**Advanced Sculpture Students "De-Disneyfy" Fairy Tales through
Couture Costume Millinery**

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Introduction

I am often aghast when students exhibit baffled looks at the mention of what I consider to be Blockbuster movies like *Edward Scissorhands* or *Ghostbusters*. Typically, the movies we all assume that everyone has seen are films that conjure only a few raised student hands verifying a one-time screening, or at least familiarity, with the movie. However, it rarely fails that Disney movies are those with which most students are not only familiar, but also well versed. This past year, Disney's hit *Frozen* has all but taken over the world of animated films (and all merchandise born thereto) and now seems to dominate pop culture categories of "most watched" and "most referenced." The fact that my students are teenagers in high school is certainly no exception to the rule, especially since cartoons like *Adventure Time, Spongebob Squarepants*, and even *My Little Pony* have begun to invade older age groups.

Unfortunately, just as my students are mystified by references to the Stay Puft Marshmallow Man, so are they to the real stories that inspired many Disney classics. Just when I begin thinking that I do not have much in common with this generation of teenagers, I find myself admitting that prior to writing this unit, I, too, was unfamiliar with many of the real fairy tales that influence Disney films. I was surprised by the unexpected components of death and even gore—elements with which my students are all too familiar (and attracted to) considering the recent rising popularity of zombie and vampire television shows and teenagers' inevitable natural draw to cheesy horror flicks.

We will begin on uncommonly found common ground by reminiscing about the Disney classics with which we are all familiar. Then, through investigating the original fairy tales that led to the creation of several Disney films, students will gain a deeper understanding of the origins and twisted nature of these stories and the characters that occupy them. It is from this understanding that students will ultimately design a wearable headpiece that will personify a tale of their choosing. Students will combine fairy tales with aspects of couture and costume in order to create a wearable experience of a story.

Rationale

I find it amusing how often my teenaged students, many years removed from coloring books, ask me if they can "color." Much akin to their open appreciation for cartoons, these details about my students remind me that they are still children. Reintroducing fairy tales to them will most likely be an experience that they will be open to, and learning about the real stories behind the Disney tales will most likely be an eye-opening experience for them. Luckily, I have established a reputation at my school and in my classroom where most of my students now know there is no point in asking me "why are we doing _____, this is art class, not _____ class." I often resort to cross-curricular content, so exploring fairy tales in art class will not be as far as a leap for my students as it might be for another art teacher's students. Furthermore, like most teenagers, my students have an understated appreciation for fashion. Tying in the idea of couture, fashion, and millinery will reinforce the artistic component of this unit. Also, students in this class have already taken 3D Design I with me and are familiar with the papier-mâché techniques that will be required to fabricate their end product.

I often view the fact that I design and deliver my own curriculum as a proverbial double-edged sword; while many teachers of core content areas are envious of the fact that I simply decide what my students will do and when they will do it, what they typically fail to understand right away is the havoc this kind of freedom can reap on a creative mind. I find myself torn between multiple ideas in order to address a particular concept, and the deliberation only worsens once I settle on an idea and then have to make decisions regarding the individual lessons themselves. Planning each and every aspect of a lesson is excruciatingly time-consuming; finding resources, planning timelines, addressing various standards (including the Common Core), and ensuring that activities will meet the needs of all students, regardless of grade or skill level, takes massive amounts of time—well beyond the typical 40-hour workweek. There are certainly days when I wish someone would simply hand me an official book of biblical weight and length labeled "curriculum" so that I could finally begin to remember what a weekend is like without work. However, as I continue to accrue years in the same position teaching the same subjects, my slightly less-than-official curricular catalog is slowly building itself, and each year I find myself having more and more lessons that are closer to a state where they will no longer need annual revisions.

The benefits of building my own curriculum, I have found, far outweigh the drawbacks. After working in the same position for four years, I can confidently say that I know my kids. Again, although it takes time, I am able to build lessons and units that meet their needs and, simply stated, "work" for them. Furthermore, my students truly know what to expect from me; they seem to trust that I keep them in mind when planning for them—not just in terms of content, but also in terms of level of difficulty. My advanced students, such as the ones for whom this particular lesson is designed, also have the benefit of seeing that I, too, make mistakes.

When I first came to Glasgow High School, the art program was just beginning to grow; we seemed to have very full entry-level classes and very sparse advanced-level classes. I encouraged many students who had me as an instructor for their first art class to continue and take 3D Design classes with me—and many of them did. So, this being my fourth year in my current position, many of the freshmen that I had four years ago comprise the fullest advanced-level class that I have ever seen, while previous years produced advanced-level classes that were canceled or condensed due to low enrollment.

