

Teaching the Elements of Art and Principles of Design through Arts Integration

Karen Yarnall

Introduction

At Newark High School in Newark, Delaware, where I am one of the three art teachers, we stress the learning of the elements of art and principles of design in every art class that is offered. Art is created using one or more of the art elements which are generally accepted to be line, shape, color, value, form, texture and space. The most widely accepted list of the principles of design includes balance, contrast, emphasis, movement, pattern, rhythm, and unity. These differ slightly depending on the source. We are always looking for more stimulating ways to teach them to enhance student understanding. Most importantly, we want our students to understand them well enough to use them effectively in the creation of their art. This unit will provide some new and exciting ways through dance, theatre and music to integrate the arts to supplement the teaching of the elements and principles in art classes.

In *Engaging Students through Arts Integration* offered by the University of Delaware in partnership with the Delaware Teachers Institute in New Castle County, seminar leader Dr. Lynnette Young Overby offered an amazing array of strategies and activities that incorporate learning through varied arts (not just the visual arts). These can be used or adapted to add stimulating new dimensions to the teaching of the elements and principles. For example, the tableau exercise could be used to further enhance the teaching of the principle of balance. Each group of students could collaborate to create a posed scene that would physically illustrate symmetrical balance. This would be a timed exercise. After each group's performance, they could meet again and create a pose for asymmetrical balance. That could be followed by a radial balance example.

Included in the curriculum for our entire school last year was discussion on the different learning styles of auditory, visual and kinesthetic learners. All of our students discovered the category or categories in which they best fit. It is a challenge to provide varied kinesthetic, auditory and visual experiences in the classroom and Dr. Overby shared an arsenal of activities and strategies that meet that challenge. Most if not all of these exercises appeal to the different senses, often using movement, sight, touch, and sound to enhance understanding.

For this upcoming school year I plan to teach my unit to my two Art Fundamental classes. Art Fundamentals is Newark's introductory art course. Both of my classes

contain over 30 students. We have A/B block scheduling so that each class meets all year every other day for an hour and a half. Newark High School is a public high school with a population over 1,650. The student body is over 50% minority and over 43% low income. My classes reflect that diverse population.

Objectives

The overall instructional objective of this unit is to teach students the elements of art and principles of design by not only using best practices in art but by utilizing a variety of non-traditional integrated arts' strategies and activities. Many of these strategies and experiences incorporate movement and share connections with dance, theatre, physical education and music and should appeal to visual, kinesthetic and auditory learners. The objective is to increase active participation and deeper understanding and learning on the part of the students. This greater understanding should be reflected in their subsequent effective use of the elements of art and principles of design in their artwork.

Rational for Arts Integration

The definition of arts integration on the Kennedy Center's website is, "Arts integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both." (1)

There is a lot of research that explores the use of arts integration to improve student learning. In the College Board's 73 page document *The Arts and Common Core: a Review of Connections Between the Common Core State Standards and the National Core Art Standards Conceptual Framework*, the importance of the arts alongside the common core subjects is examined. The authors wrote, "...for arts teachers and students... to utilize the arts as powerful tools to develop and refine skills of observation and interpretation that are a cornerstone of the Common Core (Coleman, 2011)." (2) They continued with, "Art Advocates have echoed this recommendation, emphasizing the idea that visual literacy is a component of overall literacy and the responding thoughtfully and critically to painting, film, or performance hones the same skills of analysis and interpretation that are strengthened by the close reading of a text (Zuckerman, 2012; Monson, 2012)." (2)

The article *Why Arts Integration Improves Long-Term Retention of Content* by Rinne, Gregory, Yarmolinski and Hardiman bears closer examination and is also worth reading. They contend that, "Arts integration- the use of the arts as a teaching methodology throughout the curriculum- may improve long-term retention of content. A variety of

long- term memory effects well known in cognitive psychology are reviewed, and it is argued that arts integration naturally takes advantage of these effects while improving student motivation.” (3) In their article they give evidence to support these statements.

University of Delaware researchers Dr. Overby, Beach, Glassman, Haislip, Luzier, Scholtz and Thomas wrote in reflection of their two ArtsBridge Scholar projects, “Although the assessments varied in content and delivery, they demonstrated how arts-integrated learning enhanced student retention of cognitive knowledge... Integrating dance, drama, and visual art made learning enjoyable for students, resulting in steady progressions of student engagement and overall achievement.” (4)

The research on learning styles and tailoring teaching to fit students’ needs reinforces the need for integrating the arts also. Last year when I had my students fill out questionnaires on learning styles, I was not surprised to discover that the majority of my art students were considered visual learners. Also not surprising was the fact that my students in my junior advisory (similar to homeroom) who had difficulty sitting for the entire short period of 30 minutes were kinesthetic learners. According to AVID research, kinesthetic learners learn best, “... by doing, moving, or hand-on experiences. Getting information from a textbook (visually) or a lecture (auditorially) is just not as easy.” (5) The authors also suggest to the auditory learners, “You will learn better when information comes through your ears. You need to hear it. Lecture situations will probably work well for you. You may not learn as well just reading from a book.” (6) They tell visual learners, “You will learn better when you read or see some information. Learning from a book may not be easy.” (7) They follow each with a list of suggested activities tailored to enhance learning for each of the three styles. Common sense seems to tell us that differentiated instruction and activities that appeal to all three types of learners can only enhance learning and retention of content.

