons or Sampler Scrapbook.
TWENTY SEVENTH DAY

Activity
Children complete block printing.
Children review new song.
Children have last session with guest artist.

Method and Materials
Could make wrapping paper or special cards.
"A Ram Sam Sam".
Invite in other classes to see the final class.
Include African games and songs.
TWENTY EIGHTH DAY

Activity
Children play "Follow the Leader".
Children discuss a safari.
Children learn a new song.

Method and Materials
Relate to Africa.
"Safari" - Safari. Learn the words as a chant.
Let the children decide on the animals and instruments to represent them. Move like animals. Dramatize the first part. For example, children pretend to be on a safari and are looking for animals. They move very quietly. Learn the melody and add the suggested Orff instruments.

Use paints to make a mural of a safari. Give each child a space on the butcher paper. Some children could work on the background and special features.
TWENTY NINTH DAY

Activity
Children play game.
Children review African literature.
Children review new song with instruments.
Children discuss animals.

Children listen and participate.
Children complete mural.

Method and Materials
Game of cooperation - can't drop hands.
"Che Che Koolay", "A Ram Sam Sam", etc.
"Safari" - drama, movement, and music.
Discuss beginning letters of animals' names in
"Safari". Name other animals and beginning
letters.
Animal Alphabet - Golden Record.
Display the Safari mural.
THIRTIETH DAY

Activity
Children sing and march.
Children sing names.
Children work on letter recognition skills.

Method and Materials
"Small World" - see reference in Unit I.
See eighth or thirteenth day in this unit.
"Marching Around the Alphabet" - Learning Basic Skills Through Music, I. Teacher should make a set of large letters out of tagboard. Put them in the center of the circle on the floor.

Children begin alphabet sequencing.

Lap, lap, clap, clap, lap, lap, clap, clap.
A B C D E F G H
After they learn it, put one instrument on laps and another one on the claps.

"Boogie Woogie" - see Unit I.
Paint letter of first name. Go around it and around it with different colors until the whole paper is filled. See example at beginning of this section.

Children review movement song.
Children paint psychedelic letters.
Activity

Children use left and right feet.

Children work on left and right discrimination in lines.

Children review alphabet sequence.

Children form a circle.

Children review alphabet.

Children continue letter painting.

Method and Materials

Jump with alternate feet through four pairs of hoops while telling which foot is being used. Have children hold up their hands out in front of them—fingers up and together, with their thumbs out. See if they notice the letter L formed by the index finger and thumb. If they see an L it's the left hand but a backwards L is the right hand.

Begin the song "This Is My Right Hand" - Music for Early Childhood - New Dimensions in Music series. Follow directions to "Left and Right Song" - Learning by Singing and Doing. Add the following to yesterday's sequence:

Lap, clap, lap, clap, lap, clap, lap, clap, I J K L M N O P "Such a Making a Circle".

"Marching Around the Alphabet".

Complete letter or begin first letter of last name.
THIRTY SECOND DAY

Activity

Children follow directions on record.

Children review laterality skills.

Children continue alphabet sequencing.

Method and Materials

"Music, Music, Music" - Learning by Singing and Doing.
"Hokey Pokey" - see Unit I.
"This Is My Right Hand" - see yesterday's lesson.
"Left and Right" - Getting to Know Myself.

Review and add the following:

Lap, lap, clap, clap, lap, lap, clap, clap
Q R S T U V

Help children discover that this pattern is the same as number one (A - H).

Each child should complete at least one letter.
Activity

Children come through hoops.

Children continue laterality skills.

Children listen.

Children review alphabet.

Children practice left and right movement.

Children listen and discuss the record.

Children begin new art project.

Method and Materials

Four pairs of hoops. Try different ways—backwards, hopping, etc. Always tell which foot is in the hoop.

Form lines and review:
"This Is My Right Hand"
"Left and Right Song"
"Hokey Pokey".
"ABC Rock" - We All Live Together, Vol.1. Sing along and then pass out hardboard guitars to do it again.

Add the last sequence:
Lap, clap, lap, clap, lap, clap, clap, clap
X--------- Y--------- Z------------------

"The Entertainer" - The Sting. Sidestep four steps left and then four steps right. On the second section, vary the activity by going four steps to the center and then four steps back. Children must listen carefully to the music phrases.

"ABCDEFGHIJKLMNOPQRSTUVWXYZ" - Sesame Street.

Make clay letters. Can spell names or words.
**THIRTY FOURTH DAY**

**Activity**

Children play "Follow the Leader".

Children discuss straight and curved lines.

Children review the alphabet.

Children form a circle.

Children review left and right movement.

**Method and Materials**

"Joy" - *The Feel of Music.*

Put vertical, horizontal, diagonal and curved lines on the chalkboard. Have the students experience the lines with body movement. Relate to alphabet letters. Each child makes various alphabet letters with fingers, hands, arms and hands, and finally the whole body. Some creative children might join together to make body letters. For suggestions see the *Instructor* magazine, January, 1975.

Do the whole sequence while playing instruments to reinforce the patterns.

"Such a Making a Circle".

Add the alphabet to "The Entertainer". One step for each letter except W which has two and X and Y each have two in the same direction while Z has four steps. The circle should be fairly tight so that students are forced to move together to the left or to the right!
THIRTY FIFTH DAY

Activity

Children review song with record.
Children use stretch ropes with partners.
   See pictures on next page.

Children review alphabet.

Children play letter game.

Children follow directions to record.
Children begin making tactile letters.

Method and Materials

"ABC Rock".
Make letters with Chinese jump ropes. Then follow directions on "Something That Begins Like" - Learning Basic Skills Through Music, 2. Make the first letter of each word mentioned. For example, b for ball.

Alphabet sequence with instruments.
"The Entertainer" in a circle.

Using large tagboard letters, place one in each child's hands which are being held in back. The child must feel the shape and tell what it is.

"Touch" - Getting to Know Myself.
Draws letters and paste on various materials such as: macaroni, net, denim, glitter, sandpaper, fur, felt, etc. Cut them out. Use cardboard or tagboard for the letters.
Stretch Rope Letters
THIRTY SIXTH DAY
Activity
Children follow directions.

Children learn song using the letters of first or second names which are put on the blackboard as it is sung. This song can be used for lining up, etc.

Children listen to a radio program.

Children continue to make letters.

Method and Materials
"Fast and Slow March" - Creative Movement and Rhythmic Exploration.
If your name begins with the letter I write,
\[ \text{G', G', C(mid) C C G' A' A' C G} \]
Sit down, sit down.
\[ F | E | C | D \]
If your name begins with the letter I write,
\[ \text{G', G', C C C G' G' A' A' C G'} \]
Sit down and take a bow.
\[ F | E | C | D | B' | C \]
"Catch a Sound of the ABC's, no.15.
Add bread dough letters for children who have completed other tactile letters. Mix four cups of flour with two cups of salt and add enough water to make dough. Form letters and bake slowly in an oven or a kiln.
Method and Materials

Read book and have children follow ideas for each letter. **A is for ANGRY** - Susan Cambique.

Other books which could be used are:
- Adam's A B C - Dale Fife, 1971;
- Agatha's Alphabet, 1975; or
- I Live in the City ABC - Lou Moore, 1969.

Demonstration of letters in calligraphy.

Children watch guest artist.

Activity

Children improvise movement.

ABCD
THIRTY EIGHTH DAY
Activity
Children review literature.
Children complete art projects.

Method and Materials
Review alphabet and laterality materials which have been used during this unit.
Complete letters.
Additional Suggestions:

**Let's twist again**
*(Physical education, spelling)*

Add spelling to physical education or physical education to spelling—with alphabet twister. This game adds stretch and exercise to minds and bodies.

**To make:** Divide a 1½ yard square piece of oilcloth into 26 blue and red squares. Print a letter of the alphabet in each square. This is the twister mat.

**To play:** Spread the twister mat over a rug or other soft surface. Compile a list of three- or four-letter words from a current spelling or sight vocabulary list or unit of study. A caller (student or teacher) reads a word from the list. The first player places his or her hands and feet on the letters that spell the word. If a three-letter word is called the player must keep his or her unused hand or foot off the mat. This player remains on the mat as the caller reads the next word. The second player spells this word using his or her hands and feet. Players can have hands and feet in the same squares. Play continues until one or all players lose balance and topple—or until all words are spelled. Or you may want to establish your own rules for how the game will end.

You might also devise a team variation of this game by using words that contain more than four letters. Team members must spell syllables with hands and feet. Encourage your students to make up their own twister games by using sport words and so on.—**Sister Jannita Marie and Helen Peterson, Detroit, Michigan.**

Feb., 1975—**Teacher**
Some Rummy (Language Arts)

Teacher-made card games are indispensable in helping students reinforce a variety of skills. "Rummy-Go-Round," for example, challenges students to recognize letters and their respective sounds and to form words with these letters.

To make the game, you'll need 52 3 x 5 oaktag cards. Make two matching sets of alphabet cards, each containing a letter and a picture of an object that begins with the letter.

To play the game, the dealer deals 10 cards to each of two to four players and places the remaining cards face down on the table. Players look at their cards and arrange them in words that have two or more letters, using each card only once.

The first player lays down his or her "words." If, for example, this player had the letters h,a,b,s,u,t,e,q,v,i, and formed words "suit" and "have," b and q would remain. To finish the turn, the player picks a card from the deck and then discards.

Other players proceed in the same way, finishing each turn by picking up a card from either the discard pile or the deck. The first player with no remaining cards wins.—Joyce Rosen, Randolph, N.J.
Additional Resources for Unit III

Art Materials
1. A variety of textures including: net, macaroni, glitter, fur, felt, sandpaper, denim, old negatives, etc.

Books

Instruments
2. Conga drums.
3. Hardboard guitars and picks.
5. Piano.
Miscellaneous
1. Blindfolds -- class load.
2. Chinese jump ropes -- class load.

Music

Records
4. Dance, Sing and Listen Again -- Dimension 5 production.
5. Dance, Sing and Listen Again and Again -- Dimension 5 production.
6. Happy Time Listening -- Braley -- Educational Activities, Inc.
11. Rainy Day Record -- Educational Activities, Inc.
12. Rhythm Stick Activities -- Educational Activities, Inc.
13. Sesame Street Record -- Educational Audio-Visual, Inc.
Records (cont’d)

17. The Sting - Scott Joplin - MCA Records, Inc.
18. This Is Rhythm - Ella Jenkins - Folkways Records.
19. We All Live Together - Vol. 2 - Younghart Music Education Series.
20. We Are America's Children - Ella Jenkins - Folkways Records.

