



IMAGINATION'S GROWING PLACE

The Experimental Arts Program
Fall 1974 Spring 1975
Southern Methodist University



American education is changing rapidly today and the emergence of the arts as a vital educational component is daily becoming more of a reality. What does this say to the teacher-training institutions, and what new demands does this imply?

New schools, free schools, open schools, alternative schools, non-schools, kids teaching kids, museums, shopping centers, the wilderness as schools . . . the list grows as does the imagination. And the implications to teacher training are mind-boggling, or perhaps they are providing the most significant catalyst to the educational scene that we have yet known.

Now, as never before, information compiles and compounds with growing speed, and the basis for whole academic disciplines grow obsolete in a matter of months with the emergence of new technology and strategy. It becomes increasingly clear that education must be teaching how to think rather than what to think. Learning how to learn becomes a primary skill, as we are told by sociologists that the average adult will now have perhaps four careers in a lifetime. This indicates a drastic change in the role of the university, from offering career selection and development per se to offering programs that enable students to design, prepare for and develop their own careers and professions. Most likely, the careers of tomorrow don't even exist today, so how does one prepare for them?





Thanks to the John D. Rockefeller 3rd Fund, Experimental Arts Program representatives were able to visit outstanding arts programs in other parts of the nation. The urgent demand to develop teaming skills and a cooperative spirit and stance became obvious. The most significant programs visited all had in common an open and eager attitude to learn with others and share information, an interest in close, mutually beneficial cooperation rather than duplication, and a willingness to discuss mistakes and problems reflectively so that others could profit from them. These mirror vital professional skills which should be of primary importance in current teacher-training programs of merit.

How do the arts relate to all this? When asked how the information explosion affected teacher training and what, if anything, could be relied upon as a still necessary skill in twenty years, a team of experts at NASA replied to a representative of EAP, "Imagination and creativity—these are the keys to the future! For change will become an increasingly important given in the future. And the ability to deal with, constructively respond to and adapt to the unknown has to do with a personal confidence in and awareness of one's own imagination and creativity."

The implications of these insights seem clear, for the development of creativity and imagination lie distinctly within the role of the arts. And the development of meaningful arts learning experiences as the core of a child's educational environment can insure learning experiences with lasting value and significance.

"The humanness of life depends above all on the quality of man's relationships to the rest of creation—to the wind and the stars, to the flowers and the beasts, to smiling and weeping humanity.' Yet today each of us faces the critical danger of losing this very humanness to the highly mechanized environment we live in. We face the horror of becoming as mechanical as the vehicles that transport us with ever-increasing speed and the machines which relieve us of more and more human action . . . through the arts man may be able to retain his humanness and establish his relationship to the natural world and to other men."

ART AND THE CREATIVE TEACHER
Kelly Fearing, Evelyn Beard,
Nik Krevitsky, Clyde Martin

The Experimental Arts Program of SMU is meeting the challenges of education with the following research components:

In a unique graduate program, Southern Methodist University is piloting a dynamic process of career development that addresses these concerns. Theory, research and existing knowledge are blended with practical involvement experiences and evaluation skills as students learn to:

- Develop an awareness of and survey their own interests and unique potentials.
- Seek out and analyze those existing and emerging needs of society and the culture that most appropriately relate to their own interests, skills and potential.
- Research, design, implement and evaluate a program which utilizes their own individual interests and abilities as related to specific needs and problems in society.
- Develop an understanding of and abilities to apply and involve constructively the business and financial structures in society in cooperatively and beneficially creative relationships, which can provide, for example, a salary base and/or a source of funding for new careers and programs.



I AM—INNOVATIONS IN THE ARTS WITH MUSEUMS in cooperation with The 500, Inc.

A number of exciting changes plus awareness of the growing potential in the Dallas-Fort Worth Metroplex have stimulated increasing interest in the cultural resources of the area with particular focus on the museums. In response, SMU is developing a teacher training/museum educator program to provide innovative related arts experiences for children throughout the area. Pursuing this program from an EAP pilot project two years ago and from learning at the Museum Collaborative in New York City, SMU and the Meadows Museum join with the Dallas Museum of Fine Arts, the Kimbell Art Museum in Fort Worth, the University Museum at North Texas State University and welcomes any other area cultural group interested. On-site resource persons include Dr. William B. Jordan, Director of the Meadows Museum, and Dr. Neil H. Chassman, Head of the Department of Art History.