In *Differentiated Assignments*, authors Dr. Max Thompson, Dr. Julia Thompson and Dr. Debbie Washington wrote, “Your goal is to have all your students learn all they can and be able to show it at a mastery level. It is your responsibility to make their learning optimal by teaching them your standards-driven curriculum in ways they can best understand it.” (8) When asking why assignments should be differentiated, they suggested that teachers should, “Consider your students’ concentration span... Consider learning styles, preferences, and needs,” and “Vary the strategies used and continue to add new ones.” (9) Teachers who integrate the arts address all of these considerations.

Dr. Elliot Eisner is renowned in art and education for his *10 Lessons that the Arts Teach* summarized on the National Art Education Association website. Included in these lessons are, “The arts teach children that problems can have more than one solution and

questions can have more than one answer,” and “The arts celebrate multiple perspectives. One of their large lessons is that there are many ways to see the world... The arts make vivid the fact that neither words in their literal form nor numbers exhaust what we can know. The limits of our language do not define the limits of our cognition.” (10) Activities included in this unit use activities and strategies that help students learn in multiple ways. Eisner also included “The arts help children learn to say what cannot be said... The arts teach students to think through and within a material. All art forms employ some means through which images become real.” (11)

State Art Standards

This unit will align with all 6 of the Delaware State Art Standards which in turn reflect the National Art Standards. Using Delaware State Art Standard 1, “Understanding and applying media, techniques and processes,” students will demonstrate their understanding of specific art elements and design principles by acting out their understanding through the use of activities such as the tableau. They will also create art that uses them effectively. The elements and principles directly relate to Standard 2, “Using knowledge of structures and functions.” The symbols and ideas will be the most important parts of Standard 3, “Choosing and evaluating a range of subject matter, symbols and ideas.”

Standard 4 is “Understanding the visual arts in relation to history and cultures.” Students will become familiar with how several of the elements of art and principles of design are important cornerstones in not just art but also other disciplines. For example, rhythm and movement are just as important to music and dance as they are to art. Negative and positive space and shape are concepts shared with both art and dance. Standard 5 is “Reflecting upon and assessing the characteristics and merits of their work and the work of others.” The students will discuss, evaluate, reflect upon and critique their own work and the work of their peers throughout this unit. Integrating the arts directly relates to Standard 6, “Making connections to the visual arts and other disciplines.” (12) Some of the strongest connections used with art in this unit will be with dance, music, theatre, and physical education.

Classroom Activities/Strategies

Some of the following activities are tailored for small groups of students. Some require the participation of the entire class at once. Most of the art activities are completed by the individual students. Visual, audio and kinesthetic learners will probably respond differently to each of these activities. Many of these activities are short and several can fit into one class period. It is important to create reasonable time limits for the students while they create scenes or practice an activity to keep things moving along. Some of

these activities were written for elementary students but we adults in Dr. Overby's class enjoyed participating in them. I plan on trying the ones in class that I have included in this unit as time permits. Since I am using this unit in two classes, I am going to try some of the activities in one class and some in the other. Also, the ones that go smoothly I will use again and I can delete or make modifications to those that are not as successful.

Music can be played in the background for many of these activities and it can be used to mark starting and ending times for specific activities. Students will not get graded on every activity. Sometimes points will be given simply for participation. Rubrics and reflective thinking sheets will be used for some of the activities. With limited class time, they will not be used for every activity.

I have my students create star books for homework. These books are easy and fun to make and the students make paste covers for them. The books are only 4" square and the covers are mat board scraps. We have our own scraps from cutting mats for student artwork but you can go to a framing store and ask them for their leftover scraps. Most places will give them away, especially to teachers. Any cardboard that is less than 1/2" thick can be used. Two pieces of 4" x 4" cardboard are needed for each book. The pieces can be used as is but since texture is one of the elements of art, my students make textured paste covers for them. Using a 9" x 12" piece of paper, the students paint their paper with a mixture of acrylic paint and wheat paste or wallpaper paste. They create texture by using scrapers, old combs, the ends of paint brushes, cookie cutters, and other random objects to manipulate the paint to create texture. Since the mixture is thicker than regular paint, they can try different textures and experiment. However, if they use too many colors and mix too much, their colors combine to become brown. This activity also reinforces color mixing. Color is one of the elements of art. If a student uses the primary colors of red and blue, then the overlapped colors will result in violet. The students cut two 5" squares out of the dried painted paper and glue one piece of their cardboard squares onto each. They trim each corner of overhanging paper diagonally (at angles) from each of the four corners and glue the flaps down neatly, as in a wrapped package. For the pages, they fold four 8" square pieces of paper and glue one on top of the next and sandwich them between the two covers with glue. In the appendix are the directions. When the book is opened, it looks like a star. The books can be bigger. However, the size of the paper must be four times larger than the covers. For example, if the final book is 9," then the pages have to be 18" in length and bigger paper must be used.

