

Imagination's Growing Place

The Experimental Arts Program

Southern
Methodist
University
1972-1973

IF YOU LIKE TO FEEL THE WIND,
TO DIVE UNDER A WAVE, TO WALK
BAREFOOT IN GRASS, OR TO
MAKE A SNOWMAN, YOU ARE
CLOSE TO ART. IF YOU LIKE TO CUT
PAPER INTO CRAZY PATTERNS,
OR MAKE KITES, OR SOAP BOX
RACERS, YOU'RE IN. IF YOU DON'T,
MAYBE YOU'VE NEVER TRIED.—

Jean Mary Morman

Art: Of Wonder and a World



The Student as an Individual

In a Real Live World

If a teacher had the responsibility of choosing one ability to develop in a child to help prepare him for his adult life, that ability should surely be for that child the far-ranging, self-disciplined use of his own imagination.



Today as never before new facts accumulate, compound, and grow quickly obsolete (and Confucius said, centuries ago, that "The scholarships which consist in the memorization of facts do not qualify one to be a teacher"). Perhaps no better circumstance could have occurred for education than the present progression of knowledge at such unprecedented rates. For now educators must face pragmatically as well as philosophically the concept of teaching students *how* to think instead of *what* to think. This means that education, to be worthy of the name, must turn its attention more toward the individual person rather than focusing first on curriculum—and on all the inherent, dehumanizing inflexibilities that that can imply. Benefits of this new focus can be unending, as limitless as the farthest boundaries of thought. For once a person begins to realize his own potential to think—to generate and develop his own well-reasoned ideas about his total environment and the flow of events that form him and affect him—all the world becomes a continuing curriculum as current and relevant as life itself.

As John Dewey said: "Education is life, not preparation for life."

The classroom is mankind's living memory of all its tragedies and triumphs; but as important as this storehouse of ideas is, the ideal classroom is even more: It is, as well, a monument to the unknown. It is a well-marked *entrance* into life, not an escape from it. If it is *not*, education can only continue to turn away as "unteachable" the Thomas Alva Edisons of the world.

It is on this belief that SMU's Experimental Arts Program exists.

General Information:

Why and What the Program Is

Socrates knew that the shape of a person's world is most creatively determined by the shape of his imagination—and that his imagination is best shaped by the arts. At SMU, art for the young (or old) is no cut-and-paste operation. Where teaching aids are used—be they paste-pot and scissors or video cameras—they're to serve a broader meaning, to make a bridge between imagination and the world, to cause seeing, insight, discovery, expression. The Experimental Arts Program is the research area for the Departments of Art and Theatre Education at Southern Methodist University. Students from three through 18 years of age may enroll. Their "learning partners" are SMU students. Classes, held (with some exceptions) in SMU's magnificent \$10-million Owen Arts Center, utilize not only the Center's excellent teaching facilities—including permanent and temporary exhibitions of world stature—but incorporate also other programs and resources of the University at large. In addition, "learning laboratories" are conducted in other appropriate facilities in the Metropolitan Dallas area (as detailed in the section following).

In order to provide ideal learning situations, class enrollment on campus is limited. Assisting an outstanding faculty of "Master Teachers" (drawn from the faculty of SMU, the Dallas Independent School District, and from other professional areas) are SMU students—many, though not all, teachers-in-training—from a wide cross section of academic disciplines. Classes in the program are conducted year-round, with new enrollments in the spring, fall, and summer. Class meeting times are arranged to accommodate the student's regular school work.

Founded in 1968, the program has already received national recognition as an exciting

center for innovation in arts education because it combines fresh as well as time-tested ideas with people who care—who care not just about the opportunities for creative growth and development of the children, future teachers, and other concerned individuals enrolled in its *own* program but about the quality of teachers being trained everywhere and the programs of study being designed and developed for *all* children.

Helping youngsters discover and learn to use their own, unique creative qualities through art, theatre, music, film, creative writing, and dance is one of the goals of the Experimental Arts Program. The inventive wonder and self-confidence that come to a young person beginning to uncover and explore his individual potential both broaden and strengthen his ability to function effectively and productively within his environment.

New ideas and innovations are introduced each semester, so that the curriculum is never repeated. Since each student is individually taught, he can continue to work and experience new growth in the same area.