Suggestions for Field Trips or Guest Artists

1. Artists: Obo Addy, African drumming; Calligrapher (might be a parent or community person); Slim Harrison, folk instruments; Portland State Trio or Quartet.

2. Field Trips: sound studio or radio station; walking tour of Portland.
He always wanted to say things. But no one understood.
He always wanted to explain things. But no one cared.
So he drew.

Sometimes he would just draw and it wasn't anything.
He wanted to carve it in stone or write it in the sky.
He would lie out on the grass and look up in the sky and it would be
only him and the sky and the things inside that needed saying.

And it was after that, that he drew the picture. It was a beautiful
picture. He kept it under the pillow and would let no one see it.
And he would look at it every night and think about it. And when it
was dark, and his eyes were closed, he could still see it.
And it was all of him. And he loved it.
When he started school he brought it with him. Not to show anyone,
but just to have with him like a friend.

It was funny about school.
He sat in a square, brown desk like all the other square, brown desks
and he thought it should be red.
And his room was a square, brown room. Like all the other rooms.
And it was tight and close. And stiff!
He hated to hold the pencil and the chalk, and with his arm stiff and his feet flat on the floor stiff, with the teacher watching and watching.
And then he had to write numbers. And they weren't anything. They were worse than the letters that could be something if you put them together.
And the numbers were tight and square and he hated the whole thing.

The teacher came and spoke to him.
She told him to wear a tie like all the other boys.

He said he didn't like them and she said it didn't matter.

After that they drew. And he drew all yellow and it was the way he felt about morning.
And it was beautiful!
The teacher came and smiled at him. "What's this?" she said.
"Why don't you draw something like Ken's drawing? Isn't that beautiful?" It was all questions.

After that his mother bought him a tie and he always drew airplanes and rocket ships like everyone else. And he threw the old picture away. And when he lay out alone looking at the sky, it was big and blue and all of everything, but he wasn't anymore.

He was square inside and brown, and his hands were stiff, and he was like anyone else. And the thing inside him that needed saying didn't need saying anymore.

It had stopped pushing. It was crushed. Stiff. Like everyone else.

Anonymous
Visualization Skills
Creative Thinking
Problem Solving
Exploration
FIRST DAY
Activity

Children play "Follow the Leader."
Children move to drums.
Children choose some of the statues.
Children learn the primary colors.
Children make color collages.

Method and Materials

"Make-Believe Town" - Peter, Paul and Mommy.
Discuss the words and learn the chorus. Gross motor movements. Play statue game using imaginative animals. Make up a story together using these animals. Divide into groups:
(1) movement;
(2) sounds;
(3) drama.
Show pictures with primary colors. Have children go through magazines and cut out examples of primary colors. Paste on construction paper.
SECOND DAY

Activity

Children play statue game.

Children review a song.

Children learn a new song.

Children follow directions on record.

Children relate poetry to the other arts.

Children paint rainbows.

Method and Materials

Imaginative animals doing unusual activities such as: a raccoon putting on hats or a cat brushing her teeth.

"The World Is a Rainbow."

First verse of "Make-Believe Town."

"Parade of Colors" - Learning Basic Skills Through Music, 2. Each student has a piece of colored paper.

Read the poem, "Rainbow Special" - Movement and Verses. Discuss and then the students add instruments for the colors. One group can plan movement using paper streamers or colored scarves. Put it together and enjoy.

Each child has the three primary colors. If they mix colors while exploring, have them tell what colors they mixed for the combinations.
**THIRD DAY**

**Activity**

Children play "Follow the Leader."

Children review song.

Children celebrate the day of yellow.

Children choose descriptive words.

Children move to the descriptive words.

Children listen to a record.

Children express feelings.

Children paint with yellow only.

**Method and Materials**

"Stolen Rainbows" - *The Colors of My Rainbow.*

First verse and chorus of "Make-Believe Town."

Discover everything in the room that is yellow.

Make a list on a large piece of yellow butcher paper.

Describe the color yellow.

Add instruments to accompany the movement.

"The Mellow, Yellow Coot" - *The Colors of My Rainbow.*

See suggested activities in guide book.

On a large piece of butcher paper, have the children paint different kinds of yellow lines: happy, sad, etc.

A monochromatic painting showing how she/he feels on a bright, sunny Yellow day!
FOURTH DAY
Activity
Children play "Follow the Leader."
Children review songs.

Children celebrate the day of red.
Children listen to a record.

FIFTH DAY
Children celebrate the day of blue.
Children listen to a record.

Method and Materials
"Stolen Rainbows."

"The World Is a Rainbow" and "Make-Believe Town". Learn another verse.
Follow the same process as outlined for the third day.

"Recipe for Red" - The Colors of My Rainbow.
Follow third and fourth days.
"Blue Is Glad" - The Colors of My Rainbow.
SIXTH DAY
Activity

Children sing and move to record.

Children review a game.

Children work with partners.

Children do relaxation exercises.

Children listen to a record.

Children paint pictures.

Method and Materials

"Make-Believe Town". Do the movements of the animals while singing. Learn another verse. Game of cooperation. See thirteenth day of Unit I.

Mirror movement to "Funky Penguin" - Movin. Children should take turns leading and following. Play calm background music such as a selection from Golden Voyages. Practice deep breathing: inhale for four counts, exhale for four counts. Tense one part of the body and then relax it. Begin with the toes and work upwards. Children should be barefoot.

Play "Flight of Fantasy" - Imagination & Me. Lead a guided fantasy trip to Fantasyland. See the first day of Unit II.

Using primary colors, the children paint a picture of Fantasyland.
SEVENTH DAY
Activity
Children do line movement.
Children look for lines in the classroom.
Children draw a line picture of a poem.

Method and Materials

Review lines such as diagonal, curved, etc. See the thirty-fourth day in Unit III. Move to simple designs which combine several kinds of lines. Relate lines to rhythm. Discuss the rhythm of each design.

Suggested resource is The First Book of Rhythm - Langston Hughes.

Discuss them and draw examples.
Read one with action such as: "Jump or Jiggle" by E. Beyer.

Frogs jump, caterpillars hump, worms wiggle, bugs jiggle. Rabbits hop, horses clop, snakes slide, sea gulls glide. Mice creep, deer leap, puppies bounce, kittens pounce. Lions stalk, But--I--walk!

Each child divides a piece of drawing paper into 12 boxes. With felt pens, the children then draw different lines in each box.
EIGHTH DAY
Activity

Children follow directions and move.

Children relate lines to the shapes.

Children feel shapes.

Children explore for room shapes.

Children make a shape picture.

Method and Materials

"Drawing Shapes" - It's Action Time - Let's Move!

Discuss the kind of lines used in the shapes. Make up floor patterns for movement using various shapes. Add a drum rhythm. Do individually or in groups.

Play a game with shapes while listening to "Triangle, Circle or Square" - Learning Basic Skills Through Music, 2. Pass the shapes from hand to hand in back of the children. Could also put them in a bag and reach in when the shape is called for. Could also use blindfolds on each child.

Find all kinds of shapes. Don't forget the instruments.

Each student needs a piece of colored construction paper, a scissors and a variety of cut-out colored shapes. There should also be uncut paper for students who wish to cut their own shapes. The student plans a picture with the shapes. Glue when completed.
Examples of shape pictures.
NINTH DAY
Activity

Children listen for quality of sounds.

Children review poem.

Children explore vocal sounds.

Children prepare for a guest artist.

Method and Materials

"Move with Music" - Moving Makes Me Magic.
Stress quality of movement.
Read "Jump or Jiggle" slowly with good rhythm.
Discuss any unfamiliar words such as pounce or stalk. Relate them to quality of movement.
Bring out the rhythmic quality of poetry. For suggestions see "Rhythm and Words" - The First Book of Rhythm. Read the poem again and pause so that the children may move creatively to each animal.
Children decide on vocal or body sounds to accompany the poem and movement. Could also add instruments if children suggest them. Be careful to avoid stereotyped sounds such as bow-wow for the puppies.
Talk about poets. Ask if any of them have written poetry. Read some children's poems to them. For example: Have You Seen a Comet? - UNICEF. Some children might be able to write some haiku. This is a Japanese poem with three lines of five, seven and five syllables. Adding instruments for special sound quality could be done when performing the haiku.
TENTH DAY
Activity
Children listen to a poet.

ELEVENTH DAY
Children review song.
Children listen.
Children dramatize the poem.
Children play a drama game.

Method and Materials
David Greenberg is excellent with all ages. He also has a series of filmstrips which are distributed by Portland State University. He reads his original poetry dramatically for children.

"Make-Believe Town" with movement. Discuss afterwards the quality of the movement. Was it appropriate for the song? Read aloud the poem, "Who Has Seen the Wind" – Rossetti. Discuss the question in the poem.

Divide the class into three groups. One group can be the trees. One group can make wind sounds. Be sure to compare the movement of branches in a light breeze or in a strong wind. Another group can act out the poem.

Have them act out a number of wind-related activities such as walking against the wind, losing a hat in the wind or flying a kite. They do them non-verbally and the class tries to guess what they are doing.

Write about the wind using haiku. Draw a picture too!
TWELFTH DAY
Activity

Children play "Follow the Leader."
Children listen to a radio program.

Children go on a guided fantasy field trip.

Children do special art projects.

Method and Materials

"Make-Believe Town." Sing afterwards.
"Catch a Sound of Make-Believe," No. 8. Use the guide for special activities.
Breathing and relaxation exercises as before.

Take a trip to "Make-Believe Town."
Follow up the fantasy trip with two murals on large pieces of butcher paper. Half of the class works on a drawing showing how they went to Make-Believe Town while the rest of the class draws a mural of the town. Paint with primary colors. Encourage some children to write haiku about the trip. Add sounds.
THIRTEENTH DAY

Activity

Children practice making body shapes.

Children listen to a new record.

Children view filmstrip.

Children do footprinting.

Method and Materials

Each child makes a shape in front of a screen while using the light from an overhead or slide projector. The rest of the class guesses what the student is doing.

"Nothing Is Something to Do" - The Ballad of Lucy Lum. Do some of the activities suggested in the guide.

"Nothing Is Something" from the Who Am I series. Relate to the record.

A creative way to use paint. For directions see the magazine article at the end of this unit. Teacher, February, 1974.
FOURTEENTH DAY

Activity

Children explore kinds of stretches.

Children explore textures in materials.

Children listen and discuss the record.

Children draw textures.

Children go on a guided fantasy field trip.

Method and Materials

Stress the quality of the floor stretches such as sharp, smooth, prickly, strong, weak, etc. Wood, metal, plastic, wool, etc. Play a game as follows: each child has a hand in back and the teacher puts a texture in it. Without looking at it, the student should feel the texture and then show it through mime or movement. The class tries to guess what it is. An alternative game would be for the student to describe texture for the class to guess.