For homework for the first quarter, students each week use a page of their star books to write the name of an element of art along with its definition. They draw or paint an illustration of each term, cut an example from a magazine or print one from the internet. For example, line is the first element that is introduced so students would write the word

“line” and its definition and add an image of some sort that effectively uses line. There are 7 art elements. For the second nine weeks, students would use their books to add the 7 principles of design. I use a rubric to grade the books that includes the grading considerations of use of interesting texture on the cover, craftsmanship and construction of the book, book opens to star configuration, name on book, use of time in class and clean up. The total possible amount of points for the book is 100. The homework I grade every week. Each homework is worth 20 points and 5 points are deducted for every class period each is late. Extra credit is given if the student is more creative or turns it in early. The homework books reinforce vocabulary and concepts and help me check for student understanding.

For the first nine weeks, students use their homework books for the art elements. For the second nine weeks, they add the principles of design. During the second semester they are used for short research on famous artists who correspond to projects done in class. For example, if form is being explored through Dale Chihuly inspired plastic bowls that simulate the look of his glass bowls, then that week’s homework would be about him. The books can be used for just about anything that reinforces classroom learning. They can be mini-journals or sketchbooks, be filled with poetry or illustrate a process like a water cycle.

In our seminar we experimented with creating tableaus. This activity promotes team building, creativity, collaboration and thinking in three dimensions. Each group of students would be given a painting or drawing and they would have to decide how they could capture the essence of the painting in one still or “frozen” moment or scene emphasizing whatever element of art or principle of design that is to be highlighted in that particular lesson. Students could represent the people and inanimate objects in the painting, drawing or sculpture.

Shape is one of the elements of art. Laura H. Chapman in *A World of Images* defines shape as, “A flat figure created when actual or implies lines meet to surround a space. A change in color or shading can define a shape. Shapes can be divided into several types: geometric (square, triangle, circle) and organic (irregular in outline).” (13) Dr. Overby said that shape is also a dance term and deals with body shapes such as curved and straight (parallel to lines in art) and symmetrical and asymmetrical (balance terms in art). In class we participated in Ready Set Geometry (14), an activity for younger students in which each group of students stepped inside a huge elastic band and made the shapes like a circle or square that were called out. It could also be done with the cheaper alternative of a string or yarn with ends that can be shortened or lengthened by the students in the circle. If this activity is used with art students, the teacher could call out geometric and organic shapes.

Another activity that Dr. Overby introduced in seminar was the Shape Museum. Background music can be used as a stopping device. A shape is called out by the teacher and the students strike a pose and freeze in that position like statues.

Space is used not just in art but also in dance and theatre. In dance and theatre space refers to how dancers or actors move around in space or use space. In art, space is as an element used in a piece of art. Chapman's art definition of space is, "The empty or open area between, around, above, below or within objects. Space is an element of art. Shapes and forms are made by the space around and within them. Space is often called *three-dimensional* or *two-dimensional*. Positive space is filled by a shape or form. Negative space surrounds a shape or form." (15) Negative space and positive space are also dance terms.

One activity that can make students more aware of physical space is the throwing of an imaginary ball back and forth from one partner to the other. Considerations for throwing this ball could include the perceived weight and size of the ball and the speed of the ball. Students can call upon their acting skills, too. An extension of this activity would be the arrangement of a short segment of a basketball game with two teams of 5, referees and cheering audience members. This would all be done in pantomime without voices. The physical space could even be defined by tape which can delineate the "canvas."

The activities that are included in this paper are just a "tip of the iceberg." I am developing this unit using multiple activities and strategies that can be used or adapted to teach each of the art elements and principles of design for high school students but they can be used to teach any subject or grade level. They can be tailored to and adapted for your classes, using one or two or all of them. Take a risk and stretch outside your comfort zone! As an art teacher, I feel confident teaching the art content. However, I consider myself to be rhythm-impaired and teaching the hands-on music concepts will be a stretch for me. In our seminar I loved participating in the activities and felt that I was successful in them. However, since I will be the one who will be explaining and leading my students when I teach this unit, I have selected activities that I feel that I can most successfully use.

Lesson Plan 1: Line

The objectives of these activities on line are to enable students to understand and effectively use lines in their art and discover connections to other disciplines. There are several essential questions: What are lines? Are they used only in art? How do I use lines effectively in my artwork?

