ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE December 3, 2011

1. ACADEMIC UNIT: School of Music

2. COURSE PROPOSED: MUS 294 Critical Thinking in the Arts 3
   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Sandra Stauffer
   Phone: 5-4374
   Mail Code: 0405
   E-Mail: s.stauffer@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965–0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

   Core Areas
   - Literacy and Critical Inquiry—L
   - Mathematical Studies—MA CS
   - Humanities, Fine Arts and Design—HU
   - Social and Behavioral Sciences—SB
   - Natural Sciences—SQ SG

   Awareness Areas
   - Global Awareness—G
   - Historical Awareness—H
   - Cultural Diversity in the United States—C

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

   MUS 294 Special Topics: Critical Thinking in the Arts aims to develop critical thinking abilities in relationship to the performing and visual arts through analytical listening and viewing of experiences, exploration of structural elements within and across art forms, interrogation of arts processes and products, and investigation of the arts in cultural and historical contexts. Development of a personal orientation to the arts and to the places and uses of the arts in contemporary society, including learning contexts, is emphasized.

   CROSS-LISTED COURSES: ☒ No ☐ Yes; Please identify courses: ________________________________

   Is this a multisection course?: ☒ No ☐ Yes; Is it governed by a common syllabus? ________

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

**ASU - [HU] CRITERIA**

HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet *either* 1, 2, or 3 *and* at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria a CENTRAL AND SUBSTANTIAL PORTION of the course content.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
<td></td>
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<td>1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
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<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
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<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
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<td>4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
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<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
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<td>b. Concerns aesthetic systems and values, literary and visual arts.</td>
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<td>c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
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<td>d. Deepen awareness of the analysis of literature and the development of literary traditions.</td>
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THE FOLLOWING ARE NOT ACCEPTABLE:

- Courses devoted *primarily* to developing a skill in the creative or performing arts, including courses that are *primarily* studio classes in the Herberger College of the Arts and in the College of Design.

- Courses devoted *primarily* to developing skill in the use of a language – *However, language courses that emphasize cultural study and the study of literature can be allowed.*

- Courses which emphasize the acquisition of quantitative or experimental methods.

- Courses devoted *primarily* to teaching skills.
Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
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<td>2.</td>
<td>Students learn fundamental elements of artistic and musical expression. They synthesize these concepts through examination of exemplar works and by assessing their constructs and historical tradition. For example, analysis assignments due in weeks 3 and 4 require students to find works of art and music and explain how specific elements are employed for artistic expression. The content of a subsequent session (week 6) examines texture in art and music. Students evaluate textural elements in aural and visual works and draw connections between the two mediums. They then consider applications to learning contexts.</td>
<td>See blue highlights throughout syllabus, particularly course objectives 1 and 2. See blue highlights in syllabus. See also, for example, blue highlights in the attached Week 3 document, which focuses on music elements. See blue highlights in syllabus. See also, for example, blue highlights in the attached Week 6 document, focusing on texture.</td>
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<td>3.</td>
<td>Students use knowledge of fundamentals of art and music (e.g., color, line, texture, share, form) to analyze and interpret visual and aural art works. Historical development of visual art is explored through various activities. For example, in Week 2 students analyze, discuss, write essays or journal entries on visual art elements, viewing primarily twentieth-century works by artists from differing cultural and social perspectives. In Week 13, Students complete various individual and small group</td>
<td>See green highlights throughout the syllabus, particularly course objectives 3 and 4. See green highligths in syllabus. See also, for example, green highlights in the Week 2 document See green highlights in syllabus. See also, for example, green highlights in the Week 6 document, focusing on texture.</td>
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</table>
projects that examining specific artists and art works throughout American history. They then complete a "Museum Box" project extending those ideas using works connected to American history that they select.

4c

The aesthetic experience is emphasized throughout the course in discussion questions, in-class projects, and assignments that explore individual and group responses to music and art.

For example, at the start of the course students are asked to reflect about their personal thoughts and feelings about and responses to art and music. They document students their reactions to specific pieces of art and music, and gain experience with technical and non-technical descriptions of or responses to art works.

In week 7, students examine musical and artistic forms and the aesthetic messages communicated through form.

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MUS 294: Critical Thinking in the Arts
Syllabus

Course Title: Critical Thinking in the Arts
Course Number: MUS 294
Credits: 3

Date/Time: TBA
Instructor: TBA
Office Hours: TBA
Email: TBA

Course Description
Critical Thinking in the Arts will foster critical thinking abilities in relationship to performing and visual arts. Students will learn how to listen to music and view art analytically, and will develop and apply knowledge of common elements (within and across art forms) such as form, texture, balance, and contrast in order to enhance understanding both of arts processes and products. Course readings and assignments will support development of critical thinking abilities and investigation of the arts in cultural and historical context. In addition, examination of existing arts-based learning programs will provide students with examples of using the arts to support for learning across disciplines.

Objectives: Students will be able to do the following:
- Define and identify (visually and aurally) fundamental elements of art and musical works.
- Identify pieces of art and musical selections that demonstrate specific fundamental elements of the art form.
- Analyze and compare specific works of art and music in terms of common elements.
- Analyze and compare visual art and music works relative to specific historical movements in the arts and relative to specific social history and cultural contexts.
- Develop a personal orientation to visual arts and music, to the expressive qualities of the visual arts and music, and to the places and uses of visual arts and music in contemporary society.
- Explain rationales for arts in education and learning.
- Develop awareness of resources available to support learning in and through the arts.

Required materials
Other materials available online or through college/university library databases.
Specific print, media, and online resources are listed by week below.
Assignments (see schedule for due dates, detailed assignment guides for major assignments and final project)

- **Homework (30%)**
  Reflective or analytical essays based on observations, listening, or readings. Includes identification/analysis of specified elements in art and music, comparison and contrast of particular works, summary of main points of readings, identification/explanation of theses, presentation of opinion with supporting evidence, synthesis of ideas from multiple readings.

- **In-class assignments (20%)**
  Includes quiz over elements of art/music (with aural/visual examples), brief class presentations sharing art/music analysis and other homework content, individual and group reflections on class material and discussions.

- **Major assignments: choose three, see schedule for due dates (30%)**
  - Visit museum or attend concert from pre-approved list (descriptive/analytical essay)
  - Interview artist or musician addressing specified questions/issues (analytical essay)
  - Analyze and compare/contrast art and music of two cultures relative to specific elements of the art form (analytical essay).
  - Find/read a journal article about current issues in arts and learning, and lead a class discussion based on the article (written analysis/plan, presentation/summary)
  - Examine and critique programs and resources directed at arts and learning using specific criteria (analytical essay)

- **Final project: Essay and Presentation, individual or with one partner (20%)**

- **Persuasive essay about value of arts in education (15%) and related multi-media presentation (5%)**

**Expectations**
Students are expected to attend each class and participate in all activities. (For official excused absences, follow policies in college/university catalog.) Late assignments are not accepted for credit (except in cases of emergency) because material is often used for group work during the class session it is due. Unless specified otherwise, all assignments should be word processed using APA format and Times New Roman 12 point font.
### General rubric for written assignments