The primary goals of the I AM program are:

- To offer experiential learning through the related arts to youth four to fourteen, focusing on the development of more resourceful, in-depth methods of teaching.
- To encourage the use of museums as on-going, lifetime sources of learning and pleasure for people of all ages and cultural backgrounds.
- To encourage parents to participate in family events, workshops, and to contribute insights and feedback.
- To offer to area professionals a teacher-training component consisting of Fall and Spring evening workshops. On-site school visits by University teams will provide additional support and resources to participating teachers and their students prior to

and/or following visits to the Meadows Museum.

The 500, Inc. is providing scholarships for children to take part in the I AM program. This group has always had a positive action-oriented approach to the need for community involvement, as expressed by its past support of the arts in Dallas. This kind of attitude recognized that assistance given community projects is a valid and vital factor in making our city a more enjoyable and human place in which to live.

A continuing liaison with the Museum Collaborative in New York City and other outstanding national museum education centers will strengthen this strong regional program with a wide range of approaches and educational strategies.

TEACHER PREPARATION

"... aesthetic education is first of all the training of imaginative perception to enable the pupil to apprehend sensory content, formed into an image that expresses some feeling quality . . . Its first concern is that the pupil become adept in contemplating images of feeling which works of art present to us."

Harry Broudy **Enlightened Cherishing**

The teacher preparation program is a regenerative process with its coordinators constantly diagnosing the needs of children and then evolving, practicing and evaluating activities designed to meet those needs. Building self-confidence, as well as technical skills, are important aspects of the process. Through one-to-one student/teacher relationships at all levels, from the very young children who participate in the program to the graduate students who are doing special projects, the development of critical and creative thinking is key. All students learn what re-

sources are available from organizations, businesses, individuals, libraries and sources of materials, and use these resources in the multi-faceted youth-centered program.

College students in the Art Education Department are well prepared for their teaching role through a variety of opportunities to explore and establish their concerns and aptitudes for teaching in the arts. They are offered many experiences from the freshman year on, working with children of all ages and from varied backgrounds. Students may work with the on-campus EAP classes, with the inner-city West Dallas Community Centers, with the off-campus EAP Community Learning Labs, with DARCO (Day Care Center for Drug Rehabilitation), with a bilingual program at Fred Douglass Elementary School, with groups where arts are combined with religious education, and may take SMU courses such as the performance-based Art Education for the Elementary Level.

The related arts (dance, creative dramatics, music, literature) supplement the college students' training in the visual arts. This provides excellent skills and opportunities to involve the child's many senses in the learning processes. Training includes use of multi-media, films, tapes, audio-visual equipment, slides, and a variety of documenting and projection techniques.

Team teaching is practiced at many levels, as students work with and learn from teachers and principals already in the schools, meet with community leaders in planning art experiences for children in community centers, combine skills in a variety of art teaching experiences on the SMU campus, and work in pairs during part of their teaching hours, planning together, sharing responsibility, coordinating efforts and evaluating experiences.

Student teaching is done during the

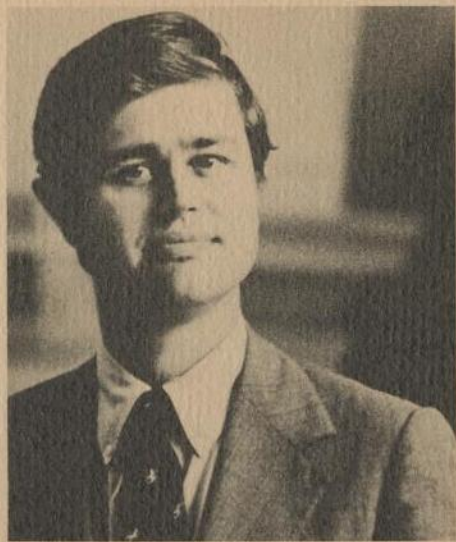
senior year at the elementary, junior high and senior high levels in the Dallas Independent School District. Student teachers work with children of varied cultural environments for approximately fourteen weeks, all day, four days a week. On Friday's, student teachers meet with their SMU faculty supervisor to problem solve, share experiences and develop innovative and effective ways to learn and teach art.