On both the elementary and secondary levels, the emphasis is on developing the student's awareness and understanding of his own special potential in relation to an exciting, complex, and perhaps even perplexing world. On the secondary level, the challenge is expanded to include development of technical skills and craftsmanship.

All classes include exploratory sessions with parents (who are considered an integral component of the program), a final evaluation, and a culminating event. Descriptions of classes can be found starting on page 10.



The Added Dimension:

Off-Campus Community Learning Laboratories

In an effort to broaden faculty research and student learning opportunities and to share innovative and successful new teaching techniques with other educators, the Experimental Arts Program at SMU began expanding, in the fall of 1970, its research into the community. A pilot program was initiated in the Psychiatric Unit of Children's Medical Center in Dallas.

During the spring of 1971, new EAP programs were added at Arlington Park Community Learning Center—a predominantly black, open-space school in the Dallas Independent School District—Highland Park Presbyterian Day School, and the West Dallas Community Centers. A second program was begun at Children's Medical Center.

In each instance, a program making appropriate use of the related arts was specially tailored to fit the specific needs of the youngsters in each facility.

In the fall of 1971, programs were designed and coordinated for Callier Hearing and Speech Center—for deaf children with poorly developed communication skills and for a class of deaf/blind children—and at the Language Laboratory of the Texas Scottish Rite Hospital, for dyslexic children.

In the spring of 1972, programs were initiated with the Institute for Early Childhood Education and Developmental Day Care, a comprehensive day-care center for children of the Rhoads Terrace Housing Center; with Project CHILD, a research project focused on the nature and treatment of language disability; with the Research and Evaluation Center for Learning, a Dallas Independent School District (DISD) and Southwestern Medical School project concerned with children with learning disabilities; and the Dallas Educational

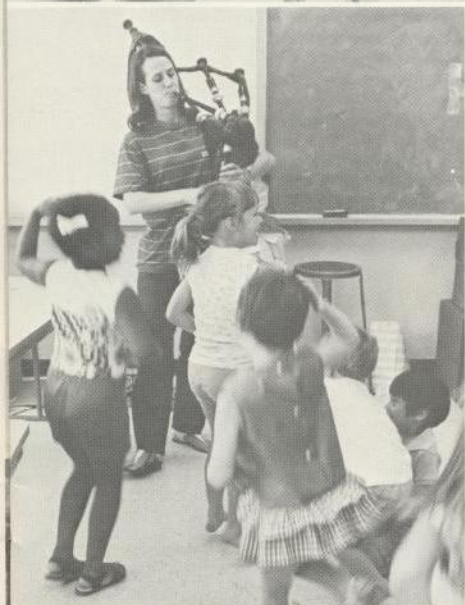
Renewal Center, an innovative project involving DISD and six area colleges and universities.

In almost every instance, the youngsters have had in common this problem: a negative self-image. Each program that was designed has had the following aims, developed in EAP:

- 1) To help each student discover and express those best parts of himself that make him uniquely who he is, thus making possible a positive self-image;
- 2) To help each student relate to his peers *through their strengths* rather than their weaknesses, thereby instilling a respect also for the individuality of others; and,
- 3) To help each student relate to his surroundings in terms of possibilities rather than liabilities, thereby helping him to find and conditioning him to believe that life's greatest limitation *or finest resource* is one's own imagination.

In the two years since the inception of the Experimental Arts Program's community learning labs, 13 community organizations in all have participated in this program. Results to date have been encouraging. Other than SMU faculty members, 255 SMU students, 824 parents, 1,841 children, and 170 staff members of the off-campus cooperating organizations have been directly and enthusiastically involved in this steadily expanding educational venture.

Additionally, SMU's Experimental Arts Program faculty have conducted, on a local and national level, more than 250 training workshops.



Teaching as an Art:

The Teacher in Training

The primary conclusion in the evaluation of research in the first four years of existence of the Experimental Arts Program is that a laboratory situation *with children* throughout the apprentice teacher's full university career is absolutely necessary in any teacher-training program of substance. It appears no more practical to train students to teach by lecturing to them in a classroom, away from students they will teach, than it is to train swimmers in the complete absence of water.

The student at SMU has many opportunities offered through the Experimental Arts Program that are not available anywhere else in the country. The especially wide variety of teaching situations the program embraces gives the freshman and sophomore student a realistic training ground on which to test his desire and potential for teaching. Juniors, seniors, and graduate students can move each semester to a different age level and explore the challenges of teaching children from many different backgrounds and conditions.

