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 The Arts Around Us 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
   Humanities, Fine Arts and Design—HU
   Social and Behavioral Sciences—SB
   Natural Sciences—SQ

   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: Arts Around Us uses a multi-arts approach to engage students in critical and creative thinking from an arts-rich perspective. The course focuses on arts in the lives of children and youth, arts experiences for children and youth in the community, and students' personal and social experiences with multiple art forms. The course emphasizes connections among and between the arts in structure, content, and context.

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

Is this a multi-section course?: ☒ No ☐ Yes; Is it governed by a common syllabus?

________________________________________

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Chair/Director (Print or Type)  Chair/Director (Signature)

Date: ______________________
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>
<td></td>
<td><strong>1.</strong> 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><strong>2.</strong> 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><strong>3.</strong> Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
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<td><strong>4.</strong> 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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<tr>
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<td><strong>a.</strong> 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><strong>b.</strong> Concerns aesthetic systems and values, literary and visual arts.</td>
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<td><strong>c.</strong> 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><strong>d.</strong> Deepen awareness of the analysis of literature and the development of literary traditions.</td>
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</table>

**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>
</tr>
</thead>
<tbody>
<tr>
<td>2, 3</td>
<td>Students will gain abilities to comprehend, interpret, and analyze written, aural, and visual texts throughout the course, focusing on arts and art works appropriate for, made for, or made by children and youth as well as on their own experiences and work in the arts. Similarly, students will gain abilities to comprehend, interpret, and analyze objects, images, spaces, and places throughout the course, focusing on arts and art works appropriate for, made for, or made by children and youth as well as on their own experiences and work in the arts. Because the emphasis throughout the course is on multiple and/or cross-arts and cross-disciplinary thinking and experiences, these two criteria are considered together. For example, they develop, analyze, and critique arts triptych projects (including music, art, and poetry) as whole class, small group, and individual projects. Other readings and projects throughout the course involve students in analysis, synthesis, and interpretation. For example, students engage in a mock radio broadcast project focusing on analyzing vocal expression in music and theatre. Other projects and readings focus on historical and cultural contexts of the arts. For example, students</td>
<td>See syllabus course description, goals and objectives, and assignments highlighted in turquoise. See the Unit 1 document attached. See the Unit 2 document attached. See Syllabus, assignments due in Sessions 7A and B.</td>
</tr>
</tbody>
</table>
| 4b and 4c | - 4b - Students will explore aesthetic systems and values of literary and visual arts through reflection and evaluation of visual and auditory arts works as well as literary texts. Projects in each unit typically end with discussion, synthesis, and writing about the expressive qualities of works produced by professionals, by or for children, or by members of the class.  

4c - Students will explore expression and also connections between the visual and performing arts with other arts disciplines. The course emphasis is on cross-arts and cross-disciplinary thinking. Students engage in arts experiences such as a campus listening-looking walk, analysis of and response to children's literature and the art in children's literature. | See, for example, items highlighted in yellow in the Unit 1 and Unit 2 attachments.  

Please see yellow highlights found in the assignment/project schedule on the syllabus and in the Unit 1 and 2 attachments. |
THE ARTS AROUND US:
Thinking and Creating from an Arts-Rich Perspective

Course Title: The Arts Around Us: Thinking and Creating from an Arts-Rich Perspective
Course Number: MUS 294
Credits: 3

Instructor: TBD
Office Hours: TBD
Email: TBD
Class Location: TBD
Class Schedule: TBD

Course Description:
The purpose of this course is to help students develop the ability to think and create from an arts-rich perspective. In particular, the course focuses on the arts in the lives of children and youth, arts experiences for children and youth in the community, and one’s personal experiences with the arts. Creative and critical thinking skills will be enhanced through individual and group projects using materials from multiple art forms, course readings, and reflective writing in response to readings and projects. The course has an interdisciplinary focus, including connections among and between multiple art forms as well as connections between arts and other disciplines.