THE ARTIST AS TEACHER

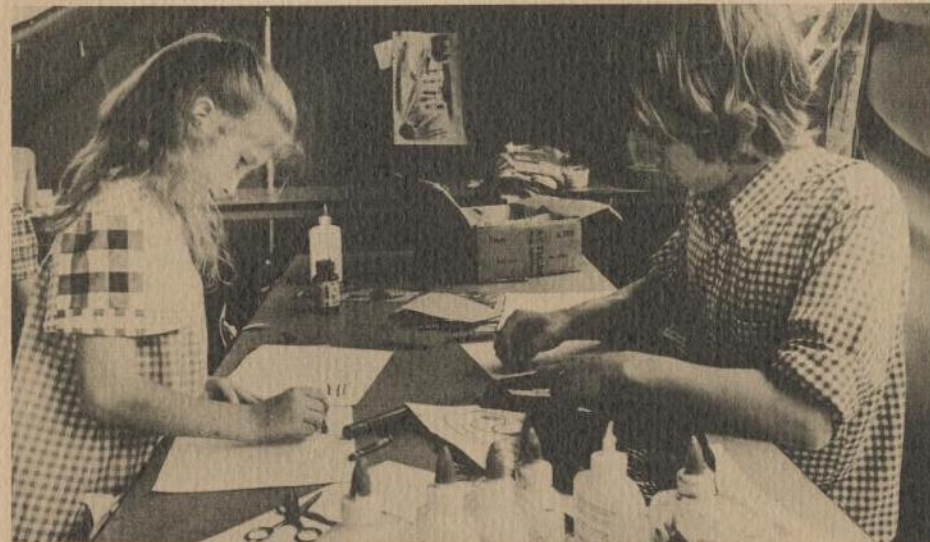
During the past several years there has been an important national movement placing artists in the schools. Recognizing the unique qualities of creativity in both thinking about and making art, educators have been eager to bring youngsters directly in touch with the practicing artist.

In researching what can be learned from the informational reports emerging from some of the most important of these projects, the Experimental Arts Program is developing a pilot component to utilize the strength of the movement while developing methods to relieve areas of concern. Specifically, by teaming arts educators with artists in the team-teaching approach developed by EAP, the best contributions from both the expert, practicing artist and educators can be combined for the benefit and learning of all.

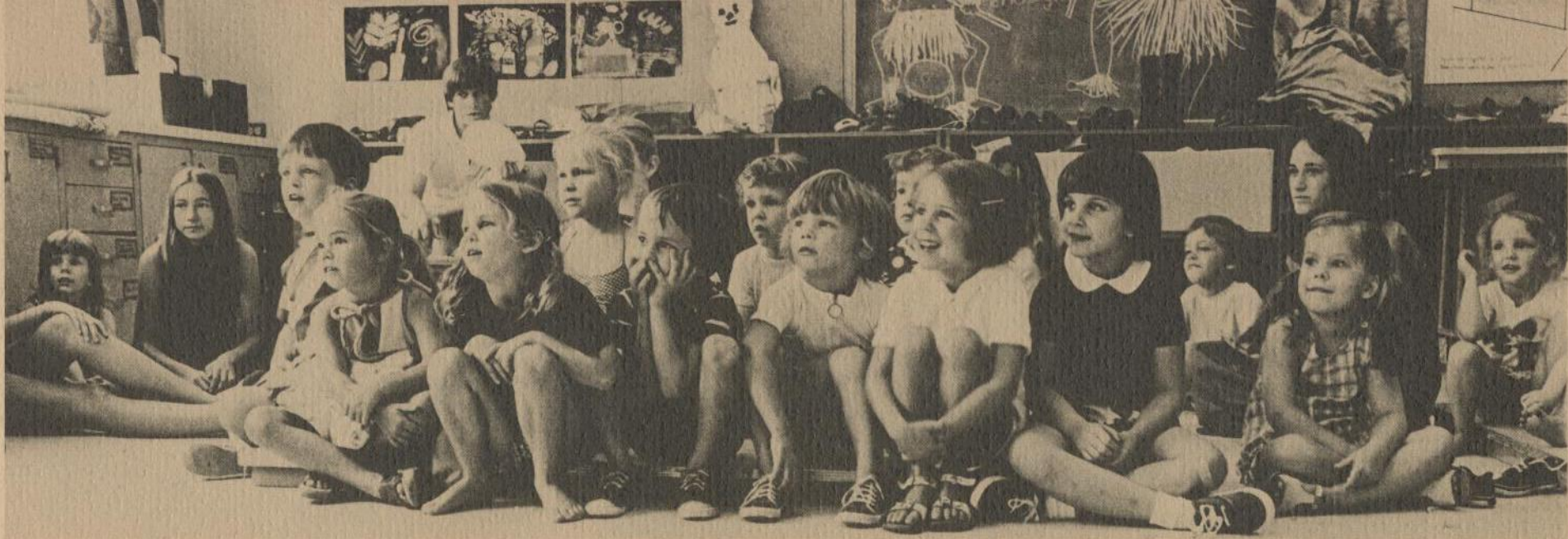
Don Sanders, a fine young painter and a sensitive and outstanding teacher, will be the resident artist/teacher for the year. Kim Mosley, artist, and other professionals from theatre, dance, music and the visual arts will be teaching or participating as resource persons.