"Warm Fuzzies" - Imagination & Me. Have the students find fuzzies in the classroom. Have the students draw some simple textures on a sheet of drawing paper with a black crayon. Look closely at the grain or weave of the texture. Go to the Land of Warm Fuzzies. Have the children tell afterwards about the warm fuzzies they brought back. Make a textured bulletin board using sandpaper, plastic, flannel, fur, burlap, bottle caps, paper clips, etc. The children will enjoy feeling it and can make rubbings of it on newsprint.
FIFTEENTH DAY
Activity

Children explore quality of sound.

Children explore the sense of taste.

Children draw textures.

Children use imagination.

Children listen to a record.

Method and Materials

Play various instruments and have the students move showing the texture (timbre) of the sound. Divide the children into groups and let them choose instruments for a movement composition. Practice, perform and tape.

Show them pictures of various foods. Discuss how they tell the differences visually. Blindfold the children and pass around a plate with small samples of food. Each child will taste one sample and try to identify it. Discuss how they could tell the texture of the food. Each child divides a sheet of paper into nine boxes. They draw a different texture in each box with a crayon. Explore the room for various textures.

Using the left-over vegetables and fruits, have them make animals. When the animals are finished, ask them to make up stories about them! "Smorgasword" - Anything Can Happen! See the guide for suggestions for a discussion.
SIXTEENTH DAY
Activity

Children continue exploration of quality movement.

Children review songs.

Children play a texture game.

Children plan
  texture compositions

Children make
  warm fuzzies.

Method and Materials

Follow directions found on the "Quality Exploration," 4a card in the Moving Box.
"Make-Believe Town," and "The World Is a Rainbow."

Pass various textures behind backs of students.
When the music stops, the students holding textures must identify them. If correct, they stay in the game.

Divide paper into nine squares. Let students choose different textures and place them in the squares. They might combine several textures in one square. Talk about unity through texture or color. Glue after the whole paper is planned.

Each child chooses a texture and makes a warm fuzzie. They can include it in a drawing, a story, a poem or a song. The teacher writes a compliment on back and sends it home.
SEVENTEENTH DAY
Activity
Children improvise movement.
Children listen for texture in music.
Children take a walk.
Children do a new form of art.

Method and Materials
Follow directions for "Sound Dance," 26a in the Moving Box.
Play several selections from The Nutcracker Suite. Discuss the timbre of the various instruments and the texture produced.
Supply each student with newsprint and short pieces of unwrapped crayon. Take a walk around the school as well as outside to find interesting textures. Show the children how to put the paper over a texture and rub a crayon over it. Talk about the rubbings.
Splat painting which is a form of printing. Provide thick paint in the primary colors and a variety of splatters such as corks, erasers, sponges, cookie cutters, empty spools, plastic vials and vegetables. Have them try to imitate some of their textured rubbings.
EIGHTEENTH DAY

Activity

Children go on a field trip.

Method and Materials

Go to an arboretum or a park. Consider Tryon Creek State Park or Eagle Creek State Park. Have the students collect dead leaves, bark, cones, etc., showing various textures.
NINETEENTH DAY

Activity

Children listen and follow directions.

Children write haiku.

Children make shadow boxes.

Method and Materials

"Imagination" - It's Action Time - Let's Move!

Write about field trip or textures.
Print on a piece of paper and glue on a texture. Snare!
Provide each student with a shoe box lid. Divide the lid into nine sections. Plan and place the textures from the field trip in the squares.
Glue and take home.
Paste any extra textures from the trip on the murals of Make-Believe Town.
TWENTIETH DAY
Activity
Children follow directions.
Children see movie.

Method and Materials
"Make a Pretty Sound" - Homemade Band.
The Happy Tuesday Recycling Jug Band Truck: Revisited. Discuss how the people communicated.
Discuss the communication system of deaf people.
Compile a list of words on butcher paper which describe the movie. Seek words that show visual or auditory texture. Have each child choose a word off the list. Each one acts the word out and the class tries to guess the word. The student draws a picture of the word. Pass them around and see if the students can guess the words. Emphasize that pictures are a form of communication.
"Theater" - Put Your Mother on the Ceiling - De Mille.
TWENTY FIRST DAY

Activity

Children do mirror movement.
Children continue discussion about communication.

Children devise a written sign code.

Children try many methods of communication.

Method and Materials

"Jamaican Holiday" - Movin'.
Discuss sign language and its historical origins.
Consider the sign language of the Egyptians and the American Natives. Relate to the sign language of the deaf.
Devise a simple sign language with the children. Write a story together using the sign language. Act out the story they wrote using no words.

Listen to "Mud, Mud, Mud" - Imagination & Me. Discuss how clay communicates. Begin a project of making Make-Believe Town out of clay on a table or windowsill. Use plasticene clay to avoid drying out before they are done.
TWENTY SECOND DAY

Activity

Children follow directions on record.

Children translate a poem.

Children do an individual project.

Children make puppets.

Method and Materials


Each student writes a story using sign language.

Set a goal such as four simple sentences.

Might do paper bag puppets.

See the Guide to the Performing and Visual Arts - Performing Tree, p. 54-55.
TWENTY THIRD DAY

Activity

Children follow directions.
Children learn new game.

Children begin learning a dramatic song.

Children do a group sculpture.
Children continue sign language plays.
Children continue making puppets.

Method and Materials

"Shaking Quality," 7a - Moving Box.

"Join Into the Game" - Silver Burdett Music, 3. Talk about quality of movement for the game.

"Don Gato" - Making Music Your Own, 3. Read the words. If possible, have children who can follow the words, look at a book or chart. Do one of "Don Gato." See third day of Unit II. Some might be ready to perform them.

Some children might be done with sack puppets and able to make rod puppets. This is a harder project and requires volunteers to help with the sewing and glueing. Suggested puppet books are listed in the Guide to the Performing and Visual Arts.

Some children could practice their sign language plays using their puppets.
TWENTY FOURTH DAY

Activity

Children follow directions.
Children begin learning song.
Children review game.
Children listen to an imaginative story.

Method and Materials

"Sustained Quality," 5a - Moving Box.
"Don Gato." Learn all verses if possible.
"Join Into the Game."
And to Think that I Saw it on Mulberry Street.

Act out the story in pantomine. Add puppets and words and act out again. Continue making puppets, writing stories and performing them.
TWENTY FIFTH DAY

Activity

Children follow directions.

Children review song with movement.

Children continue song.

Method and Materials

"Swinging Quality," 6a - Moving Box.

"Make-Believe Town."

"Don Gato." Before adding vocal or body sounds, do one of the warm up exercises for sounds in the Guide to the Performing and Visual Arts - p. 34. If ready, add instrumental sounds. Always get suggestions from the children.

Children add sounds to the murals.

The two Make-Believe Town murals. Add sounds and perform. A student might be able to point to the mural and conduct the sounds. Record and play back.
TWENTY SIXTH DAY
Activity
Children play "Follow the Leader."

Children lie down, close eyes and listen.

Children look at pictures of stringed instruments.

Children view film about a guitar maker.

Children work with clay.

Method and Materials

Many series of these. See Self Expression and Conduct - The Humanities.

The Artisan - Essentia films. See guide for activities.

Make guitars and other instruments.
TWENTY SEVENTH DAY
Activity

Children march to record.

Children review songs.

Children hear guest artist.

Children show appreciation for program.

Method and Materials

"This Land Is Your Land" - Patriotic and Morning Time Songs. Learn the chorus. Pass out hardboard guitars and play along with the record. Continue using guitars while singing songs such as: "I Live in the City", "The World Is a Rainbow", "We All Live Together", and "Make-Believe Town".

Charles Deemer doing a program about "Woody Guthrie."

Children draw pictures of the artist and write haiku verses to put on the back of the pictures. Send to the artist.
TWENTY EIGHTH DAY

Activity

Children play with imaginary balloons.

Children move to record.

Children talk about wishes.

Children listen to record while relaxing.

Children begin writing puppet plays about wishes.

Method and Materials

Form two teams. The players toss the balloons back and forth between teams. They have to keep the balloons moving in space. Teacher needs to side-coach with comments such as:

"Don't let the balloon drop." "Feel its weight and keep it in control."

Dance-a-Story about Balloons record.

Begin learning "Wishes" - Melody, Movement and Language.

"If Wishes Wuz Fishes" - Imagination & Me. Discuss it and then go on a guided fantasy trip to the Land of Wishes. At the end of the trip, have the children remain on the floor with eyes closed while telling about the trip.

Could use written sign language code while planning and writing the stories.
TWENTY NINTH DAY
Activity
Children continue working on song.

Children play imagination game.
Children continue puppet plays.

Children begin a wishes quilt.

Method and Materials
"Wishes". Each child chooses an instrument for her/his own wish.

"Jumbly" - Put Your Mother on the Ceiling.
Some children might choose to make new puppets for the plays about wishes.

Each child makes a square for the quilt. Use a variety of media: tissue paper, textures, magazine pictures, paints, felt pens, crayons, or cut construction paper.
THIRTIETH DAY
Activity
Children talk about dreams.

Children create dances.

Children listen to a book about a dream.

Children complete quilt.

Children continue puppet plays.

Method and Materials
Listen to "Captain of My Bed" - Ballad of Lucy Lum.

Follow ideas for discussion in guide book. Ask children to try to remember dreams. Have them draw a picture of a dream when they wake up in the morning. Continue this for several weeks. Could use their dreams for writing stories or poems, or doing new art projects. Take a guided fantasy trip to dreamland. Talk about it or act it out.

"Character Dance", 33a - Moving Box. Have the children base the dance upon a dream.

The Cat in the Hat - Dr. Seuss. (Might consider using the film of this story.) Talk about the real and unreal parts of the book. Put squares together and hang. Encourage dream ideas.
Activity

Children find space for movement.
Children explore the meaning of magic.

Children relate magic to riddles.
Children compose riddles.
Children explore meaning of opposites.

Method and Materials

Dance-a-Story about The Magic Mountain.
List things that appear to be magic. Find words that mean the opposite.
Read The Magic Riddle Book - Paul Taylor.
Make up riddles about opposites.
Follow directions to "Opposites" - Getting to Know Myself. Talk about the meaning of it.
Children look through magazines for opposites. Cut them out and make collages on construction paper.
THIRTY SECOND DAY

Activity

Children find space for movement.

Children echo chant.

Children see examples of opposites.

Children begin a list of opposites.

Children make a visual representation of opposites.

See example on next page.

Method and Materials

Follow directions on "Opposites," 19a - Moving Box.