This trend in enrollment means that I have the least amount of experience teaching advanced-level classes, and my students are well aware of this fact. While most teachers would probably cringe at the amount of transparency I have with my students regarding my inexperience, my students understand that my inexperience does not equate to disorder or inadequacy. Mostly, it means that some projects have a small-print disclaimer attached to them explaining that I haven't tried this project before with a class, but I'd like to see how it goes. My students have been surprisingly understanding (and willing) when we try something together as a class for the first time and things don't quite go according to plan. Usually, the issues are of a technical nature: the clay doesn't exactly dry correctly when we use this type of form, this part of the sculpture is too delicate to survive while the rest of the sculpture dries, this wire breaks much more easily than we thought so next time, we need to have extra on-hand. Although these difficulties sometimes yield disappointment and frustration, the sense of community that is built when all of us determine solutions together is uncanny. My advanced students and I are able to work together as a true team to "troubleshoot" when necessary, and this kind of camaraderie establishes a sense of trust and reliability that I doubt many teachers can easily attain with their students.

Objectives

By the end of this instructional unit, students will have an in-depth understanding of two seemingly different concepts: millinery and fairy tales. Students will be familiar with the origins of several Disney classics—classics that were inspired by authors like Hans Christian Andersen and the Grimm brothers. Several of the new Common Core Literacy Standards heavily influence student objectives, in addition to Delaware's Visual Arts Standards (Appendix A).

Common Core standards addressing both literature and informational text are addressed in this unit as students will be reading both fairy tales and informational articles about millinery. The following are Common Core standards this unit addresses regarding literature:

CCSS.ELA-Literacy.RL.9-10.2: Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Before students choose the fairy tales on which they will focus, they will compare and contrast their stories via storyboards. In both this activity and with a successive activity using a graphic organizer, students will begin to realize that all of their stories share both central ideas and themes. These ideas and themes will be further analyzed as students take a closer look at the dramatic structure of their stories; it is through dramatic structure that students will discover how these themes and ideas grow and develop.

CCSS.ELA-Literacy.RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
This standard addresses how students will be analyzing the dramatic structure of their stories. The choices the authors make with regards to introduction, inciting incident, rising action, crisis, climax, and resolution will be evaluated and discussed.

CCSS.ELA-Literacy.RL.11-12.7Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.
Students will not only consider the Disney versions of these stories, but they will also evaluate the original fairy tale by which it was inspired.

Students will analyze multiple interpretations of these stories and will participate in a range of collaborative activities and discussions regarding their stories and related elements throughout them. Through the creation of their final project, students will exercise an understanding of applying media, techniques, and processes (*Delaware Visual Art Standard 1: Understanding and applying media, techniques and processes*) and will choose a range of content, symbols, and ideas that they will integrate into their designs (*Delaware Visual Art Standard 3: Choosing and evaluating a range of subject matter, symbols and ideas*). It is the students themselves who will be drawing a correlation between literature and art; their creative millinery will serve as an artistic interpretation of a fairy tale of their choosing (*Delaware Visual Art Standard 6: Making connections between visual arts and other disciplines*).

Demographics

Glasgow High School is one of three high schools within the Christina School District and serves a diverse population. Unfortunately, the school suffers from a rather infamous reputation due to several factors, including the proportion of student body bussed in from the crime-ridden city of Wilmington, an ever-rotating staff and administration, and its consistent failure to meet state standards with regards to high-stakes test scores. The school is steadily decreasing in population not only due to the "choice" application process, but also due to the increasing appeal of vocational-technical schools and the recent expansion of a local desirable charter school.

I am one of two teachers at Glasgow High School; both of us teach the beginning-level art class, Art Fundamentals, but then we each teach different successive classes; I teach 3D Design I and II while the other art teacher is responsible for 2D Design I and II. Students who take art (among other electives) are likely to be placed in classes that have students from mixed grade levels and extremely diverse academic abilities. Students taking 3D Design II, an advanced art course, range in age from grades 11 to 12 and in academic ability from honors-level to "High School Certificate of Completion" (as opposed to earning an actual diploma). Student population in 3D Design II classes is relatively unpredictable (as there are several choices for art classes beyond the first year, and as students are required to pass two pre-requisite courses to be allowed entry into 3D Design II), but class sizes are generally under 30 students. Furthermore, because I am the only teacher for both 3D Design II and 3D Design I, unless a student has transferred from another school, I have probably taught him or her for at least one year prior.

It is also possible that students enrolled in 3D Design II are fulfilling the final class within their Career Pathway. Every student graduating from a secondary school in Delaware must have a Career Pathway, which means that he or she must successfully complete three chronologically successive electives. At Glasgow High School, this may mean that a student completes Art Fundamentals, 3D Design I, and then 3D Design II in order to fulfill his or her Career Pathway. It is critical for students who are utilizing this specific Career Pathway to successfully pass 3D Design II.

Content

Disney Classics and their Inspiration

There are at least seven Disney films that draw direct inspiration from fairy tales, including Cinderella, Frozen, Sleeping Beauty, Snow White, The Little Mermaid, Beauty and the Beast, and Tangled. Through rich discussion and classroom activities, students will familiarize and refresh themselves with the plot and characters from each story, paying careful attention to parts of the story, which deviate when "translated" into Disney film adaptations. Students will also understand and identify dramatic structure within each story.