Harry S. Parker, III



Margie Flora



Wally Linebarger



Susan Windels

NATIONAL INTERNSHIPS IN THE ARTS

Realizing that significant university training can no longer be strictly regional in scope to prepare a student adequately, SMU is moving in several directions to enrich both the ongoing awareness and training of the faculty, as well as the training of the students. The National Internships program is making some valuable breakthroughs in the development of self-directed learners of all ages and the creation of individualized learning systems. Utilizing the technology of today through the innovative learning systems, on-going exchanges of mutually beneficial information are leading to the development of new cooperative systems of interaction.

Through the National Internships program we have been able to work with several highly valuable groups to share information, ideas and concerns on a regular basis. Exchange workshops, short-term demonstration visits, slide/tape exchanges, resource visits, shared innovations and resource and development projects are just a few of the evolving benefits. These groups include: The Center for the Arts in Education, Teachers College, Columbia University; The Arts and Humanities Program, Rochester Public Schools, Rochester, New York; JDR 3rd Project, Jefferson County Public Schools, Jefferson, Colorado; The Museum Collaborative, New York City; Graduate Studies in Art Education, North Texas State University; and Lubbock's Education in Aesthetics Program, Texas Tech University, Lubbock, Texas.

We are very pleased to have the opportunity this year of working with the new LEAP program. This important program is carefully utilizing not only the wealth of resources in the arts both with Texas Tech and the Lubbock Public Schools, but also what has been

learned from similar existing programs in an effort to benefit from others' experiences. A former SMU Art Education graduate and outstanding Master Teacher in EAP is presently serving on LEAP's coordinating team to provide a link for sharing developmental insights between this exciting new museum program and EAP.

KIDS AS TEACHERS

Because the teacher moves through the learning act approximately four times to the student's one (in studying, planning, implementing and evaluating the material and teaching sequence), it is easy to understand that the teacher is usually learning more than the student. Also, because of the responsibility and self-esteem connected with teaching, we find that certain youngsters can learn so much more in the teaching role than they can in the role of the learner.

We are in the fourth year of exploring the learning potential of youngsters assuming the teaching role not only for themselves but also for others. A core team of four youngsters have completed their second year of individually planned contract learning while serving as teaching team members with university professors. Their contribution has been very valuable in helping teachers-in-training learn what it is teachers do that "turns kids off" to learning, and what can be done to reverse the process to keep the joy and excitement that normally is a part of curiosity and discovery and learning.

In all parts of the program, cross-aged teaching and the learning partner approach is being explored. Not only is it significant for all of us to learn that we have, at any age, something important to share or teach to others, but also to discover that we can indeed learn from everyone around us.

The National Commission on Resources for Youth, under the direction of Judge Mary Conway Kohler, has served as a valuable resource to us in this project.

SURVIVAL

The personal searching and concerns of young teachers making the transition from their own college classrooms to the realities of their professional teaching responsibilities are the basis for a research program now in its second year. Twenty new but sometimes discouraged teachers meet for eight evening sessions to explore new possibilities for accomplishing their original hopes for their classrooms. Specialists from a wide variety of fields make up the teaching team, resource team, art media development team and documentary team. Support systems being tested for this group include:

- Children of varied ages as resources for teachers to explore problems of miscommunication and unconscious nonverbal messages.
- The exploration of the related arts with the aim of developing new openness and personal effectiveness in meaningful multi-communication skills.
- A resource team exploring the community for guides to free resources for teachers, with experienced teachers joining together to help develop new possibilities for these found resources.
- The availability of college students as special resource assistants for the participant teachers.

This program is being logged and documented to make as much of it portable as possible, so that its value can be tested in several national locations.

ARTS AS A THERAPY

In cooperation with the graduate program of social psychology under the direction of Dr. Mary Alice Gordon, the Experimental Arts Program will be piloting a teacher-training program based on the use of the arts experience as a valuable component to therapy. Parallel professional teaming with experts from related fields will model and develop this essential on-site training approach.