"Boom Chicka Boom" - Music Is. Repeat the chant six times with these variations:

1. Very high voice - body in a lifting position.
2. Very low voice - body is relaxed.
5. Very soft voice - barely whisper.
6. Very loud voice - shouting manner.

Discuss the opposites.

Show pictures in the Sesame Street Book of Opposites.

Write on butcher paper and add to it every day. Using black and white shapes, the students compose a picture showing a set of opposites. The background can be black or white or both colors.
THIRTY THIRD DAY

Activity

Children follow directions.

Children find space for movement.

Method and Materials

"Fast and Slow March" - Creative Movement and Rhythmic Exploration.

Series of stretches to a steady drum beat using opposites. Show high and low, fast and slow, loud and soft, smooth and rough, push and pull, left and right. Divide the class into small groups of five children. Each group will plan some movement to show a set of opposites. Each group performs while the other groups try to guess the opposites. Each group adds instruments to the movement. The instruments should suit the quality of the words: a high sound for a high movement or a low sound for a low movement. Perform again. Put the groups together into the musical form of a rondo. Plan a group rhythm for the A between each set. Perform and tape.
THIRTY FOURTH DAY

Activity
Children follow directions.

Children go on a guided fantasy trip.

Children follow directions.

Children draw pictures of a dream dance.

Children listen and discuss.

Method and Materials


Go to the secret place. Include opposites such as a sour lemon and a sweet strawberry, a happy and a sad child.

"I Dance My Dream" - same record as no. 1. Discuss these and relate to their dreams.

Play several selections on the record, What Can The Difference Be? Add any new sets of opposites to the list.
THIRTY FIFTH DAY
Activity

Children follow directions.

Children learn new song.

Children listen for high and low sounds.

Children add to list of opposites used in a game.

Children work with puppets.

Method and Materials

"Walking Notes" - The Feel of Music.

A song about opposites such as:
"The Big Bass Drum" - The Spectrum of Music, 1
"Whatever Can That Be" - Making Music Your Own, 1
"The World Is Big and the World Is Small" - Ella Jenkins Songbook.

Third movement of "Sonata for Two Instruments in D Minor" - Making Music Your Own, 1. Have children show high and low sections with body movement.

Play a game showing opposite feelings. The class guesses what each child is showing.

Improvise mini-dramas showing feelings. Perform.

Alternative activity for some children could be:
THIRTY SIXTH DAY
Activity
Children follow directions.
Children listen to record and discuss it.
Children review stretches.
Children review songs.
Children review sets of opposites on list.

Children prepare for opera.

Method and Materials
"Soft and Loud" - The Feel of Music.
"Small Voice, Big, Voice" - record of same name.
Showing many sets of opposites.
Songs learned on the thirty-fifth day.
Choose sets they want to use in a class mural.
Plan with charcoal and then paint.
Review Hansel and Gretel. Discuss feelings of the children, of the parents, and of the witch.
Prepare for the concert tomorrow.
THIRTY SEVENTH DAY
Activity
Young Audiences Opera Group.
Children review concert.

Method and Materials
Presentation of *Hansel and Gretel*.
Talk about the concert and then have each child either draw a picture, write about it, compose poetry or a mini-drama.
THIRTY EIGHTH DAY

Activity

Children find space for movement.

Children discuss opposites in music.

Children view filmstrip of program music.
Children listen to music only.

Children prepare for field trip.

Children make statues.

Method and Materials

Follow directions to "Range Exploration", 2a - Moving Box.
High and low, fast and slow, soft and loud, smooth and rough (staccato and legato), full and thin tone color, etc. Discuss how composers get musical effects.

Grand Canyon Suite - Music Appreciation Series.
Play above selection again and have children paint quietly to it.

Talk about statues and how they are made. Tell them about statues on the Tri-Met sculpture mall and in the Portland Art Museum.
Follow directions to "Statues", 14a - Moving Box.

The Portland Art Museum and the Tri-Met Mall.

THIRTY NINTH DAY

Children go on a field trip to see statues.
FORTIETH DAY
Activity
Children play "Follow the Leader"
Children review
songs
and
movement.
Children
complete
art
projects.
Children
discuss
field
trip.

Method and Materials
"Small World" - Mod Marches.
Songs of this unit, stretches, statue games, the
original rondo, etc.

Display in room and hallway.

Each child contributes by painting a picture or
writing a poem or story, or acting out a mini-
drama or a puppet show. Share and enjoy!
These Teaneck, N.J. second-graders could dance all day . . . when they get their feet painted

BY

JEANETTE K. MOSS

"E-E-E-E-E, it tickles." That's usually the first reaction when Arlene Rosenberg, teacher at the Eugene Field School in Teaneck, N.J., first puts paintbrush to second-grade foot bottom. And when the foot is first put on paper it's "O-o oh o-o, it's squishy." But from then on painting with their feet is a "feel the music" movement experience which, in addition to freeing youthful spirits, creates a handsome footprint mural.

Ms. Rosenberg and art teacher Lynn Rudnick dreamed up the activity, and though the idea is to encourage free spirits and experiment with mixed media, it doesn't work without careful planning and preparation—and careful instructions to the children.

This is the scene as it was set and recorded in the pictures on these pages, on a recent Tuesday afternoon: Three long sheets of mural paper (yellow, white and orange) take up almost the whole floor. They are taped (to prevent slipping) to each other to form one and taped onto the floor around the edges. Ms. Rosenberg sits in a chair at one end of the paper. In her hand she has a paintbrush and beside her are large bottles of various bright colors of tempera paint. Ms. Rudnick sits in another chair next to a large bucket of water (for foot washing). A phonograph and stack of records sits, ready, in one corner.

Ms. Rudnick explains to the children that they're going to have one foot painted and then dance to make a foot picture. Eyes widen. She talks about different kinds of movement—fast dancing for fast music, slow for the slow, hopping, jumping. Heads nod. "But," she says, "you have to follow instructions carefully so that no one will be hurt. When your name is called, walk along side of—not on—the paper to Ms. Rosenberg to get your feet painted. When you're ready you'll dance and when we call you to come off the paper, come back to me to get your feet washed."

And the action goes like this: Ms.
Rosenberg, taking three kids at a time, paints each one's left or right foot with the color he chooses and sends him out onto the paper. Ms. Rudnick starts the phonograph and the children "do what the music tells you to do." Most kids start out hopping—and slipping a little. They have to be reminded that they can use both feet.

Once the children are warmed up they forget themselves and enjoy dancing and seeing their footprints appear. As the first three dance, Ms. Rosenberg calls three more. By the time the second three have been painted, the first three have danced their paint away and are ready for the wash tub. Ms. Rosenberg paints an occasional hand along with the foot and some hand-and-foot movement begins. The music is changed from time to time. Sometimes there are as many as six children dancing at once—any more than that makes things too crowded.

After everyone has had a couple of turns, there's a lovely pattern of colorful prints—some bright, some light. Eager to show off their work, the children decide to hang up their foot mural then and there. The finishing touch is everybody's signature—a sort of classroom graffiti.

As a variation, Ms. Rosenberg sometimes has the youngsters take only one turn. This way the design is simpler and the footprints show up more clearly. By cutting out the best prints the children can put together an interesting footprint collage.

To be sure that there are no parental objections to the foot painting activity, Ms. Rosenberg sends home explanations, along with permission slips, every time she conducts the activity. She says the parents have been as delighted as the children and have sent back many enthusiastic notes. The parting comment heard on that recent Tuesday came from a student, though. "Let's do this again tomorrow," he said.
Four "steps" to foot painting: Apply the paint, "dance a rainbow," clean up, put up . . .
and everybody signs the finished "foot mural."
Additional Resources for Unit IV

Art Materials

1. Shoe box lids.
2. Variety of foods: vegetables and fruits.

Books

1. *And to Think that I Saw it on Mulberry Street* - Dr. Seuss - Vanguard, 1937.

Films


Filmstrip

Miscellaneous


2. Poster Packet Teaching Guide - Miriam Brammer - Citation Press/Scholastic.

3. Shapes made out of hardboard or cardboard.

Records


2. Dance-A-Story about Balloons - RCA.

3. Dance-A-Story about The Magic Mountain - RCA.


6. Moving Makes Me Magic - Folkways

7. Peter, Paul and Mommy - Warner Bros.

8. Small Voice, Big Voice - Dick Lourie and Jed - Folkways


10. The Music Machine - Sparrow Records


Suggestions for Field Trips or Guest Artists

1. Artists: David Greenberg, poet; Young Audiences Opera Group.

2. Field Trips: arboretum or state park; Portland Art Museum; Tri-Met mall; walk in the neighborhood.
Unit V: Seasons and Celebrations

The Seasons

Summer is the season for playing and fun.
   Swimming and hiking, water and sun!
Autumn is the season for leaves to fall down,
   Turning from bright green to orange and brown.
Winter is the season when branches are bare
   Snow on the mountains - frost in the air.
Spring is the season for blossoming out.
   Fruit trees are blooming and vegetables sprout.

King, Katzman and James, 1976.
GOALS
Comprehension of the Seasons

Spring
Comprehension of Time
Comprehension of Celebrations
FIRST DAY
Activity
Children play "Follow the Leader".

Children discuss the current season.

Children take a walk.

Children begin weather maps.

Method and Materials
"Good Morning Mr. Weather Man" - Patriotic and Morning Time Songs.
This unit could begin on Ground Hog Day, the first day of spring or winter. Discuss the current season in relation to their five senses: look, feel, taste, smell and sound.
Walk around the neighborhood observing the changes in the season such as the differences in trees, bushes, flowers, etc. Return to the classroom and discuss their observations.
Each child can do an individual chart for the month or the class can do one together. For ideas see the weather map in the Poster Packet Teaching Guide.
SECOND DAY
Activity
Children play "Follow the Leader".

Children listen to a seasonal poem.

Children list words.

Children do group work.

Children learn a new song.
Children paint a picture or make a textured picture.

Method and Materials
"Good Morning, Merry Sunshine" - Patriotic and Morning Time Songs. Discuss sunshine! What season has lots of sunshine? Is it out today?
Do the weather maps.
Read a poem suiting the season. For example, "I Am Spring" - Imagine That - King & Katzman.
Words of that season which refer to the senses. Also use action words. Make a permanent list that will be kept for the whole unit.
Divide into enough groups so each one can do a verse of the poem that was read. The group works out a dramatization and movement to the verse. They may add body or instrumental sounds.
Perform and tape.
"Welcome Spring" - Exploring Music, 1.
Paint a picture of the season and remember the senses!
**THIRD DAY**

**Activity**

Children play "Follow the Leader".
Children review song.
Children learn new song.

Children listen to radio program.

