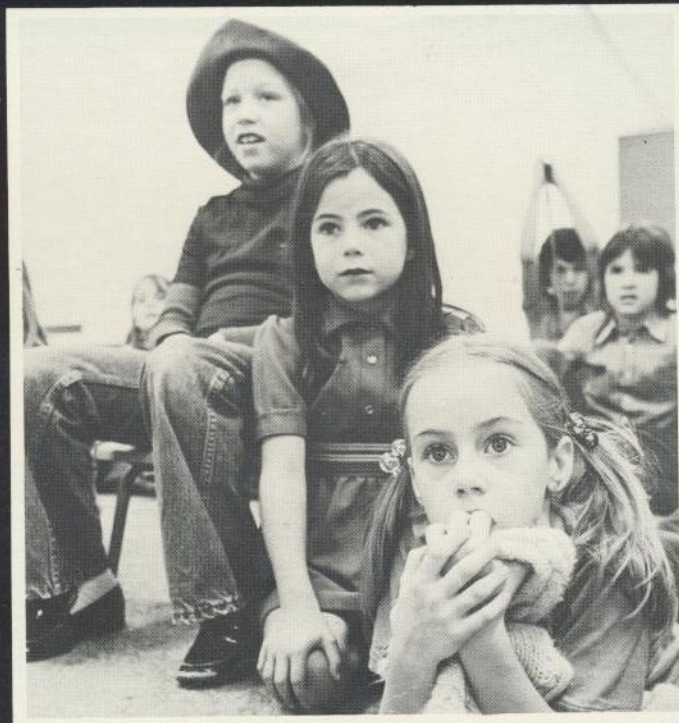


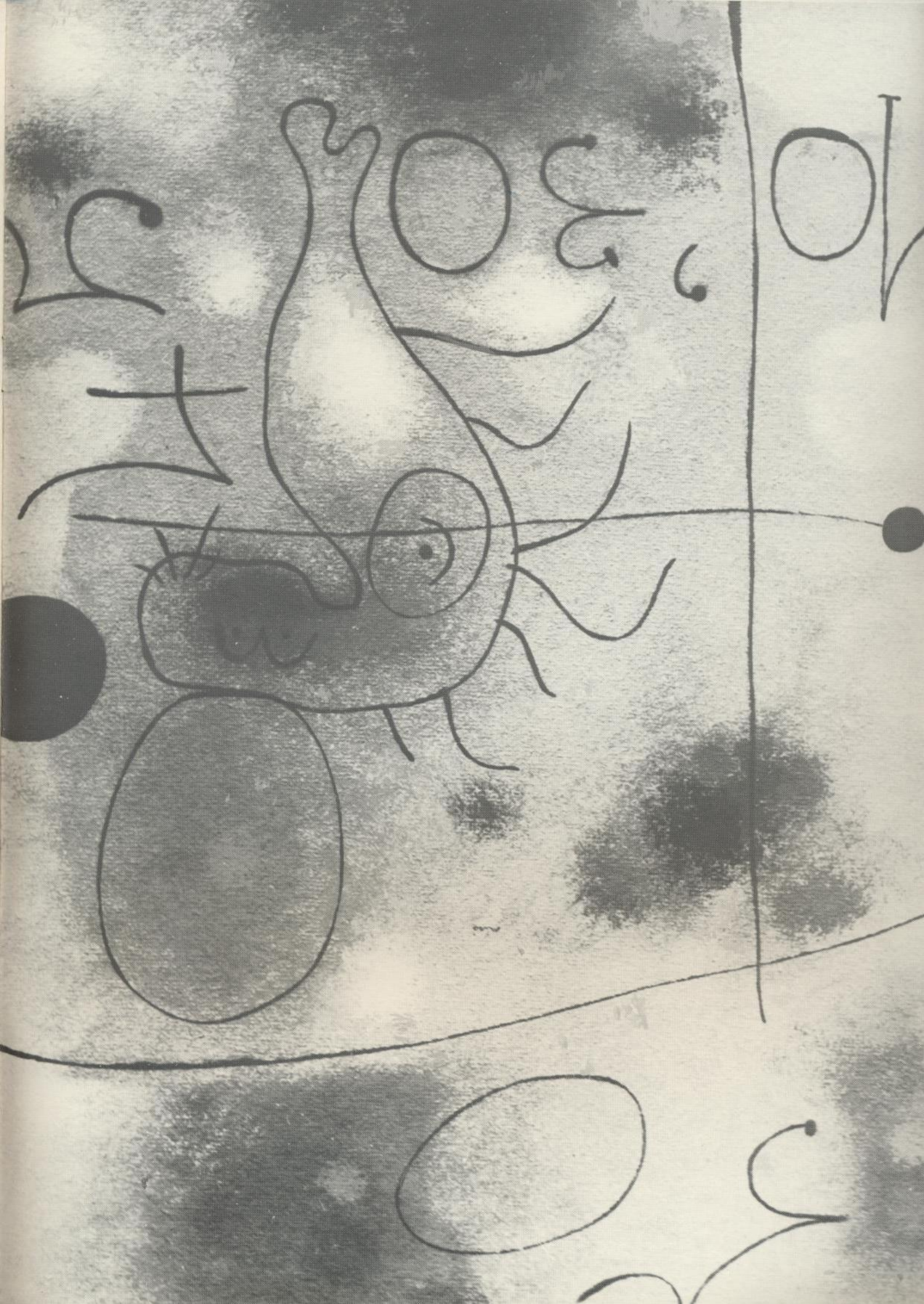
**IMAGINATION'S
GROWING
PLACE**

**The Experimental
Arts Program**

**Southern
Methodist
University**

**Spring and
Summer
1974**





BEHIND THE EYELIDS OF MIRO

What might be discovered from an animated interview with the pink ghost of Henri Matisse? Eighteen intensely curious youngsters pressed for more and more clues from an art history major camouflaged in a brilliant pink shape bag. Little did the youngsters know that while their interest in Matisse was gaining momentum, the "ghost" was learning to share her scholarship and personal excitement for the visual arts through games and experimental learning.