<table>
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<tr>
<th>A (90-100)</th>
<th>B (80-89)</th>
<th>C (70-79)</th>
<th>D (60-69)</th>
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<tr>
<td>Exceeds assignment requirements, shows thorough knowledge of material and context. Makes insightful connections and demonstrates creative and perceptive thinking about course readings and arts examples. Communicates clearly and logically using appropriate academic language and arts vocabulary with no substantial mechanical errors. Provides sophisticated transitions to guide reader through clear progression of ideas. Supports ideas with relevant and specific evidence from appropriate sources for assignment.</td>
<td>Meets assignment requirements, shows basic knowledge of material with few mechanical errors, but may not always communicate clearly or demonstrate insight. Central idea and logical progression of ideas is present, but presentation is weakened by insufficient support, informal/vague language, lack of transitions or misuse of arts vocabulary.</td>
<td>Falls short of assignment requirements. Writes vague or general statements that reflect partial understanding of material. Writing may include distracting mechanical errors. Ideas are arranged randomly rather than presented through a logical structure. Transitions are limited and relevance of source support is not always clear or relevant. Word choice is repetitive, and arts terms may be used inappropriately or ineffectively.</td>
<td>Fails to show understanding of material. Organization is illogical or confusing. Repetitive words or phrases, informal language, or mechanical errors may make writing difficult to understand. Arts vocabulary is not used or is used incorrectly. Central idea is missing and presentation lacks coherence, transitions, and supporting evidence.</td>
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### Course Schedule (subject to change based on class needs)

Week 1: Introduction to Critical Thinking in Arts

Topics/activities:
- Inventory of student experiences, thoughts, feelings about art/music
- Introduction/overview of critical thinking, analytical observation and listening
- Reactions to specific pieces of art and music

Readings:
Week 2: Elements of Art
Due: Music/Art journal entry essay
Topics/activities: **Fundamentals of art: color, line, texture, shape, form**
Readings:
- National Gallery of Art (2011). *NGA Classroom: The Elements of Art*
  [http://www.nga.gov/education/classroom/elements/](http://www.nga.gov/education/classroom/elements/)

Week 3: Elements of Music
Due: Share a piece of art that demonstrates a specific element, explain how element is used for artistic expression
Topics/activities:
- Fundamentals of music: melody, rhythm, harmony, texture, timbre, form
- Listening for understanding
Readings:
- Brandt, Anthony “How Music Makes Sense.” In *Sound reasoning: A new way to listen.* [http://cnx.org/content/m12953/latest/](http://cnx.org/content/m12953/latest/) (Also PDF download)
  W.W. Norton & Company StudySpace: “Music materials.”
  [http://www.wwnorton.com/college/music/enj10/short/content/materials/momindex.htm](http://www.wwnorton.com/college/music/enj10/short/content/materials/momindex.htm)

Week 4: Art/music connections 1: Color/Timbre
Due: Share an excerpt of music that demonstrates a specific element, explain how the element is used for artistic expression
Topics/activities:
- Quiz art/music elements
- Connections between music and art: color/timbre
- Creations of musical representation of art and visual representations of sound
- Reflections on decision making in group creative process
- Historical context for the arts in learning
Readings:

*Critical Thinking in the Arts Syllabus* - 4
Week 5: Art/music connections 2: Line/Melody
Due: Major Assignment #1
Topics/activities:
- Fostering critical thinking in arts experiences
- Connections between art and music: Line and melody
- Assessing listening maps for aiding musical understanding/active listening
Readings:

Week 6: Art/music connections 3: Texture
Due: Reading response essay
Topics/activities:
- Texture in art and music
- Value of arts in learning and education
Readings:

Week 7: Corresponding Art/music elements 4: Form
Due: Final project proposal
Topics/activities: Artistic and musical expression through form
Readings:
Week 8: Design Principles Art/Music 1: Balance, Variety, Contrast/Compositional Devices
Due: Major Assignment #2
Topics/activities:
  Composer representations of visual art
    Sunday in the Park with George (Suerat and Sondheim)
    Pictures at an Exhibition (Hartmann and Mussorgsky)
Readings:
  Cashdan, Marina (2009). Virtuosos Robin Rhode and Leif Ove Andsnes on their
  transcendental music-art experience. Modern painters, 21(8), 18-19.
  Douma, Michael, curator. (2006). Simultaneous Contrast, Color Vision & Art:
  Pointillism: Seurat's Grande Jatte and Circus. WebExhibits, Institute for
  Dynamic Educational Advancement, Washington, DC.
  http://www.webexhibits.org/colorart/jatte.html
  The Sondheim Review, 12(1:45), 24-29.
  Kennedy Center.
  http://www.kennedy-center.org/calendar/?fuseaction=composition&composition_id=2481

Week 9: Design Principles Art/Music 2: Impressionism and Orchestration
Due: Reading response essay
Topics/activities: Impressionism in art and music
Readings:
  Douma, Michael., curator. (2006). Simultaneous contrast, color vision & art:
  Impressionism. WebExhibits, Institute for Dynamic Educational
  Advancement, Washington, DC.
  http://www.webexhibits.org/colorart/monet.html
  Forney, Kristine, and Machlis, Joseph (2003). Debussy and Impressionism. In The
  Company.
  specific instruments. http://cnx.org/content/m12746/latest/

Week 10: Design Principles Art/Music 3: Movement and Rhythm
Due: Final project outline/draft
Topics/activities: Rhythm and movement in art and music
Interdisciplinary arts learning and arts education
Readings:
  http://www.artconnected.org/toolkit/explore.cfm
  Arts Education Partnership (2007). Professional associations, standards, and
  arts integration. In Arts integration frameworks, research, &
  practice: A literature review, 5-10.
  Bohannon, R. Larry, and McDowell, Carol (2010). Art, music, and movement:
  Connections for elementary education teacher candidates. General
  Ceramics, 79, 48-51.
Week 11: Arts in Education
Due: Major Assignment #3
Topics/activities: Arts critics, arts advocates
Public education documents about learning in the arts
Readings:
[http://www.ade.state.az.us/standards/arts/revised/](http://www.ade.state.az.us/standards/arts/revised/)
National K-12 Arts Standards  

Week 12: Arts-based curricula/programs
Due: Reading response essay
Topics/activities:
Role of arts in 21st Century Learning Skills
Examples of arts-based programs and online arts resources
Readings:
21st Century Skills Arts Map (2010)  
[http://www.arteducators.org/research/21st-century-skills-arts-map](http://www.arteducators.org/research/21st-century-skills-arts-map)
Isabella Stewart Gardner Museum (Boston). *Thinking through art.*  
[http://www.gardnermuseum.org/education/research](http://www.gardnermuseum.org/education/research)

Week 13: Historical Context: American music/art
Due: Reflective essay
Topics/activities:
Composer/artist expressions in American history and culture
Interdisciplinary example: Harlem Renaissance
Readings:
Igus, Toyomi (1998). *I see the rhythm.* Available from Children’s International Digital Library  
National Gallery of Art: *The art of Romare Beardon*  
[http://www.nga.gov/education/classroom/bearden/musub1.shtm](http://www.nga.gov/education/classroom/bearden/musub1.shtm)
Week 14: Cultural Context: World music/art

Due: Final Project Essay

Topics/activities:
- Music/art functions within cultures
- Multicultural arts education

Readings:

Week 15: Arts in Community/Final Project presentations

Topics/Activities:
- Importance of the arts in a community
- Final presentations, peer assessment, reflection

Readings:
Critical Thinking in the Arts
Week 1: Introduction

Objectives: Students will be able to do the following:

Develop vocabulary for general responses to music and art, and use vocabulary appropriately to describe listening and observation experiences.
List and explain main components of critical thinking skills.
Generate possibilities for applying critical thinking skills to understanding music and art.