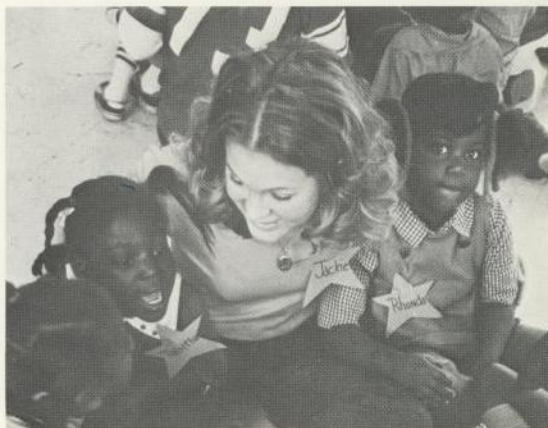
The following features make this program unique:

- 1) A student can participate each semester for four years (or, in the case of graduate students, five years) on teaching teams, on campus and in the community, in a full range of learning situations.
- 2) Presently 20 SMU classes in eight fields offer university credit for participation in EAP.
- 3) Experiences in EAP prepare the SMU student for effective participation in team teaching—a technique becoming more in use in schools throughout the nation.
- 4) Students can explore many teaching specializations; such as, Special Education (working with children with learning disabilities), teaching the economically

deprived, teaching handicapped children, teaching the emotionally disturbed, and learning to cope with other special educational problems. Obvious advantages are that students find out what they really want to do—and are equipped to do—*before* they devote several years to a field of specialization; this discovery directly affects the depth of understanding related to their studies in that facts and theories are no longer abstractions difficult to assimilate, internalize and use in meaningful ways but rather become viable information pertinently related to the students' *current* teaching experiences.

5) The university student therefore experiences learning not as something neatly packaged into convenient subject areas but as educational involvements imbued with the excitements of all that is life.

6) The backbone of the program is flexibility. Education is about change. In this program, learning has a chance to come from everyone: from the three-year-old to the parent, from the freshman university student to the most experienced Master Teacher. In each succeeding semester the program grows from what has just been learned.



7) The program provides opportunity and stimulation for various academic departments on campus (psychology, broadcast/film arts, communication disorders, education, and a few others thus far) to contribute their own special insights and experiences to what can be found and communicated together within this educational context.

8) The student can discover the values of teaching and how broad the scope of learning is as he experiences such new processes as children in the role of teachers and as entire families functioning as teaching teams.

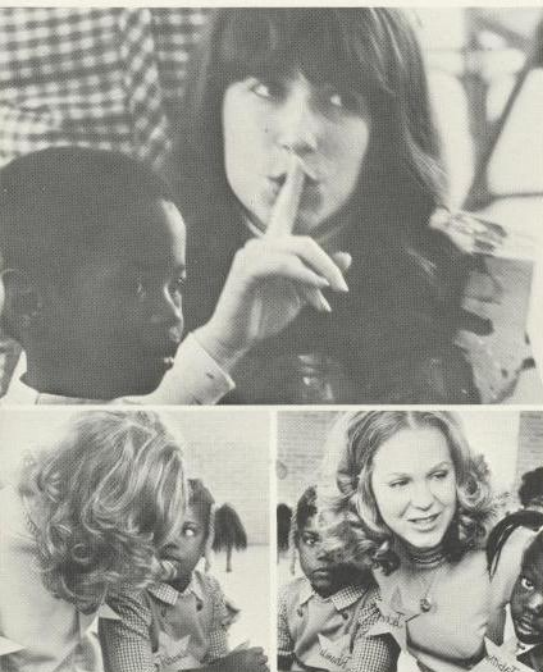
As the university student is encouraged to find his own potentials and channel them into teaching, he works with many Master Teachers, and, in observing that no two teachers are alike, he discovers that teaching itself is an art and not a science; that one learns to teach by teaching and not by

imitating. He learns that the secret of good teaching is to become enthusiastically involved in learning *with* his students rather than in didactically relating to them what he knows. He also learns that the real value of learning is in the discovery of knowledge and its relevance to one's life rather than the mere acquisition of unrelated facts. And he learns that what every conscientious teacher strives for is that his pupil's mind will some day be prepared well enough to hold within it some exciting, creative ideas that are clearly that pupil's own.