When teaching the elements of art, I usually start with line since it is so basic and is used as a foundation. A traditional approach to teaching line is to give the definition of line and then provide examples of lines. This can include drawing on the board or computer a variety of lines and then adding lines that show emotion such as jagged lines for anger or excitement and curved lines for calmness or peacefulness. Students can take turns drawing these for the class. Discussion can follow about the effective use of lines in selected famous paintings or works of art such as the energetic lines used in a Vincent van Gogh or the gesture drawings of Honore Daumier. I have students draw figure drawings (of the human figure) and room interiors (of the room) using contour lines. Another word for contour is line. They also draw blind contours which are expressive abstracted drawings created by looking at only the subject but not at the paper. Blind contour drawings, if executed correctly, should have an expressive abstract quality like a Picasso. Drawing blind contours is usually a one-day activity. From experience I know that I can explain contours and blind contours to students but they may not remember those terms and the accompanying concepts as well until they actually draw blind contour drawings themselves. If they have to explain or demonstrate the technique to someone else, then that reinforces that knowledge even more.

Using arts integration, short non-art activities can be added that will hopefully excite and engage the students further in their exploration of lines. One such activity is called “Magician and Zombie” from Anne Green Gilbert’s book, *Creative Dance for all Ages*, and it partners students so that the zombie partner mimics the different line movements (zigzag, straight, etc.) of the magician’s streamer or scarf and then they switch places. (16) This activity gets students up and moving and especially appeals to kinesthetic learners. I will probably use string or yarn in place of streamers or scarves since I have those in abundance and do not have to buy them. Be creative and use what you have on hand or can borrow. Using a variety of integrated arts strategies to me is like adding tools to our toolbox of “tricks.”

Another activity involving lines is marked for elementary students but can be adapted for older students. Overby, Post and Newman’s *Interdisciplinary Learning through Dance 101 MOVEntures*’s pathway lesson, “Straight, Curved, Zigzag, Dot!” leads students to make footprints with imaginary paint around the room using a variety of lines, exhibiting one type of line at a time (17).

To make this more challenging for high school students, newspapers could be taped on the floor and students could cover their shoes with plastic bags, taping them around their ankles. Some of my ceramic students wear plastic bags over their cherished shoes with no ill effects when they use the potters’ wheels. This would not work well in a

carpeted classroom or probably with younger children. Washable finger paint could be used and the students could each mix their own colors with disposal plastic spoons on paper or plastic plates so that no two would be the same shade or tint. This would also incorporate color, an essential element of art. Each student would step on their paper plates to coat their shoes. Following the specific rules that the teacher has formulated, the students would create paths of lines. Music could provide stop and start cues. The music would need to be short so that the students would not have to replenish their paint as often. For example, as in the “Straight, Curved, Zigzag, Dot!” activity mentioned above, they could start with straight lines, making curves or sharp angles when they turn, even if they are moving backwards or sideways. (18) When the music is stopped, the students would freeze. When the music is started again, they would create another type of line. Emotions could be attached to the lines. For example, the lines could express excitement. At the end of the activity and after everyone has removed the bags on their feet, the class could discuss the lines. If they have created paths of excited lines, then they could pick the ones that they think best show that emotion and explain their selections.

Anne Gilbert, in her book mentioned above, explains several activities involving lines. In “Painters,” students pair up and the painter uses his or her arm as the brush to “paint” lines which the partner, using his or her whole body, must follow. (19).

The students could create a tableau. The class would be divided into groups and each would receive a copy of a famous painting or drawing that effectively uses lines. They would have to decide how they could capture the essence of the painting in one still or “frozen” moment or scene emphasizing the main lines in the painting. Each group would present the scene to the class followed by the rest of the class trying to guess the painting. Then they could show their copy of the painting with the main lines that they have highlighted with yellow marker. They could also create a short story of what they think is happening in the painting and select a scene before or after the scene shown in the painting to showcase from that story. Pantomime is another avenue or activity that students could explore by assigning parts and acting out the scene in the painting. Students could even assume the roles of inanimate objects. Background research on the actual meanings or history of the paintings could be shared after the tableaus are all presented. An alternate or additional activity might be the writing of a short and simple haiku about the painting that would include at least one word that captures the feeling or use of lines in the painting.

Yael Haslip, University of Delaware teaching assistant, introduced an activity that she called the Roller Coaster Activity. In this, students work in groups and act out the experience of riding a roller coaster. Sounds heard before could include nervous giggles,

clicks of seat belts being fastened and air breaks. During the ride the students in front could be raising their hands as they scream. The screams could be passed down the line. After the ride, perhaps laughing, sighs and crying could be heard. Students can also show this using different levels in space, standing or squatting as the coaster mounts and descends. After each student group has demonstrated their scene for the class, someone in the group would say, "Scene," to indicate that the scene has concluded. The individual students would then create a quick abstract drawing on a small piece of paper recreating the path of their roller coasters. Sketches by Picasso and Miro could be displayed on the walls next to the student sketches. Because of lack of space in my room we just tape art right on the cabinets. This activity could be used for both space and line.