Cinderella
Most of us are familiar with the original Disney classic involving a poor, downtrodden girl left to the wrath of her evil stepmother and equally conniving stepsisters after her mother's death and her father's unexplained absence. With the help of several walking, talking (and even sewing) forest creatures and the one-night-only spell from her "where have you been all my life" Fairy Godmother, Cinderella gets an ultra-glam makeover and a pumpkin-limo to the Prince's ball. They dance, they fall in love, and she runs away to avoid the embarrassing reveal of her disastrously drab attire and less-than-impressive

produce aisle transportation. Unfortunately, Cinderella never learned the obvious diva no-no of running in heels, so she manages to accidentally leave one behind during her race home. The resourceful Prince, however, uses it to track down his bride-to-be. Luckily, the kingdom obviously only has one size 5 inhabitant, and Cinderella is reunited with both shoe and Prince in the happy ending. [1]

Frozen
I admit that my first experience of watching Frozen is much akin to being selected as a jury member for a trial that has saturated the media; it was impossible to avoid going into my first viewing without thinking about all of the pre-existing "hype." However, it is easy to understand how little girls all over the country are so quickly swept away by the story. The story opens by showing us a glimpse into the childhood of sisters Elsa and Anna. Elsa not only gets first dibs at the crown (since she is the oldest sister), but she also gets magical powers that allow her to turn things around her into ice and snow. Anna, on the other hand, gets a whimsical carefree attitude that allows her to grow up without the constant anxiety brought on by potentially dangerous powers that she is unable to control. Elsa grows up mostly in hiding, desperate to keep her powers a secret…but her secret is quickly exposed once she is crowned queen. Forced into hiding, her sister, Anna, is tasked with coercing her back to her kingdom and helping her find a way to control her powers and undo the harsh and unrelenting winter that she has accidentally cast upon her kingdom. It is only when Elsa accidentally freezes Anna's heart that the secret to her powers is unlocked. Elsa learns that love not only has the power to save her sister, but also holds the key to controlling her powers and freeing her kingdom from a seemingly unending deep freeze. [2]

Sleeping Beauty
Reviewing this film post-adolescence is probably a wise idea for those of us traumatized six-year-olds plagued by nightmares of giant fire-breathing dragons. Disney portrays Sleeping Beauty, or Briar Rose, as yet another forest-creature-friendly maiden who was dealt a less-than-stellar hand. Cursed at birth by an evil witch, Briar Rose is whisked away to a quaint cottage in the woods where she is protectively raised by three fairies. The witch certainly gets points for creativity, though, as her evil plan involves our young maiden pricking her finger on a spindle and falling into a deep sleep, only to be awakened by true love's kiss. Unfortunately, the fairies ironically prove to be "only human" as they inevitably goof up and Briar Rose winds up comatose—victim of the curse. Luckily, true love finds her (after battling a field of thorns and that terrifying dragon I mentioned), is able to ignore years' worth of morning breath, and breaks the spell.[3]

Snow White
Arguably the "classic" of all classics simply due to age, Disney's "Snow White" maintains all the innocence of a typical animated film made in the 1930's. Again, the focus is a young girl with countless forest friends…and one major enemy. The evil

queen, forced to rely on the good ol' fashioned power of magic, is adamant about being the "fairest in the land." When her magic mirror reveals to her that Snow White is cuter than she is, it's on. The evil queen curses Snow White with a poisonous apple (more magical produce) and Snow White falls into a deep sleep, emotionally crushing her seven unlikely dwarf friends. As usual, Prince Charming comes to the rescue and awakens our reigning beauty queen.[4]

The Little Mermaid
Disney continues its trend of easy-on-the-eyes animal lovers in "The Little Mermaid." Ariel, daughter of the sea king, desperately wants to have human legs. Unfortunately, her royal father despises humans and insists she stay as far away from the surface of the ocean as possible. So, she enlists the help of the evil sea queen to cast a spell on her, giving her legs for three days. Nothing in life is free, however, so the new legs cost Ariel her voice. Ariel spends the next three days playing a convoluted game of charades in an attempt to convince Prince Eric to fall in love with her and kiss her—thus breaking the spell and making Ariel's legs a permanent accessory. When things start working in Ariel's favor, however, the sea witch gets both nervous and sneaky, foiling Ariel's chances for success. Ending with an epic battle between sea king and sea witch, Ariel's father finally caves, grants Ariel's wish, and sends the newlyweds on their two-legged way.[5]

Beauty and the Beast
Disney attempts to pay homage to the cultural roots of this story by setting the film in France, but with much more spontaneous singing. Belle, our lovely damsel, finds her way to a castle where a hideous (and cursed) beast lives in the shadows. The castle quickly turns impromptu bed and breakfast as the Belle makes a deal with the beast to stay there in lieu of her father, who is currently the Beast's prisoner. In an unexpected gender twist, little does Belle know that she will fall in love with the beast and thus break the evil spell cast upon him long ago.[6]