Several appropriate educational sites in the Dallas Metroplex area will be cooperative learning laboratories in a Performance-Based Teacher Education program focusing on developing an understanding of how all the arts, separately and in concert, can become valuable in helping youth develop a positive self-image.

An inter-term study program will give participating students opportunities to observe, first-hand, other nationally outstanding programs and approaches, and to broaden their awareness of opportunities for study and careers within this relatively new field for arts educators.

ARTS FOR THE HEARING IMPAIRED

The Experimental Arts Program initiated a class for the hearing-impaired child in the fall of 1973, and by the spring semester the enrollment had doubled. The deaf child, even more than the hearing child, needs opportunities to be creative, responsible, and participate in a success-oriented program.

The classes are designed according to the needs of the individual children who range in age from five to thirteen. Some of these children function as hearing children and can communicate orally, while others have little or no speech and communicate solely through the use of sign language.

EAP classes for the hearing impaired allow the child to function as a child, his deafness being no handicap to him. Through various media—visual arts, creative dramatics, movement and rhythmic exercises—the child is able to express ideas, feelings and concepts that are not dependent on speech or auditory perception. Freedom of expression in both the affective and cognitive domains creates an opportunity for successful learning experiences, and through these successes the child is given the opportunity to enhance his or her own self-concept.

FLOWER MOUND NEW TOWN

A unique research opportunity has emerged from the development of Flower Mound New Town, a planned community twenty-eight miles from Dallas. The Flower Mound New Town research consultant for culture and the arts made a primary recommendation that the SMU Experimental Arts Program be invited to establish programs in the new town. Shortly thereafter, North Texas State University's Graduate Art Division, under the direction of Dr. D. Jack Davis, joined EAP to form a research component through the Inter-University Council. This gives both SMU and NTSU students at the graduate level the benefits of both universities' facilities, faculty supervision and possible fellowship support from projects funded in the new town. SMU's strengths in the undergraduate and master's levels in program design and implementation are given valuable and essential balance by the research and evaluation strengths of the master's and doctoral programs at NTSU. In cooperation with the Lewisville School System, any number of opportunities for innovations become possible in the cultural development of the arts within a federally funded new community.

THEATRE EDUCATION

Theatre is a creator of problem-solving art forms. Its subject matter is human conflict and struggle. Its media is people who use their bodies, minds, voices, imaginations, emotions and social cooperation in confronting and resolving these problems. Drama, like life, asks us to participate as whole people in the problem-solving process. But we all have flaws in our wholeness: "I can never think of the right thing to say."—"I'm shy."—"I can't sit still."—"I'm not smart enough."—"I just can't do it." Life's problems often accentuate and deepen the effect of these flaws. In coping with problems in the drama class, we are encouraged to attack problems head-on, shyness et al. And as we gain confidence in the teacher and the group, we often find that flaws can be overcome. We finally thought fast enough on our feet and said just exactly what we wanted to say. We felt good enough about ourselves to give someone else's ideas a chance. We saw our idea get the group excited and we felt smart.

The Theatre Education component of the Experimental Arts Program has two primary goals: The first is to introduce in on-campus children's classes the methods and techniques of development through dramatic play, providing training for as many pre-service

and in-service teachers as possible. The second is to train outstanding artist/teachers as specialists in Theatre Education. To meet these goals, the Theatre Education component of EAP provides a variety of creative dramatics classes for children ages six through ten, as well as being important throughout the entire on-campus EAP program.

Theatre Education EAP also provides classes and workshops in the public and private schools of the Metroplex, where teachers can experience the realities of drama in the contemporary classroom. In addition, it is actively involved in classes at the West Dallas Community Centers and in the creative efforts of radio and television programming for children.

In the Spring, Theatre SMU (a professional training program for SMU theatre majors) will sponsor an original theatre production for children which will tour elementary schools. The production will also be available to any organizations wishing to provide quality entertainment for groups of children. For further information, call 692-2753.