Lesson Plan 2: Balance

Essential questions could include: How can I distinguish between the types of balance used in a piece of art? How can I successfully achieve balance in my art?

Chapman defines balance as, "A principle of design that describes the arrangement of parts of an artwork. An artwork that is balanced seems to have equal visual weight or interest in all areas. It seems stable." (20) There are so many art lessons that center around teaching balance. An introductory activity could involve examining balance in selected masterpieces. Students can also evaluate and critique their peers' and their own use of balance in artwork. Since students should understand the three basic types of balance in art, they should be able to easily identify which type is used in a piece of art. The three types of balance are symmetrical, asymmetrical and radial.

Symmetrical balance, as published by Chapman, is "A type of balance in which both sides of a center line are exactly or nearly exactly the same, like a mirror image. For example, the wings of a butterfly are symmetrical. It is also known as *formal balance*." (21) That means that if a line is drawn down the center, one side will be the mirror image of the other side. A short inexpensive art activity that helps students grasp this concept is one that involves cutting paper designs. The students are given a piece of white paper and a black piece of paper. They fold one piece in half and cut out a design (leaving part of the fold intact so that it does not fall apart) and then they glue it unfolded neatly onto the other piece of paper. Because they are cutting both sides at once, it will automatically be symmetrical. A heart can be cut out this way but I stress to my students that if they cut out something as uninspired as a heart, then they need to "jazz" it up by being more creative. They can add embellishments or look at a heart in a new and exciting way. It can be a very complex design or a single graceful line drawn on the paper. One simple line can be exquisite. There is that word again: line! Not only are we talking about lines again but these cut pieces are actually shapes. Shape is another element of art. It is

difficult to not include more than one element of art in a work of art and hopefully the students remember the previous ones that have been studied so that they can more effectively use them together.

Another way for students to remember the art elements and principles more effectively is to have them act them out in different ways. For example, in our UD seminar we participated in a variety of mirroring activities using movement. In one activity students worked in pairs and turns were taken. One could act out the movements of painting a canvas on an easel and the other would mimic those movements like a mirror image. Symmetry would be attained through creative movement. A student or the teacher can also be the leader and the rest of the class members in unison would mirror the leader's movements so that a mini dance is created.

Students can also create three tableaux to show balance. The class would be broken up into small groups of 5 or 6. The groups would all be given a time limit to create a frozen pose that would effectively illustrate symmetrical balance. Then each would demonstrate theirs for the rest of the class. One example could have the first student in front with arms and legs outstretched symmetrically like Leonardo's *Vetruvian Man*. The rest of the students would all be directly lined up behind that first student with their arms outstretched symmetrically so that they could resemble the arms of a clock when viewed from the front. Discussion would follow for agreement on which groups successfully achieved symmetrical balance.

That would be followed by each group striking a second tableau that would effectively illustrate asymmetrical symmetry. Chapman defines asymmetrical balance as, "A type of visual balance in which two sides of a composition are different yet balanced. The two sides are equal without being the same. Also called *informal balance*." (22) This means that a line cannot be drawn through the composition anywhere so that one half will resemble the other. This type of symmetry will be much easier to for the students to achieve.

The third tableau would demonstrate the students' understanding of radial symmetry. Chapman defines radial symmetry as, "A kind of balance in which lines or shapes spread out from a center point." (23) A sun design, swirls and circular mazes are all examples of designs with radial symmetry. To illustrate this, each student in the group could all touch one outstretched hand from an extended arm in the center like a May pole or flower. This would be using space a bit differently since to get the full effect it should be viewed from the air like a big production number from a film showcasing Ziegfield dancers or synchronized swimmers.

Lesson Plan 3: Rhythm

Most definitions of rhythm in art use the art terms movement or repetition or refer to both as in the one provided in the Glencoe textbook ARTTALK by Rosalind Ragans. She wrote that rhythm is the, “Principle of design that repeats elements to create the illusion of movement. Visual rhythm is perceived through the eyes, and is created by repeating *positive spaces* separated by *negative spaces*. There are five types of rhythm: *random, regular, alternating, flowing and progressive*.” (24) Movement and repetition are also terms that are used in dance, music and theatre.

Before students would fill in the rhythm page of their homework book with the word rhythm followed by the definition and an example, I would show a power point of famous pieces of artwork, all of which exhibit a strong sense of rhythm. Examples could include the pulsating squares of *Broadway Boogie Woogie* by Piet Mondrien, the beautiful lines and designs in *The Purple Robe* by Henri Matisse, the rolling fields in Grant Wood’s *Young Corn*, the swirling lines in Vincent van Gogh’s *The Starry Night*, Bridget Riley’s Op Art designs from the 1960s, M. C. Escher’s tessellations and Paul Klee’s *Ancient Squares*. Libraries, the internet, and even your building’s art teacher are great sources for art examples for rhythm.