Topics/activities:

- Inventory of student experiences, thoughts and feelings about art/music
- Overview of critical thinking, analytical observation and active listening
- Student responses to specific pieces of art and music

Resources


Activities

I. Student inventory of experiences with art and music
   A. Ask students to write answers to questions such as the following: How often do you listen to music? View art? For what purposes? Where do you see art? Hear music?
   B. In small groups (3-4), have students discuss their answers and report out two most common answers to questions about purposes and locations. In large-group discussion, add as many ideas as possible to the list. Purposes for listening to music and viewing art might include the following ideas: cultural identity, dancing, education, enjoyment, relaxation, spirituality/religion.
C. In small groups, have students discuss the following question: How does the purpose influence how you listen or observe music and art? Have each group report one idea, then continue discussion in large group format.

D. Connect student ideas with course objectives related to understanding art and music through intentional listening and observation and use of critical thinking skills.

II. Overview of critical thinking skills, active listening, and analytical observation
A. Have students list what they already know about critical thinking skills, then combine their ideas through class discussion to compile a list on board/screen.

B. Show brief video on critical thinking (such as the one available through Teacher Tube) that emphasizes the importance of critical thinking skills both in school and work.

C. Introduce and/or reinforce ideas in Bloom’s Taxonomy through tool such as the “Bloom’s Bakery” animation available on the Forehand website (Remembering, Understanding, Applying, Analyzing, Evaluating, Creating).

D. Display “Critical Thinking and Problem Solving” page of Partnership for 21st Century Skills to show elements that are being used in educational benchmarks.

E. In small groups, then class discussion, consider the following question: How are the critical thinking ideas listed similar or different to the ideas explored in the initial discussion about listening to music and viewing art? (Students might note that some are similar, such as educational purposes, but some purposes and responses to music and art may be more emotional and less cognitive.) What does that mean in thinking critically about the arts? (Connect to next activity with idea of developing objective words to describe what is seen and heard in order to enhance communication and understanding about experiences with the arts.)

III. Student responses to specific pieces of art and music
A. Introduce Copland’s three “planes” of listening (from How We Listen). Note that Copland says we often do them simultaneously, but he recommends more active listening for deeper understanding. (He suggests that his ideas may also be applied to viewing art.) Explain to students that we will focus first on describing responses in nontechnical language, then try to make descriptions more specific as knowledge about music and art components develops.

1. Sensuous – enjoyment of the sound, not thinking, escape (easiest)
2. Expressive – emotional meaning of the music (may be difficult to verbalize)
3. Musical – use of musical materials (rhythm, melody, harmony, timbre)

B. Play brief musical samples and view art (one at a time) and have students record reactions to questions such as the following. Emphasize quiet reflection for this activity until ideas are shared. (A variety of musical selections is available online through the Enjoyment of Music Online Tutor jukebox, if needed. Art examples
can be found online at major art museums, including National Gallery of Art and Art Institute of Chicago.):

1. What emotions or moods does the musical example or art selection evoke for you?
2. What are you thinking about when you listen to the music or view the art?
3. How would you describe the music/art?
3. Do you like the piece? Why or why not?

C. Example:

1. Charles Ives “Argument” from String Quartet no. 2 (Possible descriptors: harsh, angular, dissonant, clashing, strong, thick, rough, confusing, abrupt)
2. Willem de Kooning Excavation (Art Institute of Chicago)  
   http://www.artic.edu/aic/collections/artwork/76244  
   (Possible descriptors: abstract, disjointed, choppy, pointed, ragged)

D. Practice for homework assignment: Use critical thinking skills to listen for musical meaning.

1. Explain Brandt’s main points from “Quick Guide to Listening”
   1. Consider large-scale questions first instead of details
   2. Listen for one element at a time to help avoid being overloaded
   3. Pay attention to repetition and other techniques used for emphasis
2. Have students listen to Camille Saint-Saens “Swan” from Carnival of the Animals (or some other piece with a clear melody and fairly basic form) and write answers to questions individually. Ideas may then be shared with partner, small group, and class. Possible answers are listed in parentheses.
   a. Describe how the music sounded in one or two sentences. Be as descriptive, objective, and specific as possible. (smooth, connected)
   b. What elements are repeated or stay the same? (opening melody, solo melody with group of instruments accompanying, slow speed)
   c. What elements change or are varied? Describe the changes. (loud/soft, high/low pitches)
3. Have students view Edward Hopper Nighthawks (or some other painting) and generate a nontechnical description similar to the one for the music piece.  
   http://www.artic.edu/artaccess/AA_Modern/pages/MOD_7_lg.shtml

IV. Make connections between critical thinking and active listening/observation. Have students work in small groups to answer the following question: How might each element of Bloom’s Taxonomy be applied to experiences with the arts? (Possible ideas listed below.)
A. Remembering/Understanding - learning elements of art/music
B. Applying - Using elements to describe what is seen and heard
C. Analyzing - Understanding and describing how a work is organized
D. Evaluating - Comparing music and art to other works of the same genre or style
E. Creating - composing, creating art

CTIA Week 1 - 1/3/2012 - 3
V. Homework Assignment

1. Reading:

2. Listening/Observation Journal: Describe at least one music and one art piece that you encounter during the week. Choose one entry to share with class. For each piece, write the following information:
   a. Date/Time, Location, Access Method (e.g., television, Web, live music or in-person art viewing).
   b. Describe what you heard (music) or saw (art) in specific, objective language.
   c. What was your emotional response to the piece? Did you like it? Why or why not?

3. Response to specific music/art pieces: For each of the following two pieces, write a brief paragraph describing the work, including answers to items b and c above. (Be sure that your paragraph contains a topic sentence that provides structure for presentation of the main ideas.)
Week 2: Critical Thinking in the Arts
Elements of Design

Objectives: Students will be able to do the following:
- Demonstrate to others their understanding of the basic elements of design in visual art.
- Analyze works of art by identifying the artists’ use of the various elements of design.