Children create movement.
Children discuss foods for the spring season.
Children use clay.

**Method and Materials**

"Beautiful Day - Homemade Band."
"Welcome Spring".
"Springtime Is Coming" - Making Music Your Own, K. Be sure to do traditional actions as suggested. Alternative song could be "Chi Chi Pappa" in the same book.
Use guide for suggested activities for "Catch a Sound of Spring Fever", No. 25.
Use words on the list. Put several together to make a rhythmical dance piece.
Add them to the list. For example: garden vegetables for salads.

Make foods of springtime. Make a display.
FOURTH DAY
Activity
Children move to drum rhythms.

Children discuss the seasons.

Children listen to a radio program.

Children review the chant learned on program.
Children talk about a seasons poster.

Children design a mandala of the four seasons.

Method and Materials
Give verbal suggestions such as: running in windy weather; skipping through rain puddles; riding a bicycle on a foggy day.
Relate to the movement of the earth. Discuss differences found in the seasons.
"Catch A Sound of the Seasons, 16. Follow the guide for suggestions.
"Seasons Come and Go" - Music Is.
"Four Seasons" - Poster Packet Teaching Box and Guide.
A mandala is a magic circle. Cut circles out of art paper. Divide the circles into four parts. Draw a symbol of the seasons in the center such as: a flower, the sun, or a leaf. Use colored felt pens or crayons to fill in the four sections with symbols for each season.
FIFTH DAY
Activity
Children listen to record.

Children do a group sculpture.
Children review spring literature.

Children learn a new game.

Children plant seeds.

Children follow directions and move.

Method and Materials
"Spring Is Here!" - It's About Time. Discuss the words. Add some to the list. Remember to do the weather maps!
Make one showing spring. Add sounds to it.
"Welcome Spring" and "Springtime Is Coming". Work on chant learned from radio program. Add movement to the chant for each season. Add non-pitched instruments. Divide the children into groups: one group could do the movement; and one group could show pictures of the seasons during the performance.

"Oats, Peas, Beans" - Making Music Your Own, 1. Talk about the words of the song. Learn the words and game.
Each child plants seeds (vegetable or flower) in a small milk carton. They are responsible for watering them.
"Springtime Walk" - side 1, Rhythms to Reading. Alternative would be to take a field trip to Tryon Creek State Park.
Tryon Creek Field Trip
SIXTH DAY

Activity

Children form statues.

Children listen to poems.

Children review chant.

Children write poetry.

Children go on a guided fantasy trip.

Children make a drawing of the trip.

Method and Materials

Statues showing activity of the different seasons. Students move to a drum beat and freeze when it stops. Give suggestions for each statue or students could improvise.

Read the poems for each season from Imagine That. Relate them to the senses.

"Seasons Come and Go". Add a verse for each season between the repeated chant. It would be an improvisation on a melodic Orff instrument.

Stress the quality of the sound chosen for each season. Some students might dramatize the season during the improvisation.

Write haiku poetry about the seasons.

Go to the land of many seasons. Describe many things relating to the senses.

Use any media. Share with each other and talk about the season they illustrated.
SEVENTH DAY
Activity
Children follow directions to record.
Children discuss the weather.
Children continue haiku poetry.
Children make flowers.

Method and Materials
"It's Raining" - Rainy Day Record.
What is it like today? How is weather forecast on television? Make up a chant about weather or use one such as this one in "Nature" - Alike and Different.

Mr. Weather, Mr. Weather
How are you today?
Is it hot, is it cold
What do you have to say?
Add sounds and movement.
Perform poetry with appropriate sounds and instruments. Could also add movement.

Use string art. See 33 Art Lessons.
EIGHTH DAY
Activity
Children listen to record and discuss.

Method and Materials
"The Season Is Fall", "When Winter Comes", "Summer" and review "Spring Is Here!" - It's About Time. Talk about the differences in seasons.

Write the four seasons across the top of the chart: draw picture symbols or words for two or three of the senses. Ask students to think of images they associate with each season and list students' responses under the appropriate sensory headings.

Rain Makes Applesauce - Scheer or A Pocketful of Seasons - Foster. Pantomime the story or use puppets.

"Welcome Spring", "Chi Chi Papa", "Springtime Is Coming" and "Seasons Come and Go".

"Oats, Peas, Beans".
Base it upon the senses and seasons chart. Use imagery to show the four seasons.

Children develop a senses and seasons chart.

Children listen to a story.

Children review songs.

Children play a game.

Children paint a mural of the seasons.
NINTH DAY
Activity
Children listen and patschen the beat.
Patschen is hitting the upper thighs.
Children tell
their birth
month.
Children play
new game.

Children listen to a story.
Children continue mural.

Method and Materials
"Twelve Months" - It's About Time. Discuss celebrations that occur in each month.
Many children will not know their birthdays.

Use a drum to keep the beat. Say the months after the chant. Each child jumps in on his/her birthdate. Say the months in reverse order and the children jump out of the center. Strawberry shortcake, Huckleberry Finn, When you hear your birthdate, please jump in! Chant for jumping out:
Strawberry shortcake, Huckleberry shout, when you hear your birthdate, please jump out!

Chicken Soup with Rice - Sendak. Dramatize it. Mural of the seasons.
TENTH DAY
Activity
Children play "Follow the Leader".
Children listen and discuss record.

Method and Materials
"Good Morning, Merry Sunshine" - Patriotic and Morning Time Songs.
"Seven Days in a Week" - It's About Time. Which days are weekdays? Which days are on the weekend? How many hours in a day?

Mr. Monday, Mr. Monday,
sol-la sol-mi, sol-la, sol-mi.
Won't you play me a tune?
sol la sol mi re mi
(Grace Nash workshop). Divide children into groups. Each group works on sounds for one day. An improvisation on Orff instruments is planned to follow each day. Perform it.

Make weekday charts showing the activities of each day. Have them keep it for at least one week. Can draw pictures or use sign language on the chart.

Mural, mandalas, paintings, etc.
ELEVENTH DAY
Activity

Children move to record.
Children learn about pulse.

Children follow directions.
Children listen to record.

Children learn a clock chant.
Children play a clock game.

Children make clock faces.

Method and Materials

"Clocks" - The Small Dancer.
Find the pulse in the neck. Run in place and check it again. Note how the pulse changes with movement. Find other pulses in the room.

"Move to the Beat" - Pre-Physical Education Through Music.
"The Clock Song" - It's About Time. Why do we need clocks? How did people tell time before clocks?

Improvise one or use the one in Melody Movement and Language.
Children make a large clock: one child for each number. Some children serve as the clock hands. Give them various times to show on the clock.

Use paper plates and felt pens. Put the numbers on the clock face. Practice finding the time.
Celebration: Friendship and Love
Activity

Children play "Follow the Leader".
Children discuss new words.

Children listen to a story about friends.

Children follow directions on record.
Children begin new song.
Children do a visual presentation of a word.

Method and Materials

"Glad to Have a Friend" - Free To Be You And Me. Brotherhood, friends, harmony, sisterhood, etc.

Unit could begin with Martin Luther King's birthday, January 15, or Valentine's week.
I Need All the Friends I Can Get - Charles Schulz or Hello Friend - Joan Bradfield.

"Making Friends" Ideas, Thoughts and Feelings.
"Magic Penny" - Little Boxes.

Write a haiku poem or paint the meaning of friendship or a similar word.
SECOND DAY
Activity

Children march in a circle while clapping.

Method and Materials

Sing "This Land Is Your Land". Relate to the geography of the United States. Study a map or make maps. This is a large hardboard puzzle map which is put together on the floor.

Discuss Martin Luther King and his nonviolent movement in the United States. Relate to the map. Talk about other famous peace leaders such as Ghandi in India.

Choose songs about friendship and brotherhood. Some of them are: "Harmony", "The World Is a Rainbow", "I'm Somebody", "We All Live Together" and "Magic Penny".

Learn the song of the King movement. "We Shall Overcome - The Genesis Songbook.

The game of cooperation where they can't drop hands.

"Love Is a Circle" - see Unit I.
THIRD DAY
Activity
Children play "Follow the Leader".
Children play singing game.
Children listen to a poem.
Children play a theater game.
Children use clay.

Method and Materials
"Joy" - The Feel of Music.
"Little Sally Walker" - Circle Round Zero.
Emphasize the feelings of the game.
"Faces" in Imagine That. Draw faces on the board while saying the poem.
Each child acts out a feeling and the rest try to guess the feeling.

Make people pots of clay or faces showing different feelings. See Imagine That.
FOURTH DAY

Activity
Children play "Follow the Leader".
Children see film.
Children review songs.
Children follow directions.
Children play a movement game.
Children do art projects.

Method and Materials
"Free to Be You and Me" - record of same name.
"I'm Somebody", "Magic Penny" and "We Shall Overcome".
"Feelings" - Getting to Know Myself.
"Sculptor and Clay" - Movement Games.
Can continue people clay pots, make up puppet shows about friends and feelings, or make a bulletin board showing faces with many expressions. These can be cut out of magazines and placed in a collage fashion on the board.
FIFTH DAY
Activity
Children improvise movement to record.
Children play a game.
Children play game of cooperation
Children review songs of friendship.
Children begin a new song.
Children listen to a story.
Children draw a picture.

Method and Materials
"Sisters and Brothers" - Free To Be You and Me.
"Do As I Do" - Movement Games. Encourage movements showing feelings and emotions on faces.
"Don't drop hands.
Let them make requests.
"There's a Little Wheel A-Turnin' in My Heart" - Making Music Your Own, 1. Help the children make up additional verses.
Play Ball, Amelia Bedelia - Peggy Parish.

Use any media for a picture about the story.
SIXTH DAY
Activity
Each child picks up a hula hoop and finds a space.
Each child finds a partner.
Children return to circle without hoops.
Children continue songs.

Children end quietly.

Method and Materials
Follow directions to "Building Bridges" - Ideas, Thoughts and Feelings.
They sit together in one hoop and follow directions for "Everybody Has Feelings" - Ideas, Thoughts and Feelings.
Discuss put-ups and put-downs. Do a rondo form using put-ups. Talk about Sad Sam and Happy Henrietta. Show pictures of them. For suggestions see the article by Gail Herman in Teacher magazine, November, 1974.
Form a close circle and follow directions to "Together" - The Feel of Music.
SEVENTH DAY
Activity
Children march to a record.

Children review all friendship songs.
If it is Valentine's Day, listen to a radio program.
Children make a special friendship gift.

Method and Materials
"Sgt. Pepper's Lonely Hearts Club Band" - Mod Marches. As they march around, pin a heart on each child with a happy gram--a compliment. Add instruments or movement to them. Let them choose the songs and suggest the activities.