The definition for rhythm in music given on the website homepage of the Music Lab-San Francisco Symphony Kids is, “If you listen for it, you can find rhythm just about anywhere: in a basketball being dribbled, raindrops falling or hands clapping. Rhythm is what makes music flow. Rhythm is made of sounds and silence. These sounds of silence are put together to form patterns of sound, which are repeated to create rhythm.” (25) A short segment from the magical film *August Rush* can be shown. The main character is August Rush, a young orphan who does not realize that he is a musical genius. During a magical scene when he is hiding in a school, he is sensitized to a variety of playground sounds outside which include the lyrical rhythm of a bouncing basketball, the twisting chains of the swings, and the repeated sounds of feet hitting pavement. He starts to scribble a brilliant score of musical notes from those repeated sounds and rhythms. At the end of the film, we hear his exquisite finished piece that incorporates and makes sense of those repeated everyday sounds. Two of my favorite lines in the film are from August when he asks, “Can everyone hear the music?” and the answer from his street-wise mentor who replies, “Only those who listen.”(26) We as teachers need to get students to “listen.” Integrating the arts helps capture our students’ attention and through differentiation of strategies and activities that address varied senses, we have a higher chance for success of doing just that.

Yael A. Haislip had us do several interesting activities in our seminar that reinforced music concepts. Even though she used the Falling Cat Exercise as an example of range and dynamics, I would stress to my students the trampoline section of this exercise so that rhythm would be emphasized. In this activity, students are asked to picture themselves sitting in front of an open window on the 10th floor of a 30 story building. A screeching cat suddenly plunges by outside the window. As it passes the window, the screech is at its loudest and highest. As it falls lower, it still is yelling but its cry is softer as it descends. The cat lands unharmed on garbage below and the students are asked to describe what has happened. Each student then “explains” by reenacting the scene. The window ledge is represented with an arm bent at the elbow that is chest high and held parallel to the floor. One hand above the arm represents the cat. As the cat and each person’s hands fall, in unison everyone starts with their version of a cat screech. It gets louder as it gets closer to the “arm” window and softer again as it gets closer to the ground. Then it would be repeated but this time the cat would land on a trampoline. A rhythm would be created as the cat bounces up and down. It worked amazingly well when we did this in class so it should be a winner with students.

Other activities introduced by Yael Haislip also focused on range and dynamics plus rhythm, tempo, tone, meter, melody and dynamics. I am focusing on the ones that best use rhythm and that I think that I can successfully use with my students. She called hands with stretched fingers that kept rhythm by bouncing on the thighs “spider hands.” Yael said that rhythm in music is made up of short and long beats and while keeping rhythm with our bouncing spider hands, we went around a circle saying our names to the beat with emphasis (which is actually another art principle of design term) on different syllables of our names. I will try this activity along with the culminating activity of creating a beat machine. The leader would start the circle by pointing at the first student who would say his or her own name to the beat of the spider hands. They would keep repeating it, even as the next in line would add his or own name. By the end of the circle, everyone would be repeating their own names to the beat at the same time. It creates a rather simple but impressive rhythm. This could be followed by a 5 minute exercise of each student using markers to create a design showing the rhythm of what they just heard.

In our seminar Dr. Overby introduced the Zip Zap Zop activity. For this activity, students gather in a circle and the first student points at another and says “Zip.” That student points at another and says, “Zap.” The third student points at yet another and says, “Zop.” The students continue in the same vein. They can add more movement, action and emotion. Those three repeated words create a rhythm. I plan on changing the words from Zip, Zap, Zop to Red, Yellow, Blue in order to add the element of art of color to the music concept of rhythm. Repeating the three primary colors should reinforce them on the students’ memories. To add another layer of complexity, for an advanced

class the first two people could say primary colors and the third would have to say the name of secondary color that is created when those two primaries are mixed. For example, if the first student said, "Red," and the second said, "Blue," the correct response for the third student would be, "Violet" or "Purple." Since this is a very fast paced "game," if there is a student who has slower response times, you could select him or her to go first so that they only had to say red, yellow or blue. On the board you could also write, "red + blue= violet, red + yellow= orange and blue + yellow = green." This activity could also be used when the students are studying color.

To summarize, you can use and adapt any of these activities and strategies to further help students understand content and concepts. You already have subject content. Be creative in the presentation of that material by involving other senses and involve students in their own learning. Trade passive student learning for more engaged and active learning. There is an amazing amount of information about integrating the arts and the books that I have included in the bibliography contain a wealth of activities for just about every general subject. The books also include examples of rubrics. I plan to use both formative and summative assessments. I have given students participation points for being actively engaged in the activities that I have already tried. I have not wanted to scare or intimidate them by grading their performances and experiences, especially at the beginning. As they feel more comfortable and for more complex or longer activities, detailed rubrics will be created and used.