Objectives - Throughout this course and following the completion of the course students will be able to:

- Speak about the arts using appropriate arts vocabulary in each arts discipline
- Identify the common vocabulary/traits/elements between arts disciplines
- Demonstrate an understanding of the historical and cultural contexts of various art forms and specific art works
- Participate in, reflect on, and evaluate arts experiences verbally and in written assignments, including personal experiences and art experiences intended for children and youth
- Demonstrate knowledge and ability to research cultural events and arts places and space in the community and online, including arts experiences for children and youth
- Describe the potential impact of arts-rich learning on children and youth, and identify and assess arts resources and experiences intended for children and youth.

Required Materials:
- Access to a dependable computer and internet connection
- Readings, audio files, and internet resources will be selected from various sources and posted. Sources may include but are not limited to
  1. Readings from text sources, such as:

2. Articles selected by the instructor or students, such as:

3. Illustrated children’s books, for example Caldecott Medal books: http://www.ala.org/alsc/awardsgrants/bookmedia/caldecottmedal/caldecottmedal

4. Poetry books for children and youth, such as:
See also award-winning children’s poetry books, listed at: http://www.ncte.org/awards/poetry
Or, see the DVD A Child’s Garden of Poetry (2011), which includes poetry, art, and audio examples.

5. Music for children and youth, such as:
Smithsonian Folkways Children’s Music Collection

**Attendance Policy:**

Attendance at all class sessions is mandatory unless prevented by official University activity or documented medical emergency. You are expected to inform me by phone or email in advance if you have an anticipated absence. If absent or tardy, you have the responsibility to get notes from someone in the class and be prepared for successive classes. You are also responsible for any missed work and assignments. Absences and late arrival to class will affect your grade. After three absences, your grade will be negatively affected by one grade level per absence. Two late arrivals=one absence. Lateness is defined as anything after the start of the class time according to the class clock. Arrival after 30 minutes of the class time is considered as an absence.
### Assignment/Project Schedule:

<table>
<thead>
<tr>
<th>Session(s)</th>
<th>Assignment/Project Due</th>
<th>Points</th>
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<tbody>
<tr>
<td>2A</td>
<td>Reflective Journal</td>
<td>10</td>
</tr>
<tr>
<td>3B</td>
<td>Individual Presentation – Triptych Reflection Summary</td>
<td>30</td>
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<tr>
<td></td>
<td>Article Review</td>
<td>10</td>
</tr>
<tr>
<td>4B</td>
<td>Group Presentation – Radio Broadcast</td>
<td>20</td>
</tr>
<tr>
<td>5A</td>
<td>Reflective Journal</td>
<td>10</td>
</tr>
<tr>
<td>6B (or 6A)</td>
<td>Evaluation/Reflection</td>
<td>20</td>
</tr>
<tr>
<td>6B</td>
<td>Historical Artist Biography Project Draft</td>
<td></td>
</tr>
<tr>
<td>7A</td>
<td>Written Paper – Historical Artist Biography Project</td>
<td>50</td>
</tr>
<tr>
<td>7A-7B</td>
<td>Individual Presentation – Historical Artist Biography Project</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>Evaluation – Historical Artist Biography Project</td>
<td>50</td>
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<tr>
<td>8B</td>
<td>Two Poems and More project</td>
<td>10</td>
</tr>
<tr>
<td>9A</td>
<td>Listening Walk Poem</td>
<td>10</td>
</tr>
<tr>
<td>10A</td>
<td>Summary – Two Children’s Books</td>
<td>15</td>
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<tr>
<td></td>
<td>Alexander Calder Facts</td>
<td>5</td>
</tr>
<tr>
<td>11A</td>
<td>Campus Art Walk P and Poem</td>
<td>10</td>
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<td></td>
<td>Alphabet Art Book</td>
<td>20</td>
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<tr>
<td>11B</td>
<td>Interview Questions</td>
<td>10</td>
</tr>
<tr>
<td>12A</td>
<td>Listening Quiz</td>
<td>15</td>
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<tr>
<td>12B</td>
<td>Final Project Draft</td>
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<tr>
<td>13A</td>
<td>Complete “Look and Listen in Time” Assignment and Presentation</td>
<td>25</td>
</tr>
<tr>
<td>13B-15A</td>
<td>Final Project: Presentations and Reflections</td>
<td>150</td>
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</table>
**Grading Policy:**