Topics/Activities:
- View examples of each element (color, line, shape, space, & texture) in various works of art
- Analyze and discuss how artists used each element in their work
- Create a visual reminder about the elements of design

Resources:
- The Arts Elements - SGTEPPER823 - YouTube Video
  [http://www.youtube.com/watch?v=3tGw3-OMUj0&feature=related](http://www.youtube.com/watch?v=3tGw3-OMUj0&feature=related)
- The Elements of Design - mrtonyoww - YouTube Video
  [http://www.youtube.com/watch?v=bh3bdLsQ_dE&feature=related](http://www.youtube.com/watch?v=bh3bdLsQ_dE&feature=related)

The following works of art
- Zora and Langston, 1988 Phoebe Beasley
- Paris through the Window, 1913 Marc Chagall
- American Gothic (1930) Grant Wood
- Peach Blossom in Crau, 1889 Vincent Van Gogh
- Zapatistas (1931) José Clemente Orozco
- Interior with Etruscan Vase, 1940 Henri Matisse
- Ontario Farm House, 1934 Carl Schaefer
- Self-Portrait as a Tehuana (Diego On My Mind), 1943, Frida Kahlo
- Presidential Family (1967) by Fernando Botero
- Mauve District (1966) Helen Frankenthaler

Thompson, Kimberly Boehler & Loftus, Diana Standing (1995) Art Connections - Integrating Art Throughout the Curriculum

Discover Art Resource (1993) Adventures in Art Levels 5-6, 3-4, and 1-2
(Overhead Transparencies Teacher’s Guide)


Additional Materials:
- crayons, markers, oil pastels, Sharpies,
- 9” x 9” white drawing paper
- digital cameras
- reproductions of several works of art
Activities:

1. Analyzing art work
   a. Display the quote - “The eye sleeps until the mind wakes it with a question.” - Arabian proverb
      i. Discuss the quote and how it relates to art
      ii. Explain there are 4 questions that can be asked when viewing art - What do I see? How does it make me feel? How was it created? and Why was it created?
   b. Show 3 or 4 reproductions of any prints
      Ask students to discuss in small groups their response to the following: What do you see? What attracts your attention first? What do you see when you take a closer look? How does the artwork make you feel? How do you think the artist created this work? What do you think the artist was trying to communicate?*

   * The last two questions will be used in depth in future lessons.

2. Identifying the Elements of Art
   a. Color & Value
      i. Define color and value (http://www.wiu.edu/art/courses/design/elements.htm)
      ii. Show Zora and Langston, 1988 Phoebe Beasley . Discuss the following questions specific attention to color and value: What do you see? What did you see first? How does this art make you feel?
      iii. Show & discuss Paris through the Window, 1913 Marc Chagall
      iv. Compare and contrast the use of color in both works of art
      v. Demonstrate basic color theory including color harmonies (http://www.tigercolor.com/color-lab/color-theory/color-theory-intro.htm). Display various reproductions and ask students in small groups to identify what type of color harmony the artist chose.
      vi. On one of the 3” x 3” squares, use any of the provided media to show the elements of color and value
   b. Line
      i. Repeat the same procedures for line using the following works of art: Interior with Etruscan Vase (1940) by Henri Matisse
         Self-Portrait as a Tehuana (Diego On My Mind), 1943, Frida Kahlo
      ii. Demonstrate how line can be actual lines, implied lines, horizontal, vertical, curved, sharp, hard, soft, and irregular (http://news.deviantart.com/article/43391/
   c. Space
      i. Repeat the same procedures for space using the following works of art: Mauve District (1966) Helen Frankenthaler
         Zapatistas (1931) José Clemente Orozco
      ii. Demonstrate how artists created the illusion of space in their works.
         http://www.usask.ca/education/coursework/skaalid/theory/cgdt/space.htm
d. **Shape and Form**
   i. Repeat the same procedures for shape using the following works of art:
      - *Ontario Farm House* by Carl Schaefer
      - Presidential Family by Fernando Botero
   ii. Demonstrate the types of shapes that can be found in visual art

e. **Texture**
   i. Repeat the same procedures for texture using the following works of art:
      - American Gothic (1930) by Grant Wood
      - Peach Blossom in Crau, 1889 by Vincent Van Gogh
   ii. Demonstrate the difference between physical and visual texture.
      [http://www.johnlovett.com/texture.htm](http://www.johnlovett.com/texture.htm)

3. **Analyzing Works of Art**
   Display at least four works of art from various eras as they would be seen in a museum or gallery (include the title of the work, artist, year, and media) Ask students to take a gallery walk and respond in a journal about each piece using the vocabulary associated with the elements of design.

4. **Creating a Reminder of the Elements of Design**
   a. Show the YouTube videos
      - The Arts Elements - SGTPEPPER823 - YouTube Video
        [http://www.youtube.com/watch?v=3tGw3-OMUj0&feature=related](http://www.youtube.com/watch?v=3tGw3-OMUj0&feature=related)
      - The Elements of Design - mrtמוניョw - YouTube Video
        [http://www.youtube.com/watch?v=bh3bdLsQ_dE&feature=related](http://www.youtube.com/watch?v=bh3bdLsQ_dE&feature=related)
   b. How did the creators show their understanding of the elements of design.
   c. In small groups (no more than 3) send students out of the classroom to take digital photos that display their understanding of each element of design.

**Homework Assignment:**
   a. Create
      Use the photos you took to create a project that shows the elements of design (movie, Power Point, booklet, etc.)
   b. Read & Respond
      Write a brief essay relating her life to her paintings. How does she use one or more of the elements to communicate to you the observer?
   c. Listening/Observation Journal
      Describe at least one art piece that you encounter during the week. For each piece, write the following information:
      i. Date/Time, Location Access Method (e.g. Web, television, actual art, reproduction)
      ii. Describe what you saw using elements of design
      iii. What was your emotional response to the piece? Did you like it? Why or why not?
Critical Thinking in the Arts: Week 3 (Elements of Music)

Objectives: Students will be able to do the following:

- Describe the following elements of music: melody, rhythm, harmony, texture, timbre, and form.
- Choose musical examples that demonstrate specified musical elements and explain how the composer uses the elements in the piece.
- Describe the shape of a solo melody in terms of rising/falling pitches and steps/leaps.
- Distinguish between audio examples that demonstrate steady pulse and those that show free meter.
- Distinguish between audio examples in simple duple and triple meter.
- Distinguish between thick and thin musical textures in audio examples.
- Identify instrumental timbres of woodwind, brass, and strings in audio examples.
- Recognize repeating and varied melodies in instrumental audio examples.

Resources:

- Brandt, Anthony “How Music Makes Sense” [http://cnx.org/content/m12953/latest/] (PDF download available)

Activities

I. Elements of art homework review: Share/analyze art pieces from Lesson 2 homework

A. Meet in groups according to element (color, line, shape, form, texture) used for homework art piece.
   1. Each group member shares art piece with others, explaining how it demonstrates use of the specified element.
   2. Each group chooses one or two art pieces judged as best examples of the element.
   3. Each group presents chosen pieces to the class, along with analysis to show how each demonstrates use of the art element.

B. If any art elements covered were not chosen by students for homework, ask students (in small groups) to reexamine homework pieces for use of remaining elements and choose one example of each to share with class.

II. “How Music Makes Sense”: The importance of repetition in music

A. Divide text portion of Brandt article (hard copies, or digital if laptops available) into sections to accommodate the number of small groups (3-4 members) in class.
Possible divisions are as follows: Introduction, The Power of Consistency, Repetition of Different Sizes/Local and Large-scale Repetition, Maximizing the Minimum, Repetition and Recognition/Conclusion.

B. Ask each group to read the assigned portion and present main ideas and explain vocabulary (bolded) terms to the rest of the class (may also be written as in-class assignment). Rotate among groups as they work to answer questions and provide guidance for presentations. Main ideas are outlined below.