Notes

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3. Luke Rinne et al., Why Arts Integration Improves Long-Term Retention of Content, Mind, Brain, and Education, Journal Compilation Volume 5, Number 2. 89.
4. Dr. Lynnette Young Overby et al., Formative and Summative Assessments for Dance Interarts/Interdisciplinary Projects, Journal of Dance Education, 13:1, 29
5. Regina Risi, Paolina Schira, Carmen Serret-Lopez, developers, Strategies for Success Teacher Guide, 107.
6. Risi, Schira and Serret-Lopez. Strategies, 106.
7. Risi, Schira, and Serret-Lopez. Strategies, 108.
8. Dr. Max Thompson, Dr. Julia Thompson, Dr. Debbie Willingham, Differentiated Assignments 6-12, 3.

9. Thompson, Thompson, Willingham, Differentiated Assignments, 7.
10. "10 Lessons the Arts Teach," <http://www.arteducators.org/advocacy/10-lessons-the-arts-teach> (NAEA-National art Education Association website) last accessed December 9, 2013.
11. "10 Lessons the Arts Teach."
12. Delaware Recommended Curriculum, Visual Art Grade Level Expectations & Proficiency-Level Expectations, Delaware Department of Education.
13. Laura H. Chapman, A World of Images, 300.
14. Dr. Lynnette Young Overby, Beth C. Post and Diane Newman, Interdisciplinary Learning Through Dance 101 MOVentures, 123.
15. Chapman, A World of Images, 301.
16. Anne Green Gilbert. Creative Dance for All Ages, 139.
17. Overby, Post and Newman, Interdisciplinary Learning Through Dance 101 MOVentures, 42.
18. Overby, Post and Newman, Interdisciplinary Learning Through Dance 101 MOVentures, 42.
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20. Chapman, A World of Images (Worcester, Massachusetts, Davis Publications, 1992) 291
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22. Chapman, A World of Images, 290.
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24. Rosalind Ragans, ARTTALK, 364.
25. "The Music Lab-What's Rhythm?- San Francisco Symphony Kids" <http://www.sfskisd.org/templates/musicLabF.asp? page id=12> (last accessed November 23, 2013)
26. August Rush, Burbank, California, Warner Brothers Entertainment, 2007.

Resources

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Brommer, Gerald F., Consultant, Elements of Art, Principles of Design Crystal Productions Desk Reference: Crystal Productions Company, 2010.

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Ragans, Rosalind, ARTTALK. California: Glencoe, 1988.

Thompson, Dr. Max, Dr. Julia Thompson and Dr. Debbie Willingham, Differentiated Assignments 6-12. Boone, North Carolina: Learning-Focused, 2009.

Delaware State Art Standards

Standard 1: Understanding and applying media, techniques and processes.

Standard 2: Using knowledge and functions.

Standard 3: Choosing and evaluating a range of subject matter, symbols and ideas.

Standard 4: Understanding the visual arts in relation to history and culture.

Standard 5: Reflecting upon and assessing the characteristics and merits of their work and the work of others.

Directions for Making a Star Book:

Materials for each student:

newspaper

paint brushes

4 squares of 8" paper

one 8" x 10" or 9" x 12" piece of paper

two 4" squares of matboard or cardboard- matboard can often be obtained free from framing stores

Materials that can be shared:

Pencils, glue, rulers, scissors

container for mixing paste

wheat or wallpaper paste, acrylic paint

containers such as cups, margarine or yogurt containers for the paint mixtures

found objects to make texture like old cookie cutters, scrapers, old combs

Directions:

These books can vary in size. Simply adapt the measurements so that the pages are 4 times the size of the covers. For example, if the final book is a 5", then the two covers are 5" squares and there must be 4 pages that are 10" squares. The directions below are for star books that are 4" square with textured paste covers. To simplify them and cut out any painting, uncovered pieces of cardboard can be used for the covers. Students could decorate them as desired.

To make the paints for the paste covers, dry wallpaper or wheat paste is mixed according to directions and mixed with a little acrylic paint in cups or containers. Clean up is easier if the containers can just be thrown away afterwards. Students write their names on the back of the pieces of 8" x 10" or 9" x 12" paper and then, on newspaper, paint the pieces with colors. While still wet, they use a variety of found objects such as old combs, scrapers, and the ends of paint brushes to swirl or create texture on the paper.

When dry, the paper is placed painted side down and the two pieces of cardboard are placed on it with at least a ½" of space around each. Refer below to Illustration 1. Trace

around each one and then measure and draw a $\frac{1}{2}$ " border around each. Cut around the patterns and glue the book boards onto the patterns. Cut the corners off diagonally so that the sides can be folded up. They should be cut about $\frac{1}{4}$ " away from the book. If they are cut too closely, the cardboard corners will be exposed. Then glue the sides up neatly. Once glued, the two covers are finished.