<table>
<thead>
<tr>
<th>Score Range</th>
<th>Grade</th>
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<tbody>
<tr>
<td>522-580</td>
<td>A</td>
</tr>
<tr>
<td>464-521</td>
<td>B</td>
</tr>
<tr>
<td>406-463</td>
<td>C</td>
</tr>
<tr>
<td>348-405</td>
<td>D</td>
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<tr>
<td>&lt; 348</td>
<td>F</td>
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</tbody>
</table>

After the final grade is calculated and a grade is designated, the final grade will be determined by considering the attendance record. As stated above, after three absences, your grade will be negatively affected by one grade level per absence. Two late arrivals = one absence. Lateness is defined as anything after the start of the class time, according to the class clock. For example, if you receive an A for the class, but you have four absences, your grade will drop to a B. If you receive a B for the class, but you have four absences and two late arrivals, your grade will drop to a D.

**Notes:**

- Please see the instructor within the first week of the class if you need clarification about the grading system.
- If you are concerned about your grades during the semester, it is your responsibility to schedule an appointment.
- No late assignments and projects will be accepted. If you have a problem with your printer or computer that prevents you from turning in your assignments on time, please contact the instructor before the class.
- Whenever you send an email, please print a copy of the email or send yourself a copy of the email for your records.

**Use of Media in Class:**

Out of respect for your peers and the instructors, cell phones and pagers must be turned off or to the silent mode during class. It is inappropriate to text message or answer calls during class. If you choose to take notes or look at course materials using a laptop, please use your laptop for course related purposes only during class, and you are responsible for the safety of your laptop and any other media or equipment.
Class Schedule:

Note 1: The list below is a tentative outline of course activities. This may change depending on the students’ needs, and changes will be announced in class.

Note 2: The units below dovetail. In other words, some units start before others finish. Look at “Session” for a day-to-day chronology. Look at “Lesson” for a unit chronology.

Arts Integration: A Whole Experience (Session 1A)
- Introduction to the course.

Unit 1: Integrated Art Triptych Project (5 class sessions)

Lesson 1 – Developing vocabulary and finding connections (Session 1B)
- Homework: Students write a reflective journal about today’s process of learning and arts integration. What was meaningful, what was not? What questions are brought to mind?

Lesson 2 & 3 – Small Group triptych work, connecting music, art, and poetry (Sessions 2A & 2B)
- Homework: Students create an original triptych in groups. Students then create individual triptych project and write (1) a one-page summary describing the arts elements used as well as (2) a one-page reflection summary describing their thinking process for making their choices (Due session 3B)

Lesson 4 – Presentation of Triptychs (Session 3B)
- Homework: Readings in advance for Lesson 5.

Lesson 5 – Making a Case for Arts Integration: Research, Brain Development and Public Demand (Session 4A)
- Homework: Find an article on arts integration, arts research or brain development and write a review. (Due session 4B)

Unit 2: Getting Into the Act (2 class sessions)

Lesson 1 – Elements of Vocal Expression Theatre and Music (Session 4B)
- Homework: Identify texts and music demonstrating (or with the potential for demonstrating) vocal expression (due session 5A)

Lesson 2 – Applying and Analyzing Elements of Vocal Expression: Radio Broadcast Project (Session 5A)
- Homework: Read and be prepared to discuss Chapter 7 of Creative Approaches to Child Development with Music, Movement, and Language (due Session 5B)

Unit 3: Movement, Dance, and Kinesthetic Learning (2 class sessions)
Lesson 1 – Movement, Dance Elements, and Kinesthetic Learning: Developing Vocabulary and Making Connections (Session 5B)

- Homework: Write a reflective journal entry about the process of interpreting movement maps. How did it feel? Was this comfortable? What have you learned? What interconnections did you find between art, music and movement? (Due 6A)

Lesson 2 – Creating Movement Maps and Understanding Form (Session 6A)

- Homework: Reflect in writing on the movement map you created in class
  - Name at least 2 Laban efforts used in the map
  - What visual elements were incorporated into the map and how do they connect to the music?
  - What form was presented visually, and how does it represent the music? Or, how are the music and movement reflect the visual map?
  - Give your opinion of the overall interpretation presented via the visual map.