1. Introduction: Repetition helps listeners make sense of music. Music is challenging to understand by listening because it cannot be viewed all at once like art, live performances cannot be stopped for observation, musical meaning is open to interpretation, and abstract language is used.

2. The Power of Consistency: Consistency (“rules” of music) provide needed structure to help listeners understand a piece, but composers may alter material to offer interest and variety. Variation may occur through changes in such elements as pitch registers or motion, and active listening is important in order to recognize and articulate both consistency and change.

3. Repetition of Different Sizes: Repetition may occur in short motives, longer melodies, or entire sections and may include rhythm as well as pitch.

4. Local and Large-scale Repetition: Repetition may happen immediately or after other musical material has been presented (recurrence).

5. Maximizing the Minimum: Popular music and folk tunes often contain literal and frequent repetition to increase accessibility. Classical music is more challenging because composers often avoid literal repetitions in favor of variation and transformation (“repetition without redundancy”). “Maximizing the minimum” refers to classical composers creating complex works from a small number of basic elements.

6. Repetition and Recognition: The varied repetition of art music requires more work by the listener to recognize both repeated and changed elements than popular music, which presents literal repetition for immediate accessibility.

C. After each group presents its summary, play musical examples embedded in Web article to reinforce main points and demonstrate concepts such as motive, recurrence, and varied repetition. Ask students to discuss follow-up questions about the music they heard:

1. What makes some melodies easier to remember than others?
2. What were the easiest types of varied repetition to recognize? Why?
3. What are some techniques that you can use to recognize melodies/variations?
D. To lead into next segment, ask students to generate ideas in small groups about the following question: What components of music are useful in making sense of what we hear in the ways that Brandt describes in his article? In the discussion, help students create a list of fundamental music elements.

III. Elements of music: timbre, melody, rhythm, harmony, texture, form

Both textbook websites listed above have freely available Web modules covering all of the basic musical elements. Enjoyment of Music “Music Materials” includes terms with definitions and musical examples in streaming audio. Music: An Appreciation features modules with interactive elements such as texture, rhythm, and instrumentation “labs” where students may manipulate sounds to learn about elements that are described. Music: An Appreciation also provides practice multiple-choice quizzes to check understanding of terms. If only one computer is available, selected material could be presented in lecture/discussion format. If laptops or computer lab are available, students could work individually, or in pairs or small groups to interact with online materials.

IV. Active listening, recognition of repetition/variation and basic music elements: Britten Young Person’s Guide to the Orchestra (Opening section demonstrating sections of instruments approximately three minutes, suggested for this activity. Entire piece is approximately 17 minutes.)

A. Explain to students that the Britten piece is a theme and variations offering examples of the ideas contained in the Brandt article and designed to highlight differences in timbre of orchestral instruments.

B. Listen to Britten piece in “Performing Media” section of Music: An Appreciation website or another recording. (Website version provides digital counter for sections and displays pictures of instruments as they play.) Follow procedure for engaged listening such as the following:

1. Play/sing the main theme and encourage students to memorize it and sing it together.
2. Have students draw a line that represents the contour of the melody, compare their lines with others in a small group, then revise their contour after listening to the melody again.
3. Have students describe the melody in terms of rising and falling pitches (lowest pitch at the beginning, generally a rising melody) and stepwise motion or leaps (combination).
4. Have students take notes as they listen to the recording, focusing on descriptive words or phrases for the woodwind, brass, and string renditions of the theme.
5. Repeat listening, focusing on a different musical element each time.

C. Allow time for small group discussions of notes, then facilitate class discussion focused on listing specific and objective descriptors of musical elements.
III. Self-check review quiz on musical vocabulary and elements, including audio examples

A. Quiz content

1. In your own words, explain melody, rhythm, harmony, texture, timbre, and form as it is used in music.

2. Does the melody you hear move mostly smoothly by steps or does it jump by large leaps? (Stepwise melodies: “Mary Had a Little Lamb,” “Joy to the World.” Melodies with leaps: “Star Spangled Banner,” “America.”)

3. Which of the following melodies has a steady beat? (Free meter: most Gregorian chant. Steady pulse: marches or dance music.

4. Is the melody you hear written in duple or triple meter? (Duple meter: “Stars and Stripes Forever,” “Maple Leaf Rag.” Triple meter: “Star Spangled Banner,” “America.”)

5. Is the musical texture you hear thick or thin? (Thick: full orchestra pieces. Thin: solos or duets.)

6. Which example features mostly string instruments? (Barber Adagio for Strings, any string quartet) Brass? (Copland Fanfare for the Common Man, brass quintet pieces by Canadian Brass or other group)? Woodwinds? (woodwind quintet selection).

B. After students complete quiz, discuss answers, answer questions. Provide additional explanations or examples where needed.

C. Identify areas for additional review, suggest specific sections of web supplements.

IV. Homework

A. Readings


B. Musical excerpt

1. Choose an instrumental musical example and describe at least three of the elements covered in class that are prominent in the example.

2. Bring the example to class (CD or MP3 file) and share with the class the ways in which the composer uses the three elements for artistic expression. Play a representative section of the music that demonstrates main ideas. (Audio example 1-2 minutes in length.)

C. Reading Responses (Write one paragraph for each question.)

1. Arts Education Partnership: In your own words, explain how John Dewey’s ideas outlined in his 1931 Harvard speech differed both from the subject
and the project approach to learning. Which approach did you experience most often in your elementary education? Which approach seems most effective for your own learning and why?

2. Cosenza: Based on the criteria described by the author, find a piece of art that you think would work well with the “Paint me a song” activity OR a musical piece that you think would work well with “Play me a picture” activity (other than the ones specifically mentioned in the article). Explain how the piece of art or music meets the criteria outlined by the author.

3. Stevenson and Deasy: In your own words, explain what the authors mean by the “third space.” Choose one of the examples of student work shown in the chapter and suggest ways in which you think it demonstrates the importance of “exploring possible selves,” the “impact of contributing,” and developing a sense of self-efficacy. Describe a project in the arts that you were involved with in your K-12 education and describe how it fits the “third space” model and the three ideas listed above. This might be a project in which you participated, a performance you attended by your classmates, or experiences shared with you by a friend or sibling.

D. Group wiki: Musical elements (Create a group wiki page for music elements and assign students to small groups, one for each musical element covered in class: melody, rhythm, harmony, texture, timbre, and form.)

1. With group members, create a description of the assignment element.
2. Include definition and explanation of element and related musical terms that are necessary to understand the element and its use.
3. Write the description in your own words, using proper citation for sources.
4. Provide at least one Web link to an audio/video example demonstrating use of the element in a musical piece. Explain your reasons for choosing the example.
Critical Thinking in the Arts: Week 6 (Art/Music Connections: Texture)

Objectives: Students will be able to do the following:

- Distinguish musical textures of monophonic, homophonic, and polyphonic in aural examples.
- Describe uses of texture in both two- and three-dimensional art forms.
- Create a simple art piece demonstrating texture with others in a small group.
- Reflect on group working process and describe its influence on the product.
- Generate reasons for variations in texture by both artists and composers.
- Identify and evaluate supporting arguments for a stated thesis about arts and learning or arts in education.
- Explain at least two reasons that support using arts-related processes in learning or in general education.
- Articulate and support opposing viewpoint to argument from a specified arts and learning or arts and education reading.