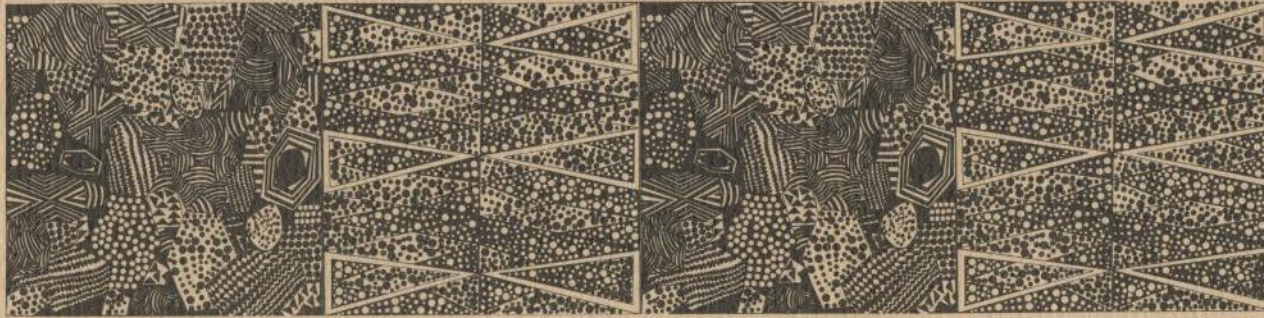
Shirley Hunting





Karen Crocombe





Fall

FALL CLASS CALENDAR

Orientation
 Sunday, September 22, Room H-100
 2:00-3:00 Classes #1-#8
 3:00-4:00 Classes #9-#14
 A time to get acquainted with each teaching team and receive a class curriculum.

Classes #1-#10
 Meet Weekly,
 September 23-November 10

Classes #11-#16
 Meet Weekly,
 September 23-November 14

Class #17
 Meets Thursdays,
 October 3, 10, 17, 24
 "Family Arts Festival"
 Sunday, November 10
 2:00-4:00



Aledra Braddell

#5 LISTEN TO YOU!!!

Ages 6-8;
 Saturday, 9:30-11:00; Room M-105;
 Limit 15; Tuition \$50
 "Listen to you" . . . and if you do, things happen that don't always happen when you listen to others. When you least suspect it wonderful things happen on museum walls. Art media, creative dramatics, art history and museum experiences will help us explore the world of Pablo Picasso.

#6 ORFF AND ON

Ages 7-8;
 Saturday, 9:30-11:00; Room M-106;
 Limit 12; Tuition \$50
 Experiences with music using Orff and rhythm instruments to listen, compose, and explore music creatively.

#7 I'M A PUPPET

Ages 5-9;
 Saturday, 11:00-12:00; Room S-18;
 Limit 10; Tuition \$20
 This class is especially designed for the hearing impaired child. Activities will include modern dance, ballet exercises, and expanding these movements into creative dance, creative dramatics and extended signings.

#8 DRAMATIC EXPERIENCES

Ages 8-10;
 Saturday, 9:30-11:00; Room S-18; Limit 16; Tuition \$20
 Dramatic experiences designed to develop spontaneity and problem-solving capabilities as children are guided in giving form to their fantasies. Involved in the class will be a project in creating radio dramas.



#9 "OH EASY FOR LEONARDO . . ."

Ages 10-12;
 Saturday, 9:30-11:00; Room M-201;
 Limit 15; Tuition \$50
 Calling all ten- through twelve-year old innovators, inventors, and imaginers. We need help capturing rainbows, finding invisible paintings, solving secret codes and creating through art and science.

#12 COLLECTED FEELINGS

Ages 12-14;
 Tuesday, 6:30-8:00; Room M-203; Limit 15; Tuition \$35
 Discover the spontaneous personality of daVinci and other artists through their sketchbook. Make a visual diary of your thoughts and reactions to what you see. Introduction to sketchbooks, drawing and watercolor.

#1 MISPLACED KNOTHOLES

Ages 4-5;

Wednesday, 10:30-11:30; Room M-207; Limit 15; Tuition \$30
Magic transportation to a world with knotholes in the strangest places. If you step through a knothole looking glass, you may find yourself in a tree-top city or a forest of magical trees. Creative dramatics, movement and visual arts experiences will be included.

#2 THE PRETEND PLACE

Ages 4-5;

Wednesday, 1:30-3:00; Room M-207; Limit 15; Tuition \$50
Find yourself in a museum with walls as big as you want; it may be the Meadows, the Kimbell, Dallas Museum of Fine Arts or the Louvre. Use your eyes, your body and voice to explore the museum through related arts experiences.

#3 MARMADUKE BEAUREGARD WELLINGTON-WORTHINGTON TANHAUSER FARQUAHER AND ME

Ages 4-5;

Thursday, 1:00-2:30; Room M-207; Limit 15; Tuition \$50
Marmaduke is a man of capital letters. He invites you to explore his letter collection using the related arts. Some of the letters are Empire State Building tall . . . others are buttonhole small and one or two are from his Aunt Mari-posa.