"Catch a Sound of Valentine's Day, no.18.

Many alternatives: paint or make a textured valentine; styrofoam cups filled with flower arrangements made out of colored straws or candy; haiku poetry with a picture.
Celebration: Autumn Festivals
FIRST DAY
Activity

Children play "Follow the Leader".
Teacher leads to show the two different sections in the music.
Children follow directions on record.
Children discuss the holiday—the celebration of Hallowe'en.

Children learn a song.

Children begin art projects.
Let them choose one of the suggestions.

Method and Materials

"The Smugglers" - The Small Listener. The music is a three part form (ABA) and is excellent for creative movement.

"Robot Song" - The Way Out Record for Children.

Certain points to be discussed include:
1. Masks and costumes. Why do people wear them?
2. Origin of the celebration.
3. Customs of Hallowe'en.
4. Stereotypes of the celebration. Show differences in music. For example:
   commercialism - The Haunted House;
   atmospheric - Hallowe'en or The Banshee.

"Old Mrs. Witch" - Sing a Song of People. Use a witch puppet.
1. Original pumpkin face in any media.
2. Combination mask-costume out of large paper bag.
3. Hallowe'en masks out of paper bags.
4. Write a story about Hallowe'en and illustrate. Write haiku poetry.
5. Add instruments to an original song.
SECOND DAY
Activity
Children respond and move freely to record.

Children review.
Children listen to a story.
Children learn a new song.

Method and Materials

"Robot Song" and "Old Mrs. Witch". Let a child use the witch puppet.
Tell an original story using flannel board cutouts: a witch, ghosts, pumpkins, etc. Children decide on sounds to go with it.

"Stirring and Stirring".
Stirring and stirring and stirring our brew.
F D G | E G C | E G D C | E G D C | C
Ooh, Ooh (repeat from beginning).
A G A G
G D G D
Tiptoe, tiptoe, tiptoe-(second time)-boo!
C' G A F E D G
Move freely with the words. For another version see: Music for Fun and Music for Learning.
Some children might do several.
THIRD DAY
Activity
Children move freely to record.
Children sing along with record.
Children review songs.

Children hear story.

Children learn a new game.

Method and Materials
"Imaginary Creatures" - Listen, Move and Dance, Vol. 1.
"Witches' Brew" - record of same name.
"Old Mrs. Witch" and "Stirring and Stirring".
Begin learning "This Is Halloween" - Sing a Song of People - Bowmar. Teach this song using the movement suggested by each verse. Discuss the movement of a skeleton. Use visual cut-outs for each verse.

Where the Wild Things Are - Maurice Sendak. Act out the story. Children might want to use puppets to help the dramatization.

Old Mother Witch. Directions are as follows:
All children are on one line except the witch who stands in front about 15 feet away facing them. The following chant is given in unison:
Children: Old Mother Witch, fell in a ditch.
Picked up a penny and thought she was rich.
Witch: Whose children are you?
Children: The man in the moon's. Old Mother Witch, fell in a ditch. Picked up a penny
and thought she was rich.

Witch: Whose children are you?
Children: Yours.

Then the children must all run to the opposite base line without the witch tagging them. All those who get tagged become witches. Game is played until everyone is tagged. Might want to play this outdoors because the children get very excited.
FOURTH DAY
Activity
Children learn
new game.

Children listen to a radio program.

Method and Materials
Learn this chant first:
Round and round the brewing pot
Go all the witches at a trot.
Stirring up a bubbly brew,
To cast a spell on me and you.
Have a child in the center stirring the brew
while the other children (witches) trot around
in a circle. At the end of the chant, the child
points to someone who goes into the pot. They
tell what ingredient they are such as: frog
tongue or wings of a bat. When the pot gets
filled the ingredients (children) try to break
out of the circle while the other children hold
their hands tightly.

"Catch a Sound of Hallowe'en, no. 5. Do some
activities suggested in the guide."
FOURTH DAY (cont’d)

Children divide into groups.

Use four sounds to compose a Hallowe'en composition:

- 1 spooky sound
- 1 vocal sound
- 1 swishy sound
- 1 loud sound

One group could add sounds to a poem. Practice, perform and record on tape.
FIFTH DAY
Activity
Children follow directions.

Children learn a new song.

Children review songs.

Method and Materials
"Hallowe'en" - Rhythms to Reading. Either side can be used. Side two is good with costumes. Tune is "Are you Sleeping, Brother John"?


See the witches flying.

Hear the wind a-sighing.

Woo - oo - oo, Woo - oo - oo.

"Old Mrs. Witch", "This Is Hallowe'en", "Witches' Brew", "Stirring and Stirring", and "Round and Round the Pot".

Each child present his/her art project /s/ to the class.

A trip on Hallowe'en Eve. Make it exciting!

Have each child draw a picture of the trip. Have them show the picture and tell about it to the class.
On Halloween night
Black cats and bats will appear.
Mysterious sights.

Halloween Haiku
(Language Arts)

Win over even your most stubborn
"poetry haters" with Halloween haiku—
self-contained, three-line poems in
which the first line contains five
syllables, the second line seven syllables
and the third line five syllables.

Begin by asking the children to list
every Halloween-related word they can
think of. Then have them group words
according to the number of syllables.
This helps students fit the words into
the haiku form. Now set aside time for
the children to write their own
Halloween haiku verses. Check to be
sure that they follow the correct form.

When the verses have been written,
invite the students to share them with
the class. They can be displayed on a
bulletin board or read aloud while a
"sound effects" crew provides scary
background noises. You might send the
best verses to the school newspaper.

This activity is sure to get your
students interested in other forms of
poetry as well, and the haiku writing
session can be repeated at other holiday
seasons.—Nancy Bunch-Spragg,
Richmond, Va.
Teacher - Oct. 1977
Celebration: Native American Potlatch

Source Unknown
IN THE BEGINNING

There was
Earth Maker
Earth Mother
Sun Bearer
Moon Princess
Spirit Brothers
Together they lived
under Heaven Father
Chastised by thunder
and lightning
Joined in peace by
wind song and rain-
bow bridge.
And in everything a
song was their
possession.
The spirit brothers
were many
As varied as their
names
And not at all the same,
Until the white man came and covered them with a word blanket.
Called
INDIAN
Still, a song was their possession.
Let us listen.

(From Dance Down the Rain Sing Up the Corn - Burnett.)
FIRST DAY
Activity

Children listen and move to record.
Children discuss ethnic dancing.

Method and Materials

"The Indian Dancer" - The Small Dancer.
Teacher should begin discussion which would lead to Native American customs. For resource see:
Guide to the Performing and Visual Arts - p. 15. Learn words to "Navajo Melody" and "Lummi Melody" - Dance Down the Rain Sing Up the Corn. Work on the pronunciation of the words until children feel comfortable.
Each child has paper, paint and a brush. Fold the paper in half. Open and apply a shape of paint to one side. Close paper and blot. Open and apply a shape of paint to one side. Close paper and blot. Open and continue building a design in this way. Develop further by filling in spaces, outlining shapes, adding eyes, claws, nostrils, protruding tongue for bear, and other totem creatures. Show the children pictures of Northwest totem poles.
SECOND DAY
Activity
Children listen to Northwest tribe song.
Children discuss Northwest tribes.
Children learn rain dance.
Children review songs.
Children begin instruments.

Method and Materials
"Kallum Bone Game" - American Indian Music for the Classroom. Learn the words and melody.
For suggestions see: Northwest Coast Indians - Clackamas County ESD. Dancing Games.

"Navajo Melody" and "Lummi Melody". Use lummi sticks with the latter song.

See suggestions in Dance Down the Rain Sing Up the Corn.
THIRD DAY

Activity

Children listen to Native American music.

Children continue literature.

Children learn new chant.

Children listen to poetry.

Method and Materials

Play selection from North American Indian Songs - Bowmar or from the Ballard collection used on the second day.

Add game to "Kallum Bone Game".

Try a hoop dance with the "Navajo Melody". Use lummi sticks with the "Lummi Melody".

"Song of the Rain Chant" - Dance Down the Rain Sing Up the Corn. Add gestures. Perform it with the rain dance learned yesterday.

Talk about the simplicity of the language. Use poems from Dance Down the Rain Sing Up the Corn or other authentic sources. Divide into groups and have them plan movement and sounds to go with a poem. Perform and tape. Show pictures of Indian instruments.

Children continue instruments.
FOURTH DAY

Activity
Children review Native American literature.

Children listen to a legend.

"Coyote and Crow" - Dance Down the Rain Sing the Corn. Read it through once and then have children plan instruments to accompany the story the second time. For example: the coyote could be a wooden sound. Children might also use the instruments they have made.

Loon's Necklace is a good choice. Follow the movie with a session of listing words that describe the movie.

Each child will make a mask. See suggestions in Dance Down the Rain Sing the Corn.

Discuss the field trip to see the Pacific Northwest Indian collection at the Portland Art Museum.

FIFTH DAY

Children go on field trip.
Activity

Children move to music.

Children learn the shuffle step.

Children learn a new song.

Children listen to an Indian myth.

Children continue making masks.

Method and Materials

"Indian Harvest Dance" - Holiday Rhythms.

Discuss Indian dancing and types of steps.

Learn a chant such as this one from Sounds of a Pow-Wow - Bill Martin.

(A) Beat, beat, beat upon the tom-tom
    Beat, beat, beat upon the drum. (repeat)
(B) Shuffle to the left, shuffle to the left
    Shuffle, shuffle, shuffle, shuffle,
    Shuffle to the left. (repeat with right).
(A) Repeat.

Stand in circle and beat drums (can use fists).

Move to left or right with a shuffle step.

"Ki-Yi-Yi-Yi" - Making Music Your Own, K. This is very effective when sung immediately following the shuffle chant learned above. Use movement and a drum with the song.

Indian Myths - Clackamas County ESD.

Discuss their masks in relation to the field trip to the Portland Art Museum. They have an excellent collection.
EIGHTH DAY

Activity
Children review song and hoop dance.
Children learn new dance and song.
Children listen to an Indian legend.
Children write a story using pictographs.
Children make head bands.
Children complete all art projects.
Children plan program for parents.

Method and Materials

"Navajo Melody".
"The Duck Dance" - Dance Down the Rain Sing Up the Corn.
The Buckwheat - see story at end of unit. After reading once, add instruments and read again. Be sure to discuss the moral of the legend. See sheet of pictographs at end of unit for ideas. After the story is written, rewrite it on parchment or good quality paper with felt marking pens. Display in room. Cut bands out of felt and write pictographs on them with ink or felt pens. Use in program. Display them around the room. Choose materials from all the literature learned. Write invitations using pictographs.
NINTH DAY
Activity
Children go on field trip.