Unit 4: Historical Artist Biography and Presentation Project (4 class sessions)

Lesson 1 – Introduction of project, identification of artists in each discipline, including diverse historical and cultural figures (Session 3A; a preview early in the semester)

- Homework: Choose a non-living artist (obtain instructor “OK”) for the project and begin collecting resources (Due session 3B for instructor “OK;” first check of resources due in session 6B)

Lesson 2 – Identifying key works, analyzing content, and making social and cultural connections (Session 6B)

- Homework: Continue work on individual project, bringing drafts and resources to class for comment and feedback (Due session 7A)

Lesson 3 – Placing the art and the artist in historical context; Organizing arts information for presentation (Session 7A)

- Homework: Continue work on individual project, preparing for presentation in class (Due session 7B)

Lesson 4 – Presentation and Reflection (Session 7B)

- Homework: Complete a self-analysis of project using the project rubric (Due at end of session 7B).

Unit 5: The Arts in the Lives of Children and Youth (8 class sessions)

Lesson 1 – Poetry Form and Analysis (Session 8A)

- Haiku, cinquain, acrostic, limerick, and other examples
• Homework: Students create 2 poems. One must be a concrete/shape poem showing the writing process and the other a choice between cinquain, color poem, acrostic, or limerick (Due session 8B)

Lesson 2 – Integrated Arts in Children’s Books / Listening-Looking Arts Walk (Session 8B)
Review and analyze arts elements in children’s literature/picture books, focusing in particular on alphabet books.
First “listening/looking walk” through the building and areas near the building to identify and analyze arts in the immediate environment, focusing on personal aesthetic response.
• Homework: Complete their listening/looking arts walk analysis (Due session 9A) and begin working on the “Arts Alphabet Project” (Due session 11A)

Lesson 3 – Integrated Arts in Children’s Books / Bebop and Jazz / Alexander Calder and Mobiles (Session 9B)
Review and analyze arts elements in children’s literature picture books, focusing in particular books related to bebop and jazz, and books related to the art of Alexander Calder and mobiles.
Listen to an analyze examples of jazz and bebop that could be paired with the children’s literature.
• Homework: Find 2 children’s books that could be used in teaching from an arts integrated perspective and write a brief summary of each, analyzing arts elements, disciplinary relationships, and potential kinds of arts engagement.
• Continue working on arts alphabet project and bring a draft to the next class.

Lesson 4 – Integrated Arts in Children’s Books / Musical Instruments, Classical Music, Songs and Stories / Campus Art Walk (Session 10B)
Read and analyze children’s books that portray different kinds of music making or that illustrate songs. Listen to an analyze analogous musical examples.
In class project pairing book and music examples.
• Homework: Complete an on-campus art walk, choosing a favorite sculpture, painting, architectural design, music/dance/theatre event (impromptu or formal). Describe the object or event. Describe responses or reactions: your own and those of others. In addition, represent your response in an arts-rich way (write a poem, draw, make a recording, make a motion map).
• Finish Arts Alphabet Project and be ready to present at next session. (Due session 11A)

Lesson 5 – Arts Alphabet Project / Prelude to “Look and Listen in Time” (Session 11A)
Students present Arts Alphabet projects and provide feedback for each other. Examine in class a specific decade or a particular event and look at multiple arts in that specific decade or in response to that particular event.
• Homework: Begin work on “Look and Listen in Time” assignment (Due session 13A)
Lesson 6 – Integrated Arts in Children’s Books / Blues to Beatles (Session 11B)
1. Focus on books and related music, art, and poetry from African-American artists.
2. Examine the 1960s and the music of the Beatles as an “Look and Listen Over Time” experience.
   - Homework: Continue working on “Look and Listen Over Time” assignment and prepare for presentation
   - Homework: Prepare for listening quiz

Lesson 7 – Movement, Speech, an Music (Session 12A)
Elements of rhythmic speech and movement as used in dance and music.
- Homework: Continue working on “Look and Listen Over Time” assignment and prepare for presentation

Lesson 8 – “Look and Listen Over Time” Presentations (Session 13A)