Resources:

- Schmidt-Jones, Catherine (2011). The textures of music. Connexions. http://cnx.org/content/m11645/latest/ (Also PDF)

I. Musical Texture

A. Create rhythmic textures by combining body percussion patterns such as claps, finger snaps, and foot stomps. Have each small group (3-4) create a short rhythmic pattern (or assign patterns), then add each pattern as others continue playing. Ask students to describe how texture changes as patterns are added.

B. Play audio examples of polyrhythmic music such as West African drum ensemble or Afro-Cuban dance music to demonstrate rhythmic layers in musical context.

C. Review monophonic, homophonic, and polyphonic melodic textures by displaying Kamien “Texture Lab” and gradually adding parts to the mix. (This resource provides a visual tracking of musical lines to supplement aural track.)

D. Play audio examples (see suggestions in Schmidt-Jones article) and have students identify each as monophonic, homophonic, or polyphonic. Students write individual answers after first hearing, compare answers with small group, listen to replay of examples, then check correct answer given by instructor.
II. Texture in Art
   A. Send students in pairs on a five-minute “field trip” to find things in their immediate
      environment that they can feel and ask them to write words describing the texture
      as specifically as possible. Ask each pair to report on one or two items to class.
   
   B. In small groups (3-4), have students choose two of their items and suggest how
      an artist might suggest the texture in a painting.
   
   C. Show several examples on the National Gallery of Art texture page to show how
      artists simulated textures such as poodle fur, lion mane, and velvet.
   
   D. Create art piece with texture (Skophammer article)
      1. Provide each group with the materials listed in the article: masking tape, white
         paper, crayons, pencils.
      2. Ask each group to use a similar procedure described in the article to create a
         piece with texture, but representing something other than the moonscape
         or tree suggested by the author.
      3. Ask each group to designate a recorder to take notes about the process,
         answering questions such as the following: How did they decide
         what to represent? What factors influenced their decision? What were
         some ideas they rejected, and why? What steps of the creative process
         were more difficult than anticipated? Did the piece turn out the way they
         expected or not? If not, how was it different? What would they do
differently in future project like this? Why?
      4. Ask each group to display their work to the class and explain key parts of their
         decision making and artistic process. How did the process impact the
         product? If they created their own rhythms in the musical texture group,
         how was this process different or similar to the visual art project? How
         might the process have been different in an individual work?
   
III. Discussion questions: Art/Music Connections in Texture
   A. How is texture in music and art different? How might these differences influence the
      creative process of artists and composers?
   B. What textures in art might be similar to homophonic, monophonic, and polyphonic
      musical textures? What are examples of art textures similar to thick musical
      textures? Thin?
   B. Why do composers or artists use different textures in their work? (Play musical
      example such as Jelly Roll Morton “Grandpa’s Spells” to show how an arranger
      can create interest by varying textures within a piece.)

IV. Value of arts education methods to educational reform (Eisner article)
   A. Vocabulary and meanings:
      1. Call on individual students to contribute one word and definition from the
         article until all words that students included in homework assignment are
         written on board and explained. (Examples might include paradigm or
extrinsic).

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2. After placing students in small groups (3-4), assign one or two words from the list to each group, have them examine the words in context and explain why they think Eisner might have chosen the particular word to communicate his ideas is support of the thesis. What other words might he have chosen?

B. Thesis – “Improvement of education is made possible not only by understandings promoted by scientific methods, but also those promoted by through methods that are deeply rooted in the arts” (Eisner, 2009, p. 6).

1. Ask each small group to choose the idea that they find most compelling from the eight that Eisner presents to support/explain his thesis. Why did they find the idea particularly meaningful or valid?

2. Repeat the step above for the idea that each group finds least compelling. What evidence supports an opposing view? What are some reasons that educators might resist embracing Eisner’s ideas?

3. In class discussion, ask students to share personal experiences that offer examples of Eisner’s major points or share the quotes that represent their disagreements.

V. Homework

A. Readings:


B. Contribution of final project resources to shared bookmarking site such as Diigo or Delicious: Share URL and description of at least one resource that could be used to complete the presentation portion of the final project. Here is one example: If you plan to write a musical piece as part of your project you might consider using Noteflight (http://www.noteflight.com/), a free online music writing application. It is designed to let you “create, view, print and hear music notation with professional quality, right in your web browser.” You can share your music by
providing others with the URL (they do not have to have a Noteflight account to hear your work), or embedding it into your own blog or web page.

C. Written responses

1. Read the Schmidt-Jones and Brandt articles about musical form (listen to musical examples) and the information about form in the three art sites listed above. As you discovered in your readings, the term “form” may be used in several different ways when referring to visual art. Which of the meanings of form that you read about is most similar to musical form? Explain your answer, including the reasons you chose this meaning. How can knowledge about form help us understand or appreciate music and art as listeners and viewers?

2. Review details for final course project (“Why is Arts Education Important” essay and presentation) and provide the following information about your project:
   Will you work with a partner? If so, list name here:
   What medium will you use for class presentation? If you will create a web page, name the program you will use. If you are planning a podcast or videocast, describe the equipment you will use.
   If you will create an original art piece or musical work, briefly describe how you will create and share it.

D. Preparation for class discussion. Read and take notes on the Dobrowski excerpt “Kandinsky and Music” and be ready to discuss the following questions:

1. Dobrowski describes one of Schöenberg’s compositional innovations as “rejecting thematic repetition” (p. 20). How might this relate to form as you understand it from your readings? How is it similar to Kandinsky’s artistic change from “a figurative idiom to free, expressive, abstract work” (p. 20)?

2. According to Dobrowski’s explanation of Kandinsky’s beliefs, Kandinsky thought music was a “superior” art to painting because of its “inherent abstract language” (p. 20). What does that mean, and how is it related to form in music and art?

3. Dobrowski describes Kandinsky’s Composition VII as having “polyphonic motifs” (p. 20). Using your knowledge about musical polyphonic texture, what might this mean in art? View the painting at the Tretyakov Gallery website:

4. Explain the differences between Kandinsky’s categories of “melodic” and “symphonic” artistic compositions (p. 21). How might these relate to musical forms?
Critical Thinking in the Arts
Week 7: Art/Music Connections: Form

Objectives: Students will be able to do the following:
- Create and perform a simple AABA-form sound piece with a group.
- Recognize and describe characteristics of rhythm, melody, timbre, and texture that contribute to musical differences between sections of music.
- Identify AABA form and other simple forms in aural examples.
- Distinguish underlying shapes and forms in pieces of art and explain how they function in the whole.
- Apply knowledge about music and art forms to generate ideas about connections between the use of form in the two disciplines.

Resources:

I. Form in Music
A. Create AABA form piece with a group
   1. Review “Labeling form with letters” in the Schmidt-Jones article.
   2. Divide class into 3-4 groups
   3. Assign each group the task of creating a sound piece with the form AABA. Sections of the form may be based on beats and measures if students have musical background, or duration may be based on length of time for each section. Sections may contain melodies, or may be a rhythmic pattern or combinations of sounds from body percussion or classroom materials such as pencils, paper, or keys. The main requirements are that the B section be distinguishable as different from the A sections and that the A sections can be easily identified when repeated.
4. Group written assignment:
   a. What are the differences between the A and B sections?
   b. Based on classmate comments after your performance, how well do you think your piece met the criteria of having identifiable A sections and a different B section? What suggestions do you have for improving the piece? (To be completed after performances.)