TENTH DAY
Children present program.

Method and Materials
Potlatch House and Exhibit Hall at Ariel, Washington. Arranged through OMSI.

At the end of the program, serve some Indian foods such as jerky, sunflower seeds, and corn.
The Buckwheat

Often after a thunderstorm, when one passes a field in which buckwheat is growing, it appears quite blackened and singed. It is as if a flame of fire had passed across it, and the farmer says, "It got that from lightning." But the sparrow told me why it got that way, and the sparrow heard it from an old willow tree which stood by a buckwheat field and it still stands there.

On all the fields around, corn was growing, and rye and barley and oats. They stood smiling and bending in good will and humility.

But there was also a field of buckwheat and this field was also opposite to the old willow tree. The buckwheat did not bend at all like the rest of the grain, but stood up proudly and stiffly.

I'm as rich as any corn ear", said he. "Moreover, I'm very much handsomer: my flowers are beautiful as the blossoms of the apple tree. Do you know anything more splendid than we are, you old willow tree?" And the willow tree nodded his head in wisdom and understanding.

Now a terrible storm came on: all the field flowers folded their leaves together or bowed their heads while the storm passed over them, but the buckwheat stood erect in its pride.

"Bend your head like us," said the flowers. "I've not the slightest cause to do so," replied the buckwheat.

"Bend your head as we do," cried the various crops. "Now the storm comes flying on. He has wings that reach from the clouds down to the earth, and he'll beat you in halves before you can cry for mercy." "Yes, but I won't bend," answered the buckwheat.

"Close up your flowers and bend your leaves," said the old willow tree. "Don't look up at the lightning when the cloud bursts: that light dazzles even men."
The Buckwheat (cont'd)

But the buckwheat answered in pride. "I'll just look straight up into heaven." And it was as if the whole world was on fire; so vivid was the lightning.

When the bad weather had passed by, the flowers and crops stood refreshed by the rain: but the buckwheat was burned coal black by the lightning, and it was now like a dead weed upon the field.

And the old willow tree waved its branches in the wind, and great drops of water fell down out of the green leaves, just as if the tree wept. And he knew the punishment which follows pride and vanity.

Suggested instruments - students might have better ideas.
Willow tree: bass xylophone or bass metallophone
Crops: xylophones
Sparrow: finger cymbals
Buckwheat: alto metallophones
Flowers: glockenspiels or other bells
Storm: tympani, triangle, cymbal, drums, and other percussion
Pictographs

FIRE (CAMP)  ARROW  WAR  PEACE  BUFFALO
MAN  EAGLE  BUTTERFLY  HOME  PIPE
LIGHTNING  MOUNTAINS  WATER  LAKE  STAR
MOON  3 MONTHS  CLOUDS  CLOUDS WITH RAIN  SUN
TREE  PATH  CORN  TRAIL CROSSING RIVER  DEER
ANTELOPE  MOUNTAIN SHEEP  DEER TRACKS  HORSE  HORSE TRACKS
Additional Resources for Unit V

Art Materials
1. Paper plates: one for each child.
2. Seeds to plant: fruit or vegetables.
3. Small milk cartons: one for each child.
4. String: fairly thick for string art.

Books

Films

Instruments
1. Bass metallophones
2. Glockenspiels

Miscellaneous
1. Indian Myths (Bulletin SS4) and Northwest Coast Indians (Bulletin SS6) - Clackamas County ESD.
Music Books
2. Dance Down the Rain Sing Up the Corn - Millie Burnett - R & E Research Assoc., Inc., 1975.

Records
2. "Hallowe'en" - Rhythms to Reading - Bowmar.
3. Holiday Rhythms - Bowmar.
10. The Haunted House - Disney Land Prod.
11. The Small Listener - Bowmar.

Suggestions for Field Trips
1. Hoyt Arboretum
2. Portland Art Museum
3. Potlatch House and Exhibit Hall - Ariel, Washington
4. Tryon Creek State Park
5. Walk around the neighborhood
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Pines, Maya. "We are Left-Brained or Right-Brained." NEW YORK TIMES MAGAZINE, September 9, 1973.


Reyes, Dr. Benito F. EDUCATION FOR WORLD PEACE. California: World University in Ojai, 1971.


Durden-Smith, Jo. "Male and Female - WHY?" *Quest*, October, 1980.


Grady, Michael and Luecke, Emily A. *Education and the Brain.* Bloomington, Indiana; Phi Delta Kappa Educational Foundation, 1978.


APPENDICES
APPENDIX A
Improvement of posttests as compared to pretests; Beach School

<table>
<thead>
<tr>
<th>Test</th>
<th>First Year</th>
<th>Second Year</th>
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</thead>
<tbody>
<tr>
<td>Piers-Harris</td>
<td>20%</td>
<td>30%</td>
</tr>
<tr>
<td>Wray or Devereux</td>
<td>21%</td>
<td>42%</td>
</tr>
<tr>
<td>Gates-MacGinitie -vocab.</td>
<td>14%</td>
<td>20%</td>
</tr>
<tr>
<td>Gates-MacGinitie -comp.</td>
<td>46%</td>
<td>50%</td>
</tr>
<tr>
<td>Purdue</td>
<td>60%</td>
<td>65%</td>
</tr>
<tr>
<td>Torrance</td>
<td>70%</td>
<td>80%</td>
</tr>
</tbody>
</table>

See graph on p.24

Improvement between pretests and posttests; Reedville School

<table>
<thead>
<tr>
<th>Test</th>
<th>Right Hemisphere</th>
<th>Others</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piers-Harris</td>
<td>20%</td>
<td>15%</td>
</tr>
<tr>
<td>Wray or Devereux</td>
<td>25%</td>
<td>21%</td>
</tr>
<tr>
<td>Gates-MacGinitie -vocab.</td>
<td>40%</td>
<td>40%</td>
</tr>
<tr>
<td>Gates-MacGinitie -comp.</td>
<td>45%</td>
<td>42%</td>
</tr>
<tr>
<td>Purdue</td>
<td>58%</td>
<td>50%</td>
</tr>
<tr>
<td>Torrance</td>
<td>85%</td>
<td>65%</td>
</tr>
</tbody>
</table>

See graph on p.27
Teacher Incentive Program - Evaluation Report Form - 1976-77

Teacher: Elmira Beyer

School: Beach Elementary

<table>
<thead>
<tr>
<th>GOAL</th>
<th>PERFORMANCE INDICATOR</th>
<th>CRITERION LEVEL</th>
<th>RESULTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.0 Right-hemisphere students will increase their self-concepts.</td>
<td>1.1 Students will complete a modified form of the Piers-Harris Self Concept Inventory, pre and post. The project teacher will keep a record of individual scores, pre and post, and will compute the average change per student.</td>
<td>1.1.1. The average change per student will be positive.</td>
<td>A positive change of 8 points aver. per student on the post-test.</td>
</tr>
<tr>
<td></td>
<td>1.2 The teachers of the students in the project will complete the Devereux Behavior Rating Scale for each student, pre and post. The project teacher will keep a record of individual scores, pre and post, and will compute the average change per student.</td>
<td>1.2.1. The average change per student will be positive.</td>
<td>D.A. +59/T.E. +41 T.A. +8/D.F. +6 J.A. +14/S.H. +21 K.B. +21/C.S. -10 C.C. +21/S.W. +4 E.D. -4</td>
</tr>
<tr>
<td>2.0 Right-hemisphere students will increase skills in reading and perceptual/motor development.</td>
<td>2.1 Second grade students will take the Gates-MacGinitie Reading Test in reading and comprehension, pre and post. Their growth during the year will be compared to their growth during the first year. The project</td>
<td>2.1.1. The average growth per student will be greater during the second year.</td>
<td>1st year 1.51 aver. 2nd year 2.69 aver.</td>
</tr>
</tbody>
</table>
Teacher Incentive Program - Evaluation Report Form - 1976-77
(continued)

Teacher: Elmira Beyer
School: Beach Elementary

<table>
<thead>
<tr>
<th>GOAL</th>
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</thead>
<tbody>
<tr>
<td>2.1 (continued)</td>
<td>teacher will compute the average mean growth during the first year and during the second year for the second grade students.</td>
<td>2.2.1. The average growth during the second year will be greater for the project students than for the low students.</td>
<td>Project students aver. 25% growth Low students aver. 10%</td>
</tr>
<tr>
<td>2.2 Students will be given the Purdue Motor Survey, pre and post. The project teacher will keep a record of individual total scores. Average total scores for regular first and second grade students, low first and second grade students, and first and second grade students in this project will be compared.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Additional evaluation activities will include giving questionnaires to parents and teachers on the student's self-concept and their attitude toward school.
**Teacher Incentive Program - Evaluation Report Form - 1977-78**

**Teacher:** Elmira Beyer  
**School:** Beach Elementary

<table>
<thead>
<tr>
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<th>CRITERION LEVEL</th>
<th>RESULTS</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.0 Right-hemisphere students will increase their self-concepts.</td>
<td>1.1 Students will complete a modified form of the Piers-Harris Self Concept Inventory, pre and post. The project teacher will keep a record of individual scores, per and post, and will compute the average change per student.</td>
<td>1.1.1. The average change per student will be positive.</td>
<td>95%</td>
<td>Only one child did not improve. The student was in the class for two years and showed tremendous gains. Most of them topped out in the Spring.</td>
</tr>
<tr>
<td></td>
<td>1.2 The teachers of the students in the project will complete the Wray Behavior Rating Scale for each student, pre and post. The project teacher will keep a record of individual scores, pre and post, and will compute the average change per student.</td>
<td>1.2.1. The average change per student will be positive.</td>
<td>95%</td>
<td>One child had traumatic family problems in the Spring. His rating was the same. Second year students in the class again showed great growth and development.</td>
</tr>
</tbody>
</table>
Teacher: Elmira Beyer  
School: Beach Elementary

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>2.0 Right-hemisphere students will increase basic skills in reading and perceptual/motor development.</td>
<td>2.1 Second grade students will take the C.T.B.S. Test in reading and comprehension, pre and post. Their growth during the year will be compared to their growth during the first year. The project teacher will compute the average mean growth during the first year and during the second year for the second grade students.</td>
<td>2.1.1. The average growth per student will be greater during the second year.</td>
<td>100%</td>
<td>All of the students had been in the art class for two years.</td>
</tr>
<tr>
<td></td>
<td>2.2 Students will be given the Purdue Motor Survey, pre and post. The project teacher will keep a record of individual total scores. Average total scores for regular first and second grade students.</td>
<td>2.2.1. The average growth during the second year will be greater for the project students than for the low students.</td>
<td>100%</td>
<td>The project students showed more growth in perceptual development than any of the other students in first or second grade.</td>
</tr>
</tbody>
</table>
Teacher Incentive Program - Evaluation Report Form - 1977-78
(continued)