Tangled
Disney's spin on the classic *Rapunzel* mirrors the "gender reversal" from *Beauty and the Beast* and again creates a strong, relatively fearless female lead who will save her Prince in the end. Kidnapped at birth for her magical hair, an evil old woman convinces Rapunzel that she is her child and keeps her safely stowed away in a tower until Rapunzel's escape near her 18th birthday. Despite her imposter mother's attempts to lure her back to hiding, Rapunzel (with the help of her future husband, of course) discovers not only that she is the "lost princess," but also that her magical healing powers lie within her heart, not just her hair (proven when her hair is cut off with one swipe of a knife, leaving her with a ridiculously fashionable bob better than any style she could get in a salon).[7]

Dramatic structure is a concept discussed often in seminar and refers to a basic underlying framework of a story or play. Based on the research of Gustav Freytag, a story should contain six key points, including an introduction, an inciting incident, a rising action, crisis, climax, and finally, a resolution.[8] Identifying these aspects is key to understanding the basic structure within the story—and fully comprehending each of these aspects within the different stories gives students a quick way to compare and contrast stories.

For example, the dramatic structure of "Little Brier-Rose" (the original story of "Sleeping Beauty") can be broken down structurally. The Grimm brothers introduce the story by describing the king and queen and how the queen came to be pregnant with a daughter. To celebrate the birth of their daughter, the king and queen throw a party and invite twelve of thirteen fairies—purposefully leaving one out. This inciting incident leads to the rising action of the party proceeding without her while she finds out…and then shows up uninvited. The crisis occurs when the uninvited fairy casts a spell on the baby—cursing her to die at the young age of 15 after pricking her finger on a spindle. Luckily, another fairy lessens the blow and downgrades "sudden death" to "deep sleep" for 100 years. The climax occurs when, alas, fifteen years later, Briar Rose fulfills the evil fairy's prophecy when she can't seem to resist touching a spindle. Resolution occurs not with "true love's kiss," as Disney would have it, but when the 100 years come to an end and Briar Rose awakens from her lengthy nap only to find a Prince Charming with impeccable timing waiting for her.[9]

Furthermore, the elements of dramatic structure within each story will provide a symbolic basis for the hat. Each main element of dramatic structure will be interpreted into a symbol and incorporated into the hat design. For example, in the Grimm Brothers' "Brier-Rose," the inciting incident could be symbolically represented by a party invitation that is incorporated into the hat design. However, this interpretation is totally up to the discretion of the student. By translating elements of dramatic story into artistic symbols on a hat, students are essentially creating "wearable Cliff's Notes" of their stories.

Students will also examine common themes throughout the stories. Although themes seem to be much more transparent in Disney films, there are certainly some prevalent themes strung throughout the original fairy tales, as well. Little Brier-Rose is actually a relatively tricky story in which to find any obvious theme. However, there is something to be said for the relentlessness and extreme durability of damsels in distress in these stories; no matter how many bad choices they seem to make, they always wind up not only surviving, but also coming out on top. Snowdrop (a.k.a. "Snow White") was tricked not once by a poisoned apple, but three times by three separate seemingly harmless murder weapons.[10] Briar-Rose's intelligence is also questionable; at 15 years old, she purposefully touches a shiny sharp object that puts her to sleep for 100 years.[11] Students

will examine and analyze evident themes in their fairy tales and will also be asked to attempt to view the concept of theme from another perspective.

While "Brier-Rose" seems to be the typical damsel-in-distress who follows through with what fate has in store for her, Prince Charming's story is a bit more intriguing. After hearing that multiple princes have unsuccessfully attempted to go see Brier-Rose while she is asleep in her tower, he ignores warnings from a local townsperson and travels to see her anyway. When he arrives, he finds that the walls of thorns that he was warned of no longer exist (courtesy of the 100 years just having conveniently passed) and he is able to get to Brier-Rose without any issues at all. In fact, he arrives at just the exact time she is waking up—so his timing couldn't be better[12]. Examining the story of Brier-Rose from the prince's perspective suggests an entire new set of themes that are well worthy of a classroom discussion.

A Brief History of Millinery

Millinery, the art and skill of making hats, is relevant to this unit in many ways. In addition to providing students with an unusual three-dimensional medium (as required by the district's 3D Design course description), it also gives students a unique platform by which to convey their fairy tale (Appendix B). When students experiment with any medium or concept for the first time, I find it necessary to provide them with a history behind or explanation of that medium. In this case, learning the history of millinery and how hats are made will help students understand how to build their own creation.

Students' exposure to millinery will begin with fashion designer Chris March. March first became known to the fashion world when he was a contestant on the fourth season of Project Runway. Just like many other talented reality show contestants, although he did not win the season, he certainly found success. His most recent achievement is his line of foam wigs that has been picked up by retail giant, Target.[13] Although the wigs are marketed for Halloween, they provide an excellent example to students as a creative blend of both fashion and costume. March's patented style also shines through this collection of wigs; his bizarre take on proportion that first made waves in the fashion world via his work with long-running musical revue, Beach Blanket Babylon, is equally prevalent.[14] March's work will provide a basis for students' creations; his marriage of costume and couture along with his trademarked proportions will give students a starting point regarding the armature of their hats.