To make the pages, fold the first one in half. Then fold it in half the opposite way. Some refer to these folds as "hamburger" and "hot dog." Flip the paper over so that the creases are on top and fold it in half diagonally. Hold the piece and put your finger under the center and pop the center up. Take the two folded tips and touch them to each other. Gently flatten the page. Refer below to Illustration 2. Fold the other three pages in the fashion. Glue each on top of the other with the openings all on the same side. Glue one cover on top and the other on the bottom. Refer to Illustration 3. Congratulations! The end product should be a star book.

Star Book Illustrations

Illustration 1:

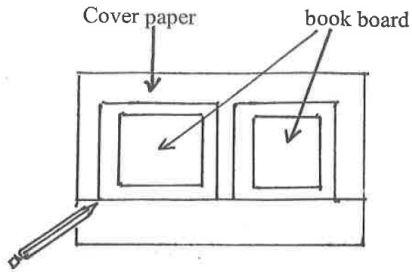


Illustration 2:

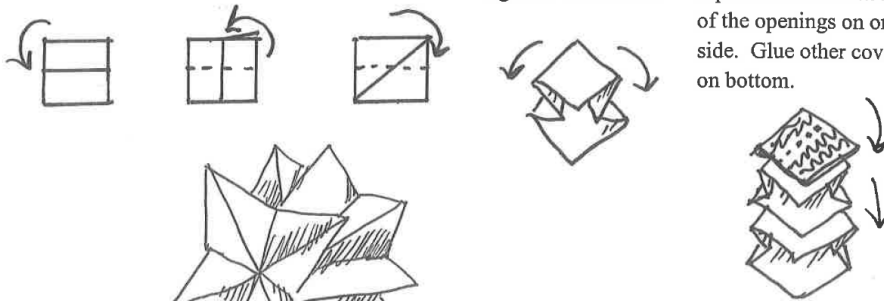


Draw 1/2" border around each board. Cut out the two covers. Glue paper to cover and then trim corners of paper at an angle and glue them down.

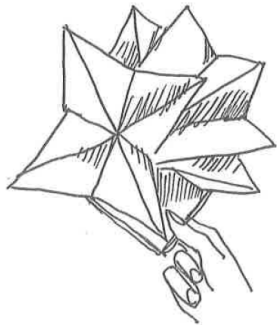
Illustration 3:

Take one of the 4 pieces of paper that is designated for the book pages. After following the directions, fold the other three the same way.

Fold it in half: Fold it in half the other way. Flip it over and fold diagonally. Pop center up. Touch the two folded edges together and flatten. Glue cover on top. Glue each page on top of the next with all of the openings on one side. Glue other cover on bottom.



Star book



Curriculum Unit Title

Teaching the Elements of Art and Principles of Design through Arts Integration

Author

Karen Yarnall

KEY LEARNING, ENDURING UNDERSTANDING, ETC.

The use of arts integration activities and strategies along with traditional methods of teaching the elements of art and principles of design will increase active student participation and achieve deeper understanding and learning on the part of the students. They will understand that these terms can be viewed and understood through different disciplines like music, dance and theatre. Art is innate. Everyone can create art. Everyone can appreciate art.

ESSENTIAL QUESTION(S) for the UNIT

What are the elements of art and principles of design? Are they used only in art? What are some different ways to illustrate them? How are the elements of art and principles of design effectively used to create a piece of art?

CONCEPT A

CONCEPT B

CONCEPT C

Elements of Art

Principles of Design

Applying Elements and Principles to the creation of art

ESSENTIAL QUESTIONS A

ESSENTIAL QUESTIONS B

ESSENTIAL QUESTIONS C

What is line (or shape, color, value, form, texture, space)? How do these concepts relate to dance, music and theatre? How can these be shown in non-art ways?

What is balance (or contrast, emphasis, movement, pattern, rhythm, unity)? How do these concepts relate to dance, music and theatre? How can these be shown in non-art ways?

How do I effectively use the elements of art and principles of design in my artwork? How do I know when I have achieved quality?

VOCABULARY A

VOCABULARY A

VOCABULARY A

Line, shape, color, value, form, texture, space, tableau, pantomime, space in dance: directions, levels, negative and positive space, body shape

Balance (symmetrical, asymmetrical, radial), contrast, emphasis, movement, pattern, rhythm, unity, haiku, improvisation, sculpting, role play, beat, melody, tempo

Critique, evaluation, analysis, paste covers, star books

ADDITIONAL INFORMATION/MATERIAL/TEXT/FILM/RESOURCES

- *Interdisciplinary Learning through Dance 101 MOVEntures* by Lynnette Young Overby, Beth C. Post and Diana Newman
- Elliott Eisner's "10 Lessons the Arts Teach" from the NAEA (National Art Education) website
- *Creative Dance for All Ages* by Anne Green Gilbert
- the film *August Rush*