#4 BARTHOLOMEW'S MAGICAL FOREST

Ages 4-5;

Saturday, 9:30-11:00; Room M-207; Limit 12; Tuition \$50
Parents, come with your child to go adventuring and discover together what kinds of creatures, plants and people live in Bartholomew's forest through related arts experiences and children's literature.



Devvy Swanson

#10 RIVER TRIBES

Ages 9-12;

Saturday, 9:30-11:00; Room M-316; Limit 12; Tuition \$50
An exploration of primitive river cultures in Mexico, New Guinea and Africa, experienced through the visual arts, music, creative dramatics and movement.

#11 YOU'RE AN ARTIST—I AM TOO!

Ages 9-12;

Wednesday, 4:30-6:00; Room M-201; Limit 15; Tuition \$50
Can you imagine what would happen if we got together? Lots of paper, lots of paint, drawing, talking, funning, looking, our own things!

#13 PROCESS OF INVENTION

Ages 12-18;

Tuesday, 7:00-9:00; Room M-205; Limit 15; Tuition \$35
Students will make relief prints in black and white and color by consistently observing the world around them and recording this visual or mental information using various processes.

#14 ART HAPPENS

Ages 15-18;

Monday, 7:00-9:00; Room M-203; Limit 12; Tuition \$35
Art happens in the strangest but nicest places. Art happens on any blank spaces using oils, watercolors, acrylics and other media. Students will furnish their own supplies.

#15 MOVIN' IT

Adult;

Wednesday, 7:00-9:00; Room M-207; Limit 20; Tuition \$25
To explore movement concepts, perceptual modes and expressions for those interested in teaching in the arts.

#16 SURVIVAL

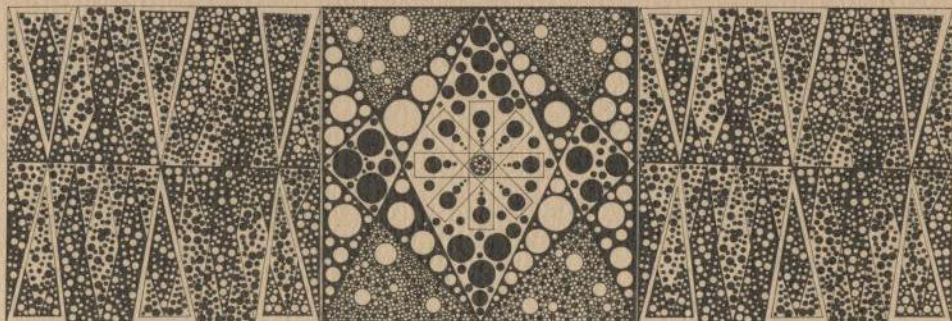
Adult;

Wednesday, 7:00-9:30; Room M-207; Limit 20; Tuition \$25
A "survival" program aimed at meeting the needs and concerns of teachers in their first and second years of teaching in the schools. Essential parts of the course will be resource persons from varied fields, experiential learning in the related arts as directed toward innovative curriculum development and the availability of college students as special resource partners.

#17 NOW MUSEUM NOW YOU DON'T

Adult;

Thursday, 7:00-9:00; M-207; Limit 20; Tuition \$25
Four compact workshops will give docents, parents and teachers valuable insights in using the related arts with museums.



Spring

SPRING CLASS CALENDAR

Orientation

Sunday, February 2 Room H-104

2:00-3:00 Classes #18-#25

3:00-4:00 Classes #26-#31

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

Classes #18-#27

Meet weekly,

February 8-April 13

Classes #28-#32

Meet Weekly,

February 10-April 16

Class #33

Meets Thursdays,

February 20, 27, March 6, 13

"Family Arts Festival"

Sunday, April 13

2:00-4:00

No EAP classes will meet from March 21-April 6 due to Spring vacations.

#18 AROUND A RAINBOW AND BACK

Ages 4-5;

Wednesday, 10:30-11:30; Room M-207; Limit 15; Tuition \$30

A journey through the world in a raindrop carriage. Come explore jelly bean fantasies through the wiggles, styro-foam sculptures, wind prints and prism reflections using the related arts.