5. Ask each group to perform its piece for the class. Assign listeners to describe how they could tell when the B section started. After all pieces have been performed, ask them to decide which was the most interesting sound piece and discuss the reasons. (Introduce ideas about contrast, variety, and balance that will be covered next week.)

B. Recognize musical forms
   1. Show “I Got Rhythm” AABA form explanation from Marsalis on Music video, or play a recording of the piece (or another in AABA form) and demonstrate the 8-bar sections of the main melody.
   2. Demonstrate other short forms such as strophic (hymns such as “Amazing Grace” or ballads such as “Barbara Allen”), theme and variation (Mozart K. 265 12 variations on French folksong “Twinkle Twinkle” melody), and repeated strains (ragtime such as “Maple Leaf Rag” or march such as “Stars and Stripes Forever”).

C. Self-check quiz
   1. Play examples for students, have them identify form (individually)
   2. Check answers with small group, then play again
   3. Revise answers, if necessary, check with answer key provided by instructor
   4. Quiz possibilities
      a. Jean-Baptiste Arban “Carnival of Venice Variations” (theme and variations)
      b. William Billings “Chester” (strophic)
      c. Lennon/McCartney “Yesterday” (AABA)
      d. Nick LaRocca “Tiger Rag” (repeated strains)

5. If needed, review methods for distinguishing different musical sections and provide more practice examples.

D. One-minute paper/discussion
   1. Ask each student to write for one minute about the purpose of form in music.
   2. Have students share ideas with small group and then discuss in large group reasons that composers might find form useful or musically interesting, and how listeners can use form to understand what they hear.

III. Shape and form in art/Musical connections between Kandinsky and Schönberg
   A. Review geometric shapes and forms with National Gallery of Art website. (This resource includes examples asking students to identify shapes as geometric or organic and to draw the flat shapes associated with three-dimensional forms.)
   B. Show the Kandinsky Composition VII painting from the Tretyakov Gallery website.
      1. Ask students to consider the following statement by the art gallery staff in relation to what they read about form:

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“Composition VII is amazing in terms of its combination of emotional expression and well thought out structure of the whole. The logical centre of the composition is a rotation of forms expressed by a violet spot and black lines and strokes of paint next to them. This draws into itself like a funnel sending off some rudiments of forms which spread out into innumerable metamorphoses along the entire canvas. In colliding they merge or, on the contrary, break on one another and set in motion the neighboring forms…”

2. Questions for discussion:
   a. What does this writer mean by “forms” in the Kandinsky work?
   b. How does consideration of form help the viewer understand or appreciate this abstract work?
   c. Dobrowski describes Kandinsky’s Composition VII as having “polyphonic motifs” (p. 20). Using your knowledge about musical polyphonic texture, describe this in the Kandinsky piece.

C. Connections between Kandinsky Composition and Schönberg String Quartet No. 1

1. Review the following discussion questions assigned for homework:
   Dobrowski describes one of Schönberg’s compositional innovations as “rejecting thematic repetition” (p. 20). How is this similar to Kandinsky’s artistic change from “a figurative idiom to free, expressive, abstract work” (p. 20)?

2. While continuing to display the Kandinsky Composition VII, play the beginning of Schönberg’s String Quartet No. 1 and ask students to take notes about their thoughts on these questions in relation to Composition VII and the string quartet.

3. In small groups (3-4) ask students to share ideas. Compile list of main ideas on board or screen, focusing on similarities and differences in art and musical forms.

4. One-minute paper (individual): According to Dobrowski’s explanation of Kandinsky’s beliefs, Kandinsky thought music was a “superior” art to painting because of its “inherent abstract language” (p. 20). Do you agree or disagree that music has more of “inherent abstract language” than art? Explain your answer using information from today’s class discussion.

IV. Homework
   A. Readings
http://www.kennedy-center.org/calendar/?fuseaction=composition&composition_id=2481

B. Discussion Board Posting/Response for Mussorgsky:
   1. Read the Rodda program notes about *Pictures at an Exhibition*, then use Google Image Search or other Internet resources to find images of Hartmann’s sketches that inspired Mussorgsky’s composition.
   2. Listen to at least one section of the orchestral version of the piece for an image that you found.
   3. On the discussion board, answer the following questions in 150-200 words for one of Hartmann’s pictures: Where did you find the picture that you viewed? (Provide link or URL.) What musical techniques and instruments were most effective in conveying the spirit of the picture? Why do you think they were effective?
   4. After reading your classmate’s postings, respond to at least one by offering additional information about specific ways Mussorgsky used musical techniques to represent visual art.

C. Complete Major Assignment #2 (See syllabus for choices and details)
Critical Thinking in the Arts  
Week 13: Historical Context/American Music and Art

Objectives: Students will be able to do the following:
- Analyze the art and music of a specific era in American history.
- Reflect on the role of art and music during an event or era.
- Explain how works of one era transcend to other eras.
- Apply knowledge about art elements, art design principles, and music fundamentals to analyze a painting and explain its relationship to a specific musical style.
- Compare and contrast two works by one artist on common art elements and design principles.
- Create an idea for interdisciplinary American arts/history unit applying concepts from 21st Century Skills Arts Map.
- Recommend the best project idea based on criteria from standards, outcomes, and skill documents for arts and interdisciplinary learning.

Resources
  http://en.childrenslibrary.org/
- Museum Box  www.museumbox.com
- National Gallery of Art (2011). *The art of Romare Beardon* 
  http://www.nga.gov/education/classroom/bearden/musub1.shtm
  Activity: “Scrutinize a Bearden” 
  http://www.nga.gov/education/classroom/bearden/scrutact.htm
- PBS American Experience: Stephen Foster 
  http://www.pbs.org/wgbh/amex/foster/
- Civil War at the Smithsonian Institution (2011). *Winslow Homer.* 
  http://www.civilwar.si.edu/homer_intro.html
  http://www.metmuseum.org/toah/hd/homr hd_homr.htm

Activities
I. Nineteenth century American artist: Winslow Homer
   A. Jigsaw the biography of Winslow Homer
   1. Divide the class into three groups. Assign a portion of the biography to each group. Possible resources are listed below:
      Metropolitan Museum of Art 
      http://www.metmuseum.org/toah/hd/homr hd_homr.htm
Smithsonian Institution

http://www.civilwar.si.edu/homer_intro.html

2. Reassign groups into triads - one person from each original group. Triads discuss the life of Winslow Homer.
   a. How did Homer’s work evolve throughout his life?
   b. What was his attitude regarding the Civil War?

B. Perform a critical viewing of the piece **Veteran in a New Field**
   1. What do you see?
   2. What is happening in the picture?
   3. Why do you think Homer created this piece?
   4. What elements did Homer use effectively in this piece?

C. Read a brief description of the meaning of the piece by Metropolitan Museum of Art staff. Share interpretations with others in class.