After being introduced to Chris March's work through photos, videos, and informational articles, students will essentially move backwards in time, examining the work of milliners like Stephen Jones and Philip Treacy. Both milliners are world famous for their runway designs, and like most acclaimed designers, many celebrities have publically donned their creations[15]. Students will examine some of Treacy and Jones' most famous works and will analyze the designs from a purely artistic perspective; by

identifying each artist's use of specific elements of art (texture, value, form, line, shape, color, and space) and principles of design (balance, unity, movement, proportion, emphasis, repetition, and contrast), students will begin to see hats as sculptures—therefore making a crucial connection between fashion and art.

Finally, students will learn a bit about the history behind millinery. Students will learn the reasons behind Alice in Wonderland's Mad Hatter's madness (an additional coincidental connection between fairy tale and millinery) and go back even further in time to investigate tribal headdresses and the origin of the modern day "weave." Students will also learn the significance behind historically prominent hats such as Abraham Lincoln's top hat and Napoleon's bicorne.

Connecting Millinery and Fairy Tales

Students in this level of art are accustomed to working in a variety of media, including more traditional two-dimensional materials like paper, cardboard, and canvas, and three-dimensional materials such as papier-mâché, plaster, and clay. While asking students to interpret a story using any of the aforementioned media is a task they could independently accomplish, asking them to interpret a story into a hat design is certainly going to prove to be a bit more challenging.

In order to introduce students to the idea of using hats as a way to represent an idea, students will participate in an activity in which they are asked to list archetypal characters from fairy tales (such as hero, villain, etc.). From that list, students will engage in a game of "Pictionary;" the artist will be given a card with one of the archetypal characters on it and must draw a hat that represents that character. The student audience will guess which character the artist is drawing a millinery representation of. After this activity, students will begin to develop an understanding for the symbolism that goes along with hats and will further explore more specific examples of hats and the people they famously (or infamously) symbolize. Students will participate in a jigsaw reading activity during which they will read about Abraham Lincoln's famous top hat, Napoleon Bonaparte's sideways bicorne, "princess" hennins and witch hats, and powdered wigs made famous by Louis XIV. Students will then take information learned from the jigsaw activity to fuel an idea for the basic structure of their own hat.

Strategies

When I meet students for the first time, I almost immediately encounter challenging assumptions or expectations that exist about what my class is and what it will be like to be a student in it. Unfortunately, many of these assumptions come from students' experiences in what I refer to as "old school" art classes—the kind of art classes I participated in when I was a kid during which I was basically instructed to sit down and make something "nice." Learning, unless it was learning about how to bend a pipe

cleaner in just the right way or how to draw a perfectly round circle, really didn't happen much. We may have looked at pictures of art once in a while, but we really weren't expected to retain that knowledge, much less apply it to anything other than what we were doing on that one day.

My class, despite the fact that it is an art class, is a "real" class. What this means to both students and myself alike is that we do much more than simply "make pretty things." In my class, we learn. We watch video clips, we review presentations, we look at pictures, we have meaningful discussion, we complete worksheets and other written work, we read informational text, and we take quizzes and tests. Frankly, not only do these truths about my class come as a shock to students, but also to parents and other educators. Despite five years of being an art teacher, I have yet to feel relief from the battle with this assumption of what an art class should be. So, I am very forthright with my students about the expectations in my class, but many are still surprised to see my claims actually come to fruition. Luckily, as previously stated, the students in the class for which this unit is designed should already be familiar with both my expectations and myself. It is the consistent employment of the following strategies that makes my class "real" for my students.

Simultaneous "Learning" and "Doing"

When students are introduced to my class and myself for the first time, they are often surprised to find out that we do more than simply "do art." Students quickly realize that they should not expect to come to my class and spend 90 (give or take) minutes making pretty things; like any other class, we have things to learn. Class time is typically structured so that students learn during the first half of class and continue to work on an ongoing project that coincides with instruction for the second half of class. It is extremely rare that students enter the room, begin working on a project, and spend the entirety of class doing so.

My reasons for organizing class time in this way are numerous. First of all, no teacher is stranger to the theories on adolescent attention spans; we all know that kids can focus on one task for only so much time before they become distracted or bored. I know that if I allotted students an hour and a half to work on a project, I would be lucky if students truly used half of that time effectively. Furthermore, I learned during my first year of teaching that students need constant reminders of what they are working on and why; it is my responsibility to provide them with daily connections between content and project. One of the very first projects I developed during my first year of teaching was one that focused on the Pop Art movement and artist, Keith Haring. I spent most of the first day of the unit introducing them to the concept of Pop Art, telling them about Keith Haring, and explaining the project to them. The class spent a couple of weeks working on the project, but by the end of that time, they could not tell me what they were creating or why they were creating it; they simply knew they made something "pretty" and it had to do

with art. They barely had a recollection of Keith Haring, Pop Art, or any of the inspiration behind the project. This defeat was a tough one for me, but necessary. It immediately caused me to rethink my entire teaching strategy and restructure my class time.