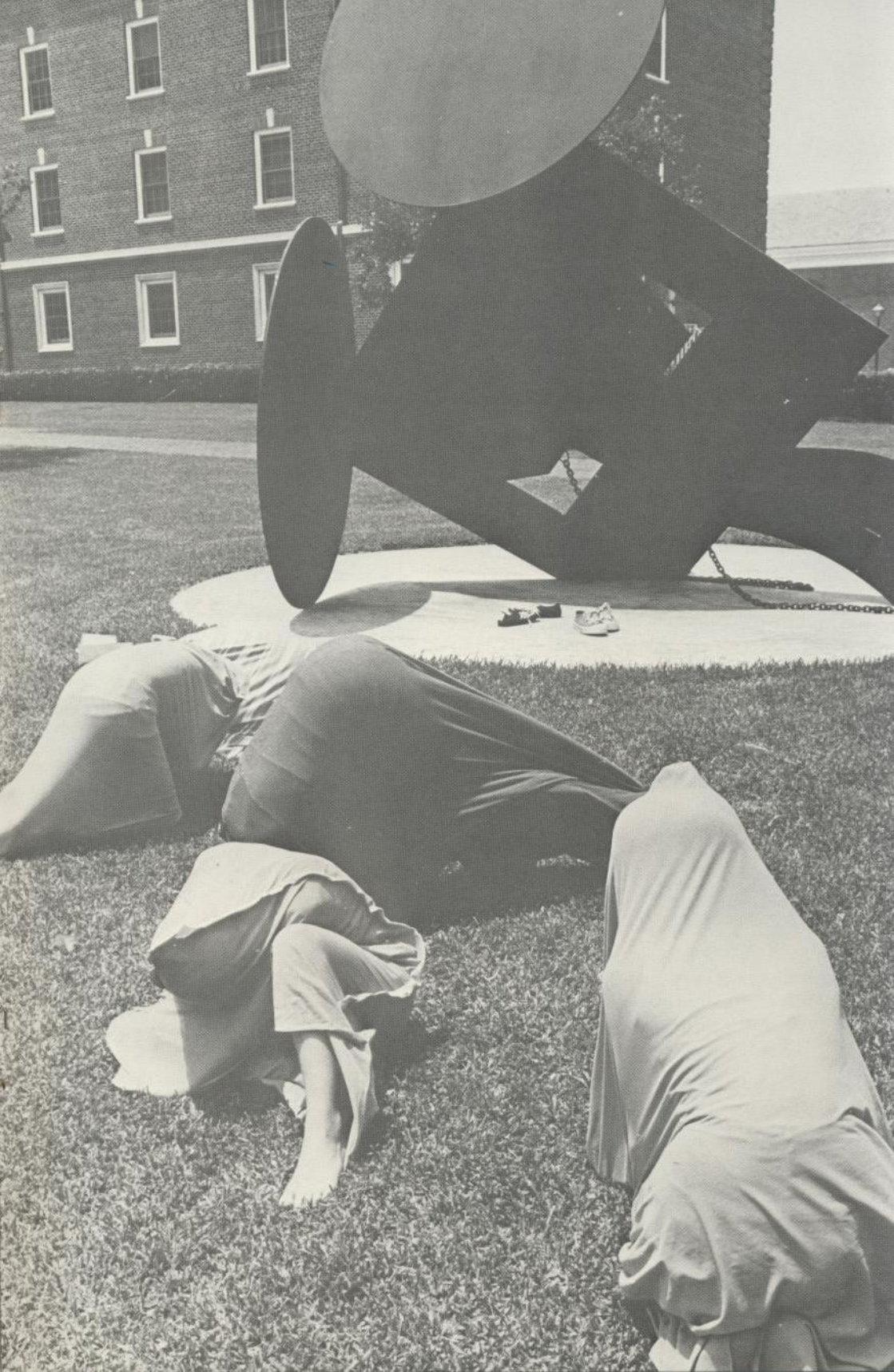
Just as each child in the Experimental Arts Program is encouraged to grow and learn individually so is each SMU teacher-in-training. Through many hours of individual counseling, each prospective teacher is encouraged to help choose new experiences that will both broaden and challenge him.