Unit 6: Final Project: The Arts Around Us: A Passport to the Arts and Reflection (8 class sessions)

Lesson 1 – Passport to the Arts Project: Local Resources (Session 9A)
Accessing local resources in the arts for children and youth.
- Homework: Choose a focus for “Passport” project, focusing the arts of a particular culture, ethnic group, artist, or topic; (Due session 9B)

Lesson 2 – Passport to the Arts Project: Arts Insiders (Session 10A)
Accessing local expertise through interviews with artists.
- Homework: Write interview questions (Due session 11B); conduct the interview by Session 13A
- Homework: Identify four different pieces/art works/books for project and analyze arts elements (Due session 12B)

Lesson 3 – Passport to the Arts: Integrating Arts (Session 12B)
Review arts elements in works identified for project, then synthesize across works for meaningful connections.
- Homework: Transcribe “insider” interview (Due Session 13B)
- Homework: Identify articles, readings, or research to support Passport project.

Lesson 4 – Passport to the Arts: Leveraging Resources (Session 13B)
Cross-checking multiple arts works, resources, and research collected for Passport projects. Assembling the projects.

Lessons 5, 6, & 7 – Student Presentation of Passport Projects and Reflections (Sessions 13B, 14A, 14B, 15A)

Lesson 8 – Reflection: Wrapping it all up/Post arts survey (Session 15B)
MUS 294
The Arts Around Us: Thinking and Creating from an Arts-rich Perspective
Unit 1: Integrated Art Triptych Project (5 class sessions)

Unit Objectives: Students will
- Create a “triptych” using music, art and poetry
- Analyze a visual art work using appropriate art vocabulary
- Select a piece of music (from among choices provided by instructor) that can be paired with the art work and explain their choice using music vocabulary
- Create a short poem (ekphrasis– writing inspired by art) that expresses their interpretation of the art
- Evaluate and synthesize their “triptychs” and reflect on the interconnections between the three art forms (visual art, music, poetry)
- Read, review, and discuss articles on arts integration, arts and brain development, and/or arts and public demand

Lesson 1 – Developing vocabulary and finding connections (Session 1B)
Process: Students (whole class)
- View a Power Point on Andy Warhol – facts about his life, pop art, career, controversy about art vs. commercialism, subject matter, cultural implications, etc.
- Review elements of art and principles of design
- View a Warhol art work and discuss it using arts/design vocabulary
- Listen to 3 different music selections and choose the one that can be paired with the Warhol and explain the reasons for their choice
- Review music vocabulary/elements, and use them to discuss the music selections heard
- Read three poems and choose one that can be paired with the visual art and music
- Review poetry vocabulary/elements, and use them to discuss the poems
- Assess the whole-class triptych, then re-design it using other options/combinations and evaluate the re-designs.

Homework: Students write a reflective journal entry about the process of learning and arts integration through the whole-class triptych experience. What was meaningful, what was not? What connections are strong? Which are tenuous? What questions are brought to mind?

Lesson 2 & 3 – Small group triptych projects (Sessions 2A & 2B)
Process:
  Instructor:
  - Collect homework reflection from 1B
  Students:
  - Review previously learned visual arts and music vocabulary
- Look at the Jasper Johns painting “Map” and analyze and describe it using art vocabulary (e.g., color, shape, unity, balance, line)
- In small groups, listen to instructor-provided music selections and choose one which they feel best matches “Map”
- Using music and art vocabulary, explain to another group or to the class why the reasons for their pairing.
- Review the term “ekphrasis” (writing inspired by art)
- As a whole group, students will generate words to describe their impressions of and/or feelings about “Map”
- In small groups or individually, write a poem using words that have been generated by the whole group
- Share their poems with the class
- Instruct:
  - Read a poem from Heart to Heart that relates to “Map”
  - Show triptychs from on-line sources and demonstrates process for researching art, music, and ekphrasis poetry on line
  - Reviews the rubric for evaluation of individual and small-group triptych projects; relate the rubric to the “Map” triptych
- Students:
  - Design a triptych in small groups as practice for individual triptych projects.