#21 HERE, THERE AND EVERYWHERE

Ages 4-5;

Saturday, 9:30-11:00; Room M-207; Limit 12; Tuition \$50

Parents, come with your child to explore people and customs of other countries through the interrelation of art, creative dramatics, literature and music.

#22 FROM THE OTHER SIDE OF THE PAINTING

Ages 6-8;

Saturday, 9:30-11:00; Room M-316; Limit 15; Tuition \$50

We'll be using the related arts to explore the Meadows art collection. Imagine what it would be like if you could step into a painting and become part of it. We may even join a gypsy parade in progress.

#23 TEXAS MYTHS AND LEGENDS

Ages 6-8;

Saturday, 9:30-11:00; Room S-18; Limit 16; Tuition \$20

A creative drama class which will explore folktales, legends and myths of Texas and the Southwest.

#24 CLAP ORFF KODALY

Ages 8-9;

Saturday, 9:30-11:00; Room M-106; Limit 12; Tuition \$50

Experiences with music using Orff and rhythm instruments to listen, compose and explore music creatively.



#27 IMAGINATION'S GATEWAY

Ages 9-12;

Tuesday, 4:30-6:00; Room M-207; Limit 15; Tuition \$50

The vocabulary of art comes alive through related arts experiences with emphasis on two-dimensional and three-dimensional art media.

#28 ARTIST'S DREAM

Ages 9-12;

Wednesday, 4:30-6:00; Room M-201; Limit 15; Tuition \$50

How does an artist such as Matisse, Picasso, or Miro interpret dreams? We'll be exploring the process of visualizing fantasies through the related arts.

#31 ABOUT FACE

Ages 15-18;

Tuesday, 7:00-9:00; Room M-207; Limit 10; Tuition \$35

Create a dimensional fantasy face out of fibers. We will explore the fibers media of trapunto, applique stitchery, weaving, braiding, crocheting and Peruvian feather wrapping. Artists and how they approached the subject matter of faces from Ancient Egypt to the Twentieth Century will be explored. Students must furnish their own supplies.



#19 WHISPER IN A RABBIT'S EAR

Ages 4-5;

Wednesday, 1:30-3:00; Room M-207; Limit 15; Tuition \$50

Come meet some special friends called rabbits and bunnies. We can find a lot of them not to mention the ones we make ourselves. Lots of other artists loved them too and made them famous like Dürer, Raphael, Bosch and Bellini.

#20 HUE AND ME

Ages 4-5;

Thursday, 1:00-2:30; Room M-207; Limit 15; Tuition \$50

Meet Hue and all his friends. Explore tints and shades and shapes that can take on any color. What happens when magenta, turquoise and lavender meet at a prism picnic? Come find out through related arts activities including visual arts, creative dramatics and movement.

#25 MULTI-COLORED RHYTHMIC PATTERNS

Multi-aged;

Saturday, 10:30-12:00; Room M-105; Limit 10; Tuition \$25

A special class designed for the hearing impaired child. Activities will include exploration of sound through its relation to rhythm, creative dramatics, visual art and creative movement.

#26 FLYING SORCERERS

Ages 10-12;

Saturday, 9:30-11:00; Room M-201; Limit 15; Tuition \$50

Magic, art and science team to provide exciting experiences in creative dramatics, visual arts, music and videotape.

#29 A SKETCHBOOK IS . . .

Ages 12-14;

Tuesday, 6:30-8:00; Room M-203; Limit 15; Tuition \$35

A sketchbook is a day to day instant replay of an artist's reaction to what is seen and developed into a work of art. It is a record of an artist thinking visually. We'll be exploring drawing and watercolor through sketchbooks.

#30 FOR LAND SAKES

Ages 15-18;

Monday, 7:00-9:00; Room M-203; Limit 15; Tuition \$35

An approach to landscape as seen through the styles of a variety of artists such as Rembrandt, Constable, Monet, Cezanne and Diebenkorn. Students will furnish their own supplies.

#32 SURVIVAL

Adult;

Wednesday, 7:00-9:30; Room M-207; Limit 20; Tuition \$25

A "survival" program aimed at meeting the needs and concerns of teachers in their first and second years of teaching in the schools. Essential parts of the course will be resource persons from varied fields, experiential learning in the related arts as directed toward innovative curriculum development and the availability of college students as special resource partners.

#33 EMPHASIS EYES

Adult;

Thursday, 7:00-9:00; Room M-207; Limit 20; Tuition \$25

Four compact workshops will give docents, parents and teachers valuable insights into using the related arts with museums.



Ann McGee