Advanced students have opportunities to initiate, design, and direct their own teaching teams. Several students have been so successful in this area that they have created full-time, salaried positions for themselves in community schools and other educational and welfare programs.

Southern Methodist University, through the Experimental Arts Program, has broadened its role. In addition to training professional educators and conducting faculty and graduate research, the University, through the program, seeks to attract outstanding college students to the teaching field, to provide relevant and innovative learning experiences through their university career, to help these students identify and specialize in appropriate areas of interest, to help provide a center for continuing educational growth and resources, and to share these resources and innovations with not only the Dallas community but with education in its broadest aspect.







Fall Class Calendar

Orientation and open house:

Sunday, September 24

2:00-3:00 Classes #1-#5 Room M-1

3:00-4:00 Classes #6-#10 Room M-1

A time to get acquainted with each teaching team and receive a complete curriculum for each class.

Classes Meet:

September 27-November 21

Classes #1-#11

September 12-November 21

Classes #12, #13

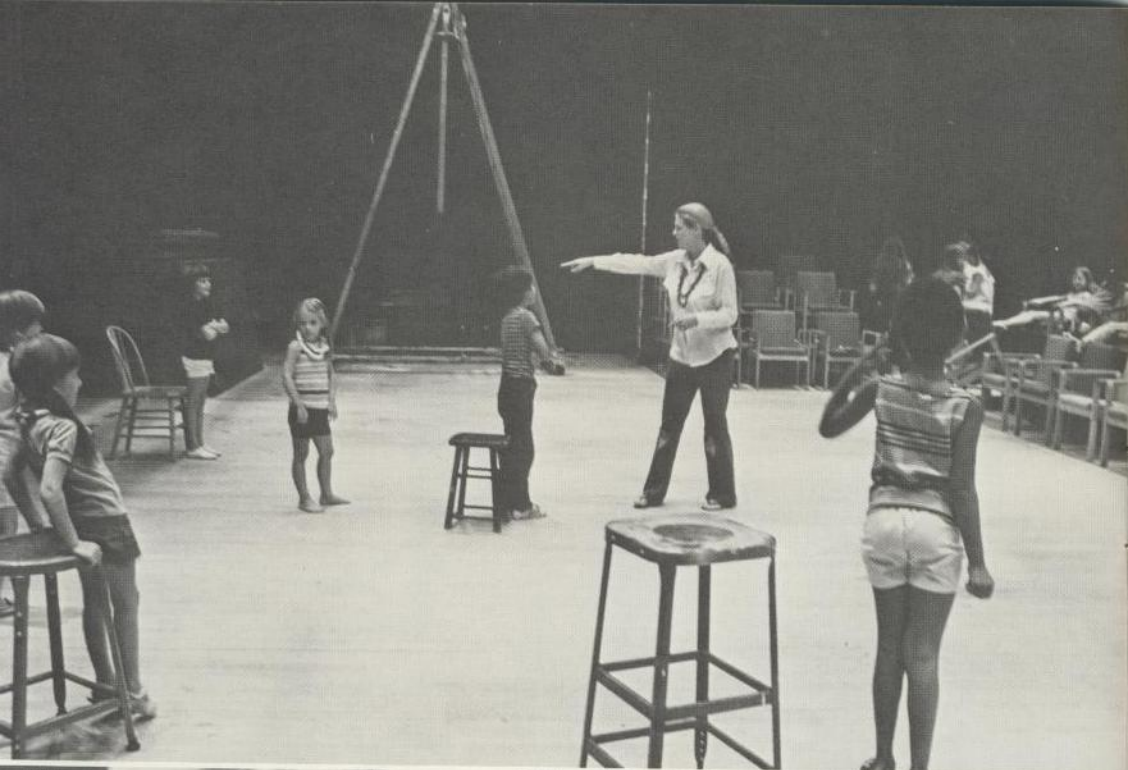
September 28-October 19