My students promptly learn the expectation for how class time is to be used. Upon entering the room, they are handed a "do now" exercise that typically asks them brief questions reviewing a concept learned in the previous class. Following the "do now," we learn. Perhaps we add onto concepts learned in the prior class; sometimes, we learn new concepts related to, but different from, what we learned before. We may watch video clips, see a PowerPoint presentation, read an article, view artwork, have a structured discussion, or answer questions. Regardless of what activity we do, each unit of instruction that I design and teach has instructional content that is broken up over the length it takes for students to complete a corresponding project. Students come to class every day not only with the expectation that they will create, but also that they will learn.

Collaborative Discussion and Critique

Collaborative discussion and critique are things that happen often in my classroom, whether teacher-directed or not. Students in my class are well aware of the fact that they get "plenty of time to talk" (something I gently remind them of should they decide to do the unthinkable and talk while I'm talking). While students exhibit their fair share of gossiping or talking about topics irrelevant to the art world, I can proudly admit that they also spend a considerable amount of time talking about the task at hand. My students frequently view each other as a resource for friendly criticism; questions such as "what do you think of this" or "what color should I paint this" regularly drift around my classroom. In fact, students commonly revise their own ideas or consider other ideas based on what their peers are saying. It is imperative that my students are allowed this time to discuss, collaborate, and critique each other's works—and, luckily, it tends to happen naturally in my classroom. There are certainly times when we will have a more structured critique, but typically, this is after the projects are completed. Therefore, the discussion that happens while projects are in-progress is essential to the actual process.

Choice within a Rubric Philosophy

My students are extremely acclimated to creating a project within the criteria of a rubric. All projects in all of my classes begin with me showing the class the rubric; rubrics are then posted in a common area in my classroom (known as and appropriately labeled "the wall o' rubrics"). Students are encouraged to use the rubric to their advantage; by continually checking the rubric and ensuring their projects meet the criteria, they are also guaranteeing themselves a specific grade.

Please don't get the wrong idea about my rubrics; they exist mostly as guidelines (that most teachers may find obvious, but we all know our students often require reminders) that students should follow. For example, the category "neatness and craftsmanship" appears on nearly every rubric that I create, and helps students to be cautious of unwanted marks, smudges, rips, or tears on their projects. It specifies that paint and glue should be applied neatly, and "globs" or drips should be avoided. The category "time use and management" is also a category I use, although it is one that is often debated in the rubric-making educational community. I use this category to remind students that they should be spending the time allotted to the project wisely; for example, if we have four days to work on a project, the project should be reflective of four days' worth of work. If a student wastes a day with excessive conversation or putting his or her head down, that means the project could have had one more day's worth of work put into it, and therefore, could probably be better or improved in some way. This category also sets the bar equally high for students who are naturally talented in art and for students who struggle a bit. The "okay, I'm done!" philosophy works against a student in this category; students should not be claiming that their work is finished until time is up. Even students who are naturally gifted in art can use time to make improvements, add details, elicit peer feedback, etc.

Although I provide a rubric for every project, I always allow for student choice within projects. For example, when students learn about texture in my "Textured Text" project, they must choose a word to define through various textures. When my students create large proportional sculptures a la Claes Oldenburg, they choose what object they're going to enlarge. The project students will be crafting as a result of this unit are no different. Students will work within the criteria of a rubric, but must choose the fairy tale they are going to represent through their headpieces and the symbols they will create (Appendix C).

Classroom Activities

Couture Costume Millinery

Each day of this unit is structured so that students both learn and have time to work on a culminating project: a wearable headpiece (or "hat") that is representative of a specific original fairy tale. After initial exposure to several original fairy tales, each student will pick a fairy tale of their choice as inspiration for an original wearable creation. In order for students to knowledgably construct such an art piece, they must also be informed on the art of millinery (making hats).

Students will learn about the history of millinery, a few key famous milliners and designers like Philip Treacy, Stephen Jones, and Chris March, and the process by which hats and headpieces are physically hand made. Students will use this information in

conjunction with insight they gain from their chosen fairy tale to create a unique blend of couture fashion and costume our of papier-mâché.

Storyboard Comparisons Jigsaw

In order to alleviate hours of potential reading and give students an idea of just how far removed from the originals some Disney classics are, students will pair up and list their top three choices for original fairy tales that coincide with Disney films. I will look over each team's choices and assign each team a fairy tale so that all of the available choices are covered. Students will then independently read their assigned fairy tales and will design two corresponding sets of storyboards: one will depict scenes from the original fairy tale while the other will contain images from its Disney version. Students will then share their storyboard creations with the class—highlighting the major differences between the two storyboards and explaining the story behind the original fairy tale. Students will examine similarities and differences in themes and this sharing and discussion will provide a basis for students to determine which fairy tale they would like to focus on for their wearable creation.