Teacher: Elmira Beyer
School: Beach Elementary

<table>
<thead>
<tr>
<th>GOAL</th>
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<th>RESULTS</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.2 (continued)</td>
<td>students, low first and second grade students, and first and second grade students in this project will be compared.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Additional evaluation activities will include giving questionnaires to parents and teachers on the student's self-concept and their attitude toward school.
# Teacher Incentive Program - Evaluation Report Form - 1977-78

**Teacher:** Carolyn A. Hjelt  
**School:** Prescott Elementary

<table>
<thead>
<tr>
<th>GOAL</th>
<th>PERFORMANCE INDICATOR</th>
<th>CRITERION LEVEL</th>
<th>RESULTS</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Right-hemisphere students will increase their self-concept.</td>
<td>Students will complete a modified form of the Piers-Harris Self Concept Inventory, pre and post. The average change per student will be computed.</td>
<td>The average change per student will be positive.</td>
<td>Results were mixed. A 1 1/2% decline in average overall scores was noted. Sub-scores show a 2% increase in Feeling Self; 3% increase in Behaving Self; 6% decline in School Self.</td>
<td>See DISCUSSION OF STATISTICS</td>
</tr>
<tr>
<td>Right-hemisphere students will show improvement in attitudes and learning patterns.</td>
<td>Both project and classroom teachers will complete the Wray Behavior Scale for each student. The average change per student will be computed by means of pretests and posttests.</td>
<td>The average change per student will be positive as determined by both project and classroom teachers.</td>
<td>Average scores show a 4% positive change as rated by classroom teachers; 40% positive change as rated by project teacher.</td>
<td>See DISCUSSION OF STATISTICS</td>
</tr>
<tr>
<td>Right-hemisphere students will increase basic skills in reading.</td>
<td>Second grade students will be given the Gates-MacGinitie Reading Test, pre and post.</td>
<td>The average change per student will be as great as that</td>
<td>While control group scores exceeded those of the arts class by</td>
<td>See DISCUSSION OF STATISTICS</td>
</tr>
</tbody>
</table>
Teacher: Carolyn A. Hjelt
School: Prescott Elementary

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<thead>
<tr>
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<th>CRITERION LEVEL</th>
<th>RESULTS</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Right-hemisphere students will show increase in perceptual/motor development.</td>
<td>The average change per student will be computed.</td>
<td>of a randomly selected control group.</td>
<td>.3 year's growth in vocabulary, the arts class scores on comprehension averaged .7 year higher than those of the control group. Over-all growth favored the right-hemisphere group.</td>
<td></td>
</tr>
<tr>
<td>Right-hemisphere students will show growth in creative skills.</td>
<td>Students will be given the Purdue Perceptual Motor Survey, pre and post. The average change per student will be computed.</td>
<td>The average change per student will be greater than that of a randomly selected control group.</td>
<td>Average scores increased by 10% for right-hemisphere students as compared to a 3% increase for control group students.</td>
<td>See DISCUSSION OF STATISTICS</td>
</tr>
<tr>
<td></td>
<td>Students will complete the Torrance Tests of Creative Thinking, pre and post. The average change per student will be computed.</td>
<td>The average change per student will be positive.</td>
<td>Right-hemisphere students showed growth in all four sub-categories of fluency, flexibility, original-</td>
<td>See DISCUSSION OF STATISTICS</td>
</tr>
</tbody>
</table>
Teacher Incentive Program - Evaluation Report Form - 1977-78
(continued)

Teacher: Carolyn A. Hjelt

School: Prescott Elementary

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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>ity and Elaboration. The over-all score showed a 3% growth between pretests and posttests.</td>
</tr>
</tbody>
</table>
DISCUSSION OF STATISTICS

Screening Processes

As previously mentioned, the selection of subjects for the right-hemisphere class was done by means of building a profile rather than relying upon any one screening device. An examination of the preresults and postresults of the three measurable screening devices may be of use to other educators interested in pursuing a similar project.

Eyes Left-Eyes Right: A comparison of post results between the arts class and a randomly selected control group shows 13 subjects in the arts class testing as "right hemisphere" as compared to 10 in the control group. Although these statistics favor the experimental group, the advantage over the control group is comparatively small.

Dichotic Listening: Using a scaling process that gives a 1.0 score to a complete right-hemisphere subject and a 0.0 score to a complete left-hemisphere child, the .47 posttest average of the arts class subjects shows no marked preference. Perhaps more significant than the average score was the relative instability of scores from pretests to posttest. While the dichotic listening process is regarded as one of the most accurate, it may be necessary to use a dichotic listening test both developed and administered by professional psychometrists. A valuable supplement would be the additional data supplied by a tachistoscope split-field instrument.

Laterality: A comparison of post examinations for the experimental and control groups shows that the arts class included one left oriented subject and nine individuals with mixed laterality. The control group included no left oriented individuals and only four students with mixed laterality. This marked difference in the two groups suggests that laterality may be the most simple and decisive indicator. Due to the complexity of the problem, however, a variety of indicators is desirable.

Gates-MacGinitie Reading Test

As might be expected, reading scores for both the experimental and control group went up. The most dramatic difference is noted in the comprehension portion of Gates-MacGinitie. The use of a t test for small samples with correlated means* shows that both groups made significant growth (p < .01). As previously noted, the most striking feature, however, was the growth of the right-hemisphere class.
Torrance Tests of Creative Thinking

Raw scores on the Torrance pretest were converted to T scores using the usual statistical process. For purposes of comparison, the raw scores on the posttest were converted to T scores using the norms established on the pretest. While scores increased in all sub-categories as well as over-all, no statistical significance was established. This may be, in part, due to the ceiling effect imposed at both ends of the scale by the T scaling process. No check for statistical significance was done using raw data.

Wray Behavior Scale

The Wray Behavior Scale uses a semantic differential process with behavior marked on a 1 to 5 continuum. Unlike other measures reported in the summary, improvement (positive adjustment) is indicated by the use of lower numbers. Thus progress in behavior would be noted by a movement from a higher to a lower average.

Using the previously mentioned t test, a comparison of the project teacher and the classroom teacher scores on the pretest show a statistical significance when alpha levels are set at the .05 level. In lay terms, it appears that the project teacher and classroom teacher initially viewed the project students in a much different manner with the right-hemisphere class teacher seeing them as being less reliant, self-motivated and capable. This assessment was made during the first month of school. While whose perception is more accurate is a matter subject to speculation, it should be noted that the project teacher had one to two year's prior contact with the students in comparison to one month by the classroom teacher.

A final comparison between project and classroom teacher should be noted concerning the results of the posttest. Both teachers saw the students as moving in the same direction (positive). The classroom teacher's perception of change was consistent but comparatively slight (2.51 to 2.41). Statistical significance (alpha at .01) was evident in comparisons between both the preestimates and postestimates of the project teacher and posttest scores provided by the project and classroom teacher.

Purdue Motor Survey

Right-hemisphere students made statistically significant gains (alpha at .05) as measured by the pretest and posttest scores. Comparison of project student scores with those of the control group show numerical advantage but no statistical significance.

Piers-Harris Self Concept Scale

Since the Piers-Harris Scale uses an "either/or" choice (yes/no), it was scored in the same manner as the dichotic listening test. "Yes"
(positive self-concept) was given a 1.0 score; "No" responses were recorded as 0.0. This scaling results in higher scores being a reflection of greater self-image.

The narrow margin of scores from pre-to-post can suggest directionality but no statistical significance.
### ARTS CLASS

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**ARTS CLASS\nN=16**

**CONTROL GROUP\nN=16**
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APPENDIX C
DESCRIPTION OF TESTS

Piers-Harris Self-Concept Scale

The self-concept scale used during the first year of the project was the Piers-Harris Self-Concept Scale by Ellen V. Piers and Dale B. Harris of Pennsylvania State University. Since this was hard to administer to primary children, permission was obtained during the second year to use a Self-Concept Scale for Primary Grades adapted from the Piers-Harris. This test consists of forty responses of yes or no to questions read by the test administrator. A picture for each question helps the child to circle a yes or no answer.

Behavior Rating Scales

Upon the advice of the director of the Incentive Teacher Project, the Devereux Elementary School Behavior Rating Scale was used for the first year of the project. This scale uses a rating system of one to five on 47 questions. The classroom teachers filled it out in the fall and the spring of that school year.

The teachers involved in the project indicated that they felt this scale was too hard to do, and a comparison between the fall and spring reports indicated negative responses. Therefore, a new scale was chosen. It was the Wray Behavior Scale designed by Grace A. Wray of the Research and Development Center in Educational Stimulation. This scale was developed for children three to eight years old and only requires responses to fifteen observable behavior symptoms and their opposites.

Gates-MacGinitie Reading Tests

In the fall of each year the children were given the readiness skills test which had the following categories: listening comprehension, auditory discrimination, visual discrimination, following directions, letter recognition, visual-motor coordination and auditory blending.

In the spring, the primary version was administered and it included vocabulary and reading comprehension. These tests were designed by the Teachers' College of Columbia University.

The Purdue Perceptual-Motor Survey

This survey by Eugene G. Roach and Newel C. Kephart has twenty-two scorable items. These twenty-two items are divided into eleven subtests with each subtest measuring some aspect of the individual's perceptual-motor development. The survey subtests are divided into three major sections: those concerned with some aspect of laterality,
with directionality, and with the skills of perceptual-motor matching.

This survey was designed primarily to detect errors in perceptual-motor development and was not designed for diagnosis. It allows the clinician to observe perceptual-motor behavior in a series of behavioral performances.

**Torrance Test of Creative Thinking**

This test has several forms, but Figural Form B was used for the project. The figural forms require responses that are mainly drawing and pictorial in nature. Three separate sections requiring thirty minutes of responses are given to the students to encourage them to think of ideas that are interesting and exciting. The test requires careful scoring.

**Quick Neurological Screening Test**

The Quick Neurological Screening Test is a brief (approximately twenty minutes) individual test which taps neurological integration as it relates to learning. The test is by Margaret Mutti, Harold M. Sterling and Norma V. Spalding and was published in 1978 by Academic Therapy Publications.

The test consists of a series of 15 observed tasks that help identify persons, as young as five years old, who have learning disabilities. The tasks provide the opportunity to sample a child's maturity of motor development, skill in controlling large and small muscles, motor planning and sequencing, sense of rate and rhythm, spatial organization, visual and auditory perceptual skills, balance and cerebellar-vestibular function and disorders of attention.