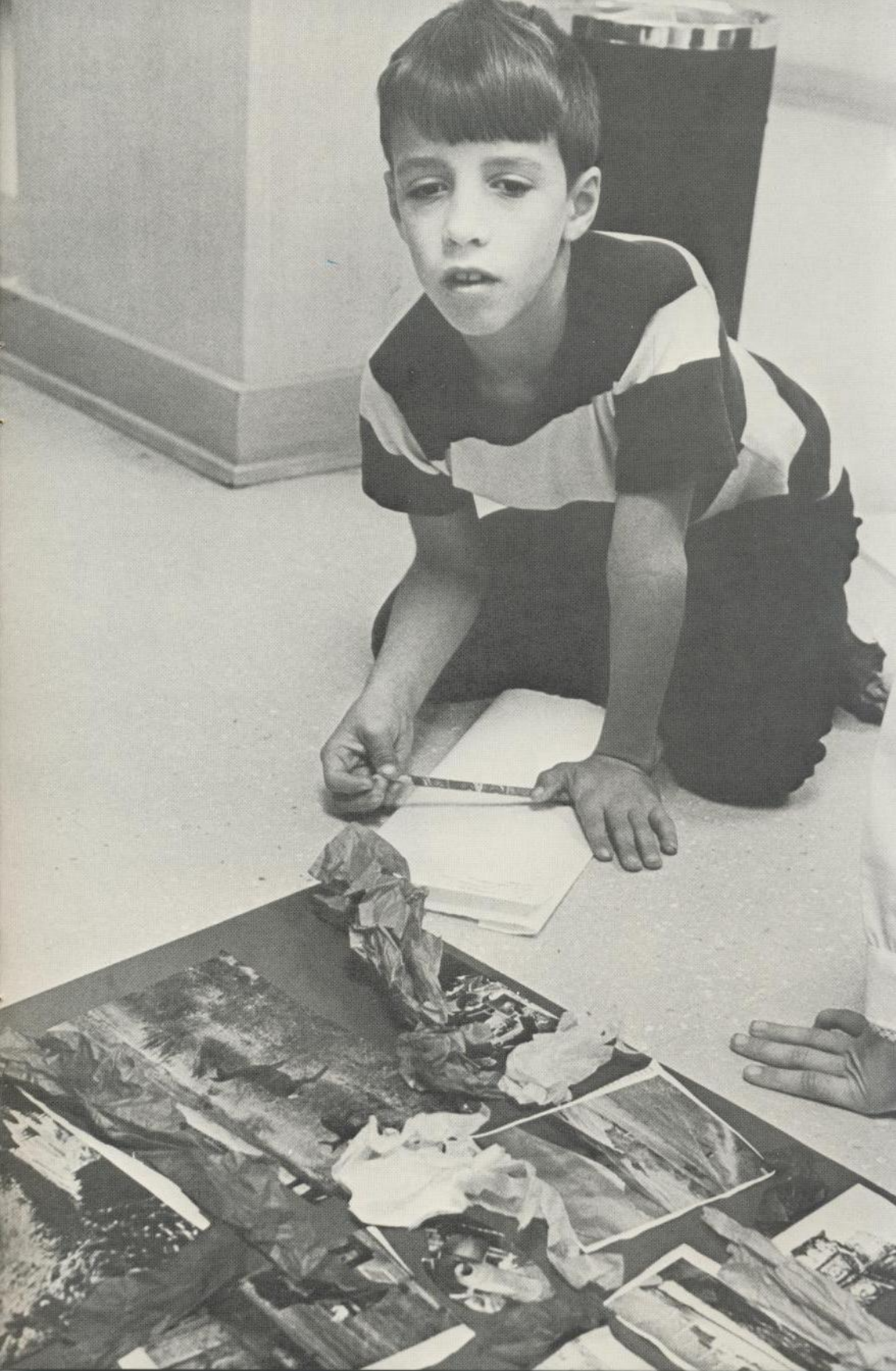
Class #14



Fall Classes

- #1 MAGIC POGO STICK ages 3-4
Thursday, 1:30-3:15 Room M-207
Experiences in the related arts including art media, music, and creative dramatics. Limit 15
- #2 ages 4-5
Tuesday, 10:00-11:45 Room M-207
Experiences in the related arts including art media, music, and creative dramatics. Limit 15
- #3 ages 4-5
Saturday, 9:30-11:30 Room M-207
Experiences in the related arts including art media, music, and creative dramatics. Limit 15
- #4 MULDOON AND ME ages 6-8
Saturday, 9:30-11:30 Room M-316
Experiences with a variety of art media. Limit 15
- #5 SOUND ORFF! ages 6-8
Saturday, 9:30-11:30 Room F-204
Experiences with music using Orff and rhythm instruments to listen, compose, and explore music creatively. Limit 15
- #6 LIGHTER THAN AIR CRAFTS ages 8-10
Saturday, 9:30-11:30 Room M-203
Experiences with a variety of art media. Limit 18
- #7 WIZARD OF PODAWAMUS ages 8-10
Saturday, 9:30-11:30 Room S-23
Experiences in creative dramatics including theatre games, pantomime, improvisation, and creating plays through play. Limit 12
- #8 PUMPERNICKEL PUPPETRY ages 8-10
Wednesday, 4:00-6:00 Room M-316
Experiences with a variety of puppetry techniques with emphasis on media exploration. Limit 12
- #9 THE GREAT ESCAPE MACHINE ages 10-12
Saturday, 9:30-11:30 Room M-205