Fairy Tale Deconstruction via Graphic Organizer

In addition to learning the plot differences that separate the original fairy tales from the amended Disney versions, students will also learn about the concept of dramatic structure and how it impacts the fairy tale they have chosen. Students will be asked to identify the introduction, inciting incident, rising action, crisis, climax, and resolution within their stories—and pair each portion of the story with a short description and a drawn image. This activity bears some similarities to storyboarding, but students will be provided with a template to help guide and organize their thoughts (Appendix D). The information on the completed graphic organizer will fuel collaborative discussion regarding comparisons and contrasts.

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between Disney fairy tales and the original versions that inspired them.

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This short video clip provides an entertaining synopsis of both the Disney
version of *Cinderella* and the original fairy tale that inspired it.

Appendix A

The primary Delaware Visual Arts Standards that I will address in this unit are Standard 1: *Understanding and applying media, techniques and processes*; Standard 3: *Choosing and evaluating a range of subject matter, symbols and ideas*; Standard 6: *Making connections between visual arts and other disciplines*.

The three Common Core Standards that I will address in this unit are CCSS.ELA-Literacy.RL.9-10.2: *Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.*; CCSS.ELA-Literacy.RL.11-12.5: *Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact;* CCSS.ELA-Literacy.RL.11-12.7: *Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.* Students will not only consider the Disney versions of these stories, but they will also evaluate the original fairy tale by which it was inspired.

Appendix B

3D design II Is a high-level visual arts course that expands upon students' knowledge of artistic techniques and concepts. In this course, students will create three-dimensional forms using various materials. The approaches include additive, subtractive, and constructive methods from relief to sculpture-in-the-round (free standing sculpture). The materials used may include but are not limited to clay, plaster, balsa wood, wire, papier-mâché, and found objects.
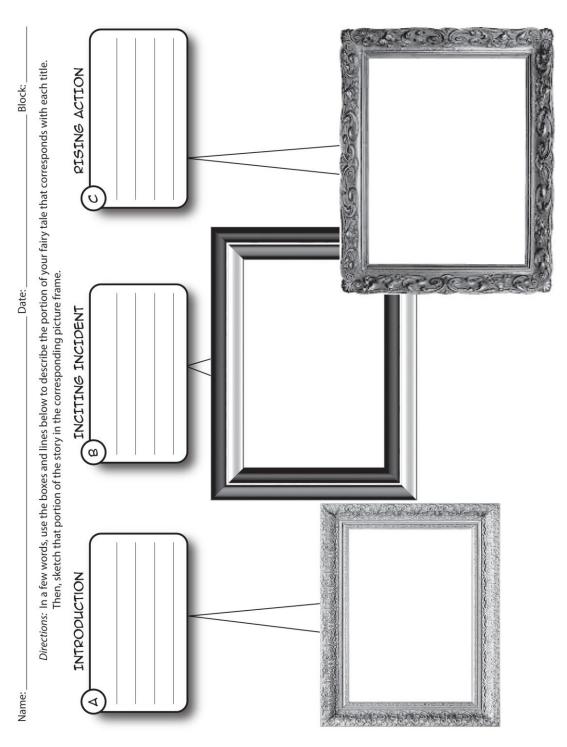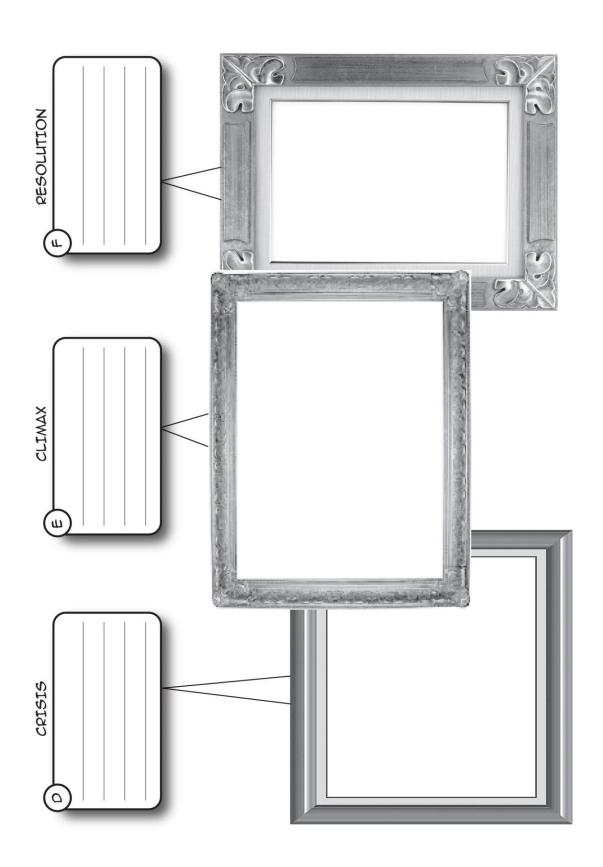
Appendix C