**Homework:** Students create an original “triptych” and write (1) a one-page summary describing their art, music, poetry choices, and (2) a one-page summary describing their thinking process (Due session 3B)

**Lesson 4 – Individual Presentation of Triptychs (Session 3B)**

**Process:**
- Students:
  - Present individual triptych projects to their peers. (Format for presentation varies depending on class size.)
  - **Respond with questions to peers’ projects.**
- Instructor:
  - Guide class discussion about triptych projects, focusing on elements/design principles, aesthetic response
  - Extend conversation of triptych projects to discussion of thinking processes for students themselves and goodness of fit (both process and products) for children and youth
  - Collects written homework and triptych materials/presentations

**Homework:** Choose, read, and be prepared to discuss one of the following resources or articles:
• The “Imagine Nation” power point and poll results
  http://www.theimaginination.net/resources.htm
• A chapter from *Arts With the Brain in Mind* by Eric Jensen
• “Right Brain Exercises for Artists” and “How the Brain Divides Its Work”
  http://painting.about.com/od/rightleftbrain/a/rightbrain_walk.htm
  http://painting.about.com/od/rightleftbrain/a/Right_Brain.htm

**Lesson 5 – Making a Case for the Arts and for Arts Integration: Research, Brain Development and Public Demand (Session 4A)**

**Process:**
- Discuss definitions of arts integration
- View powerpoint *Laying a Foundation: Defining Arts Integration* from the Kennedy Center
- Form groups based on common readings and discuss the information
- Groups report to the whole class.
- Cross-group discussion on arts integration and public demand.

**Homework:** Find an article on arts integration, arts research, brain development and the arts, or public demand for the arts. Write a review. (Due session 4B)
MUS 294
The Arts Around Us: Thinking and Creating from an Arts-rich Perspective
Unit 2: Getting Into the Act (2 class sessions)

Objectives: Students will

▪ Describe elements of vocal articulation/tempo, vocal expression/dynamics, volume and oral fluency as applied to music and theatre.
▪ Use their understanding vocal elements in a reading of “Whirligig Beetles,” a poem for two voices
▪ Identify story, poetry, and/or sections of play scripts appropriate for children or youth, and interpret the text for a mock radio broadcast
▪ Create a mock radio broadcast of their selected text, applying their knowledge of vocal expressive elements and incorporating other sounds to enhance the aural experience of the text.
▪ Analyze their own work and that of others, including discussion of vocal expression techniques and the aesthetic impact of the mock broadcast

Lesson 1 – Elements of Vocal Expression in Music and Theatre (Session 4B)
Process:
▪ Instructor introduces the elements of articulation/tempo, vocal expression/dynamics, volume and oral fluency and their definitions
▪ Students identify vocal elements in music selected from their ipods and/or in examples provided by the instructors.
▪ Students view the clip “A Real Long Shot” from the movie Seabiscuit, with William H. Macy depicting the radio broadcaster Tic Toc McLaughlin. They identify vocal expression elements and the impact of vocal expression.
▪ Working in pairs, students practice vocal expression elements while reading and performing “Whirligig Beetles” from Paul Fleischman’s Joyful Noise, Poems for Two Voices.
▪ Students read/perform for another pair or for the class, then analyze how vocal expression was used in the reading and the aesthetic impact of the reading.
▪ Using internet or text resources, students identify poetry or sections of play scripts appropriate for children that will be used in the next class session.

Homework: Identify texts and music for your radio broadcast performance and bring to class (due session 5A)

Lesson 2 – Applying Elements of Vocal Expression: “Radio Broadcast” (Session 5A)
Process:
▪ Working individual, in pairs, or in small groups, students practice expressive vocal elements in readings of poetry, stories, and/or plays scripts suitable for children or youth.
▪ Students test-run their readings for another student or group, which provides an analysis and feedback focus on qualities of vocal expression and aesthetic impact.
Students create one or more (depending on size of class and number of readings) mock radio broadcasts that string together several readings with sound effects and musical interludes.

- Students record their radio broadcasts, then listen to them, assessing the impact of vocal expression, sound, and overall aesthetic impact.
- Analyze how isolation of the auditory mode through the recording (performers no longer visible) changes perceptions of vocal expression and aesthetic impact.