Experiences in the related arts including art media, music, and creative dramatics. Limit 15
- #10 INSIDE THE OUTSIDE ages 10-12
Saturday, 9:30-11:30 Room S-21
Experiences in creative dramatics including theatre games, pantomime, improvisation, and creating plays through play. Limit 12
- #11 3-DIMENSIONAL CONSTRUCTIONS ages 12-15
Tuesday, 4:30-6:30 Room M-316
Experiences with a variety of art media with emphasis on 3-dimensional constructions. Limit 20
- #12 THEATRE PRODUCTION ages 12-15
Tuesday, 4:30-6:30 Room S-23
Create a play. Use your own ideas and imagination. No lines to memorize. No tickets to sell. When the semester ends, we'll just invite an audience and show them how far we got! Limit 12
- #13 COMBAT ages 15-18
Thursday, 7:00-9:00
Techniques of stage combat focusing on the development of physical and verbal spontaneity with a dramatic framework. Limit 12
- #14 INDIGO GOGGLES adult
Thursday, 7:00-9:30 Room M-207
Four evenings with EAP Master Teachers gathering current curriculum ideas and innovative techniques in the related arts for use with children of all ages. Limit 20





Spring Class Calendar

Orientation and open house:

Sunday, February 11

2:00-3:00 Classes #15-#19 Room M-1

3:00-4:00 Classes #20-#24 Room M-1

A time to get acquainted with each teaching team and receive a complete curriculum for each class.

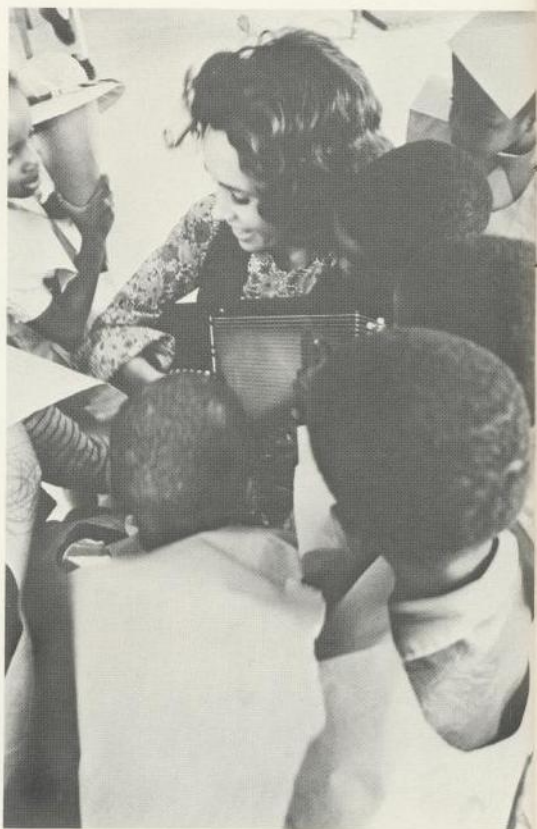
Classes Meet:

February 17-April 12

Classes #15-#25, #27

February 6-April 10 Class #26

February 22-March 15 Class #28



Spring Classes

- #15 **LITTLE BOY BLUE AND OTHER COLORS** ages 3-4
Thursday, 1:30-3:15 Room M-207
Experiences in the related arts including art media, music, and creative dramatics. Limit 15
- #16 ages 4-5
Tuesday, 10:00-11:45 Room M-207
Experiences in the related arts including art media, music, and creative dramatics. Limit 15
- #17 ages 4-5
Saturday, 9:30-11:30 Room M-207
Experiences in the related arts including art media, music, and creative dramatics. Limit 15
- #18 **UP, DOWN AND OOPS** ages 6-8
Saturday, 9:30-11:30 Room M-316
Experiences with a variety of art media. Limit 15
- #19 **DO-RE-YOU** ages 6-8
Saturday, 9:30-11:30 Room F-204
Experiences with music using Orff and rhythm instruments to listen, compose, and explore music creatively. Limit 15
- #20 **A CASE OF MAYBES** ages 6-8
Saturday, 9:30-11:30 Room S-21
Experiences in creative dramatics including theatre games, pantomime, improvisation, and creating plays through play. Limit 12
- #21 **CANDID CARDBOARD** ages 8-10
Saturday, 9:30-11:30 Room M-203
Experiences with a variety of art media. Limit 18
- #22 **OBLEO FOONMAN AND HIS CAST OF THOUSANDS** ages 8-10
Saturday, 9:30-11:30 Room S-23
Experiences in creative dramatics including theatre games, pantomime, improvisation, and creating plays through play. Limit 12
- #23 **PUPPETS AND OTHER PEOPLE** ages 8-10
Wednesday, 4:00-6:00 Room M-316
Experiences with a variety of puppetry techniques with emphasis on media exploration. Limit 12
- #24 **10-SPEED MAGIC MARKER** ages 10-12
Saturday, 9:30-11:30 Room M-205
Experiences in the related arts including art media, music, and creative dramatics. Limit 15
- #25 **PAINTING AND DESIGN** ages 12-15
Tuesday, 4:30-6:30 Room M-316
Experiences with a variety of art media with emphasis on painting and design. Limit 20
- #26 **THEATRE PRODUCTION** ages 12-15
Tuesday, 4:30-6:30 Room S-23
Create a play. Use your own ideas and imagination. No lines to memorize. No tickets to sell. When the semester ends, we'll just invite an audience and show them how far we got! Limit 12
- #27 **DRAWING** ages 15-18
Tuesday, 6:00-9:00 Room M-207
A variety of art media will be utilized in drawing from the model. Limit 15
- #28 **MOCK TURTLE SOUP** adult
Thursday, 7:00-9:30 Room M-207
Four evenings with Experimental Arts Program Master Teachers, gathering current curriculum ideas and innovative techniques in the related arts for use with children of all ages. Limit 20

LIFE RUSHES FROM WITHIN,
NOT FROM WITHOUT.
THERE IS NO WORK OF ART
SO BIG OR SO
BEAUTIFUL THAT IT WAS
NOT ALL ONCE
CONTAINED IN SOME
YOUTHFUL BODY.—

Willa Cather



Dr. Kermit H. Hunter,
Dean, Meadows School of the Arts
Dr. William B. Jordan,
Chairman, Division of Fine Arts
Paul Rogers Harris,
Head, Department of Art Education
Ann McGee,
Executive Director, Experimental Arts
Program
Charles J. Helfert,
Curriculum Director, Experimental Arts
Program
Karen Crocombe,
Program Director, Experimental Arts
Program
Frances Bearden,
Executive Secretary, Experimental Arts
Program

All classes will meet in Owen Arts Center on the SMU campus. Tuition for all children's classes is \$50. Tuition for the adult classes is \$25. Materials and supplies will be provided. A \$10 deposit will reserve registration in any class, the balance to be paid on the first day of class. No refunds will be made after the first day of class.

Class sizes are limited. Receipt of registration form and deposit constitutes enrollment. You will be notified and deposit returned if the class of your choice is filled. **NO FURTHER NOTIFICATION WILL BE MADE TO STUDENTS ENROLLED IN A CLASS.**

For further information, call 692-2068. Checks should be made payable to Southern Methodist University. Mail address: Experimental Arts Program, Southern Methodist University, Dallas, Tex. 75222

SMU EXPERIMENTAL ARTS PROGRAM

REGISTRATION CARD

Student's Name _____

Age _____ Grade _____ Phone _____

Parent _____

Address _____

City _____ Zip _____

Class for which you wish to enroll:

Number _____ Time _____ Fall _____ Spring _____



The Experimental Arts Program
Southern Methodist University
Dallas, Texas 75222

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