DeDisneyfied Millinery

	4	3	2	1	Score
Attractiveness & Craftsmanship	•All papier-mache is smooth and neat •Paint is neat, clean, and adequately covers papier-mache in all areas •Project was designed to be worn on the head and can be worn easily •Project is free of glue drips or other unwanted drips, marks, or tears	Three out of the four things mentioned in the box to the left ← are evident.	Two out of the four things mentioned in the box to the left ← are evident.	One out of the four things mentioned in the box to the left ← Is evident.	
Durability	The hat was built to last through multiple wearings without showing "wear and tear." The hat is durable and built to be handled.	Most of the hat is sturdy and durable, but there might be a couple of pieces are areas that require extra care when wearing it or handling it.	The hat is relatively fragile and would probably begin to fall apart after one or two wearings..	The hat is flimsy and falls apart easily. It can barely be held without falling apart, let alone worn.	
Symbolic Representation of Dramatic Structure	One who is familiar with the fairy tales studied in this unit would easily recognize which fairy tale this hat represents. Artist has a clear concept of dramatic structure (D.S.) and all symbols used in this hat are clear representations of the D.S. of this fairy tale. Artist made excellent choices that make sense for both representing the D.S. and for the artistic construction of a papier-mache hat.	Artist has a clear concept of dramatic structure (D.S.) and all symbols used in this hat are clear representations of the D.S. of this fairy tale, although the artist could have made some choices that made more sense for both representing the D.S. and for the artistic construction of a papier-mache hat.	It is somewhat unclear if the artist fully grasps the concept of dramatic structure (D.S.). Some symbols used in this hat may be clear representations of the D.S. of this fairy tale, but others require a verbal explanation and further justification. The artist could have made some different choices that made more sense for both representing the D.S. and for the artistic construction of a papier-mache hat.	The choices that the artist made for representation the D.S. make it evident that the artist probably does not have a full understanding of D.S. The artist clearly could have chosen more appropriate symbols and made different artistic choices that would have made a more successful papier-mache hat—and representation of his/her chosen fairy tale.	x3
Time & Effort	Class time was used wisely. Much time and effort went into the planning and construction of the project. Considerable progress could be seen each day.	Most of class time was used wisely, although there may have been one day where not much progress was made. Students could have put in a little more time and effort for that extra "umph!"	Class time was not always used wisely and the project would definitely be more successful had time been used more effectively. Some days it was unclear whether any progress was made.	Class time was not used wisely and most of the work was done on the last day or two of the assignment, if the assignment is even finished.	

Total Score (out of 24 points): ◯

Appendix D

Directions: In a few words, use the boxes and lines below to describe the portion of your fairy tale that corresponds with each title. Then, sketch that portion of the story in the corresponding picture frame.

A INTRODUCTION

B INCITING INCIDENT

C RISING ACTION

RESOLUTION

F

CLIMAX

E

CRISIS

D

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[1] Cinderella, n.p.

[2] Frozen, n.p.

[3] Sleeping Beauty, n.p.

[4] Snow White, n.p.

[5] The Little Mermaid, n.p.

[6] Beauty and the Beast, n.p.

[7] Tangled, n.p.

[8] http://www.ohio.edu/people/hartleyg/ref/fiction/freytag.html (accessed January 15, 2015).

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Curriculum Unit Title	Advanced Sculpture Students "De-Disneyfy" Fairy Tales through Couture Costume Millinery	**Author**	Elizabeth A. Terlecki

KEY LEARNING, ENDURING UNDERSTANDING, ETC.

Millinery is an art form that can combine elements of both fashion and costume.

All stories have an inherent dramatic structure, which contains six distinct stages.

Artistic symbols can be used to represent specific stages within a story's dramatic structure.

ESSENTIAL QUESTION(S) for the UNIT

What is millinery?

What is dramatic structure?

How do Disney fairy tales differ from the stories that inspired them?

How can symbols be used to represent elements of dramatic structure?

CONCEPT A	**CONCEPT B**	**CONCEPT C**
Fairy Tales	Dramatic Structure	Millinery

ESSENTIAL QUESTIONS A	**ESSENTIAL QUESTIONS B**	**ESSENTIAL QUESTIONS C**
How do Disney films differ from the original fairy tales that inspire them? What do fairy tales have in common with each other?	What is dramatic structure? How does the dramatic structure in your chosen fairy tale differ from the dramatic structure in its Disney version? How can artistic symbols be used to represent elements of dramatic structure?	What is millinery? What is millinery's relationship with specific cultures and traditions? What is couture? How does millinery relate to fine art?

VOCABULARY A	**VOCABULARY B**	**VOCABULARY C**
Fairy Tale Animation Film The Grimm Brothers H. C. Andersen	Introduction Inciting Incident Climax Rising Action Crisis Resolution	Millinery Costume Mad Hatter's Disease Fashion Mold/Block Couture Bicorne

ADDITIONAL INFORMATION/MATERIAL/TEXT/FILM/RESOURCES