D. In small groups discuss the following questions:
   1. How could this piece be relevant to current events?
   2. How could this piece be relevant to something that may be happening to you or someone you know?

II. 19th Century American Composer - Stephen Foster

A. Share biographical information about Stephen Foster from PBS American Experience site. www.pbs.org/wgbh/amex/foster/peopleevents/p_sfoster.html

B. After a brief overview of Foster is given, have students explore the above site further to get a better understanding of Foster’s thinking about slavery, abolition, and minstrels.

C. Listen to excerpts of his songs from the PBS site
   http://www.pbs.org/wgbh/amex/foster/sfeature/sf_foster.html
   1. Did his music reflect his attitudes towards slavery?
   2. How has his message changed over time?

D. Listen to the song “Hard Times Come Again No More” performed by two modern musicians such as James Taylor and Mavis Staples

E. Write a reflection addressing the following:
   1. Compare and contrast the two renditions of the song.
   2. How did the message of the song change with each rendition?
   3. How could this song be used today?
   4. Which rendition “spoke” to you personally? Why?

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III. Pair/Group presentations for *I See the Rhythm* book

A. Display *I See the Rhythm* book on screen
   Ask each student pair/group to explain how the illustration they were assigned reflects the historical period and the specific musical style described in the accompanying text. Discuss elements such as color, line, and shape, and design principles such as movement and balance. Write main points on board for each picture.

B. At the end of each presentation, ask other students to add observations or comments.

C. After final presentation, have students draw freehand (may be abstract) while listening to two contrasting musical styles mentioned in the book, such as the following:
   1. Cool jazz (pp. 20-21) Miles Davis *Moon Dreams*
   2. Bebop (pp. 18-19) Charlie Parker *Ko-Ko*

D. In small groups, ask students to share their drawings from each style and answer the following questions, using terms and concepts from what they have learned about art elements and design and music fundamentals:
   1. What similarities in the drawings of each style can you find in your work? What elements of the music are expressed?
   2. How do the drawings of contrasting styles show the differences between the two musical examples?

IV. National Gallery of Art: *The Art of Romare Bearden*

A. Ask students to share information about Bearden’s connections to the Harlem Renaissance (family moved to Harlem in 1914, influenced by musicians and artists of 1920s who visited his home).

B. Display pop-up activity “Scrutinize a Bearden” on screen (*Tomorrow I May Be Far Away* collage).
   1. Ask students to read questions about the work and describe how they compare to the Visual Thinking Strategies discussed during last lesson (First question is “What is going on in this work of art?”)
   2. Have students share ideas about the questions posed about the collage, such as “How would you describe the mood of this collage?” and “If you could ask the artist one question about this work, what would it be?”
   3. Move mouse over collage to reveal additional information about materials, elements, and design principles used in the work. Encourage students to offer other ideas about elements such as color and line or design principles such as balance.

D. Display page 1 of the “Music as Subject” section of Bearden NGA site, which contains brief ideas about musical connections for *Tomorrow I May Be Far Away*.
   1. Play a performance of “Good Chib Blues” (the piece from which Bearden took the name for his collage), or another 1920s blues performance by a female
vocalist such as Bessie Smith or Ma Rainey.

2. In small groups, ask students to make a list of ways that the musical style is reflected in Bearden’s collage.

3. Display page 2 of the Bearden site and review with students the ideas of call-and-response, improvisation, and repetition in connecting blues and jazz with Bearden’s work (from homework assignment).


5. Play the two recordings listed: “A Weather Bird” (Earl Hines with Louis Armstrong) and James P. Johnson’s “Carolina Shout.” Ask students to compare the two piano styles in terms of the words used to describe the art pieces on the page such as “upright and energetic” and “round.”

5. Writing to demonstrate understanding: Using terms and ideas you have learned about formal analysis of art, compare and contrast Bearden’s 1946 work Now the Dove and his 1970 work City Lights on at least three elements or design principles.

V. Jensen article on Harlem Renaissance projects

A. Discuss the following questions with a partner/small group, then share ideas with class:

1. What subject areas were included in the Harlem Renaissance projects described in the article? What additional areas might have been included? Suggest ways they might have been incorporated.

2. (Display list of national music standards on the screen.) How many of the standards do the Harlem Renaissance projects address? In what ways?

3. Which project seemed most interesting to you? Why?

4. What is the most challenging aspect of planning and presenting interdisciplinary projects such as the ones described in the article?

5. In a school setting, who might be opposed to such projects? Why?

5. What are the benefits of projects such as the ones created by Jensen? What learning outcomes may result?

B. Create American arts interdisciplinary project ideas

1. Give each group a hard copy of the 21st Century Skills Arts Map.

2. Each group develops an idea for an interdisciplinary project using interdisciplinary themes and “21st skills” defined in the arts map.

3. Complete a proposal including the following information

   a. Project title

   b. Subject areas included (at least two arts disciplines and American history)

   c. Grade level(s) targeted

   d. Brief description of project, including culminating project or performance and main goals

   e. Possible resources or materials

   f. Explanation of connection with at least one of the interdisciplinary
themes from the 21st Century Skills Arts Map (global awareness, business literacy, civic literacy, environmental literacy, health literacy)
g. Explanation of connection to at least three skills from the 21st Century Skills Arts Map, such as leadership and responsibility, social and cross-cultural skills, and information literacy.

4. Have each group post on board title and interdisciplinary themes and skills used from 21st Century Skills Arts Map, then explain their proposal to the class.

5. Class discussion
   a. Did our projects cover all the themes and skills? Which ones were listed most often? Which ones (if any) were left out?
   b. Which themes and skills would be the most challenging to address? Why?

6. Write recommendation: Choose the project you think would be most worthwhile for students. Explain your choice based on standards, outcomes, and skills for arts and interdisciplinary learning reviewed in class.

VI. “Museum Box” project (computer lab needed)

A. As a large group, generate a list of important events or eras in American history such as the Vietnam War, The Great Depression, and 9-11.

B. In small groups locate visual and musical works that depict the era. Read information from more than one source about the artist and the composer of the selected pieces.

C. Display findings on “Museum Box” (a web 2.0 tool that allows users to display images, videos, music, files, and links on given topics)

D. The multi-media presentation should include images, music, and links that address the following:
   1. Background information about the event or era.
   2. Examples of the works.
   3. What were the artist’s/composer’s biases regarding the event?
   4. How were biases conveyed?
   5. How do the music and art complement each other?
   6. Describe how the art and music elements are used to convey ideas.
   7. How do the works transcend to other eras including the present?

E. The presentation should also include a 200-250 word expository essay explaining how the art and music are related.

VI. Homework

A. Complete final project essay
B. Readings

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C. Prepare for discussion of Campbell article

1. What do you remember about your experience with arts from other cultures in your K-12 school years? How was it similar to or different from the examples described in the article?
2. What is multiculturalism? Summarize its history as a societal movement.
3. What are the goals of multiculturalism in educational settings?
4. What was the significance of the 1967 Tanglewood Symposium to multicultural music education?
5. What is ethnomusicology?
6. What is the importance of a “culture-bearer” in world music education?
7. Why does the author argue that we are “not there yet” in terms of multicultural music education?