In a class called "Pocketful of Painters" four- to six-year-olds were being introduced to the work of several well-known artists, including Van Gogh, Kandinsky, Picasso, Klee, Matisse and Miro. Through activities and games in creative dramatics, music, film, creative writing, movement and the visual arts the youngsters discovered and explored concepts and techniques of primary concern to each of these artists. Their youthful energy and curiosity was channeled through such intriguing experiences as creating positive/negative sculptural shapes with plaster blown into balloons in a personal response to the work of Henry Moore. The mysteries of Josef Albers' advancing and receding colors became the central theme of a hue and value hunt for older youngsters equipped with "magic" red cellophane glasses. Using the color principles they had discovered they next created mystery pictures to hide certain personal secrets. Slides, reproductions and books were constantly in use to provide a source for looking, discussing and comparing art works while relating them to their own lives and personal experiences. Frequent trips into the Meadows Museum and other area museums enriched each youngster's visual awareness.

It was on one such visit to the Meadows Museum that a bright five-year-old named Rich made a very interesting comment to me. He pointed out while viewing the Miro, "It looks like he paints with his eyes shut."

I looked again at the painting and saw such well-defined strokes and areas that I wondered at his statement. "What makes you think that, Rich? Help me see what you are seeing?"

"Well," he said, "when I look at this painting it's like I'm able to see right through his eyelids, right into his imagination!"

This kind of incredibly perceptive statement was frequent during the classes with youngsters involved in the energy-filled exploration of art history. The teaching team learned a great deal by listening to the insights of these youngsters, as did their parents and families when they took home Famlep age (Family Learning Packages) that they shared with their family. We learned that to simplify our vocabulary when talking with young children is to rob them of rich opportunities to broaden their own expression. Instead of "talking down" to the youngsters we concentrated on using the richest, most articulate statements we could with the technique of explaining or rephrasing statements when we thought a new word or concept was being introduced. We soon found that each child had a hidden and more elaborate vocabulary than he or she had been using. We began to see children intrigued by what they were doing and seeing, displaying attention span and expressions far beyond that anticipated for their age range.

"Ann, come see the textural patterns in these slides of Van Gogh and Seurat," invited one six-year-old. Perhaps we stumbled onto the discovery that most children would enjoy a much more vigorous intellectual and perceptual exploration of the arts, learning and life, if only we were to invite them to do so. Perhaps by implying to children that they are only capable of so much, they believe us and stop far short of all they might achieve.

To meet the challenge of the deep, meaningful insights brought forth by these youngsters, to learn to design educational environments that capture all the joy, enthusiasm and vigor that surrounds a group of probing, curious, giggling youngsters discovering how far they can splash water or how to catch tadpoles or what causes a reflection on a mudpuddle—that's what the Experimental Arts Program is all about. We are a group of parents, kids, teachers, college students, professors, all sorts of people of all ages searching for more meaningful ways to learn together. We are exploring new ways to bring the arts to the center of the learning environment as "multilingual" and conceptually diverse sources of personal communication and expression. We are searching for ways to take this learning excitement into schools so kids might say, "Hurry with breakfast, Mom. I have some important research to do today on wind force and mobiles and my learning partners will be waiting for me."

Ann McIsaac

A COMPREHENSIVE ARTS TEACHER-TRAINING CENTER

The Experimental Arts Program on campus and in its Community Learning Laboratories is focusing this year on five innovative and inter-related priorities. In an effort to strengthen the program by both unifying the focus and encouraging individuals to pursue specific interests, the following interacting components have emerged. Each is being developed as part of graduate research with team/faculty supervision, and is providing the basis for the evolving move to Performance Based Teacher Education through on-going evaluations leading to new design components.

1. SURVIVAL PROGRAM FOR TEACHERS IN THE ARTS

A former student who only a few weeks earlier had spent every minute eagerly anticipating her new teaching assignment now came back to her alma mater filled with defeat and personal disappointment. "For four years I really knew I could make a difference for kids. Now after only six weeks in the classroom I'm finding myself resenting those very kids I wanted so much to help. What's wrong with me? Why can't I be more effective?"

Her despair and personal searching, we think, should be intensely shared by every teacher-training institution in the nation. Where did we fail her? What did we leave out of her training that she now desperately needs? When were we wasting her time with irrelevant materials and lectures at the expense of survival skills? These concerns are the basis for a new research program involving two major universities, three school systems and 97 students, teachers, professors, parents and children. Twenty new but discouraged teachers are meeting for eight evenings in a class called "Alternatives to the Panic Button." Specialists from a wide variety of fields make up the teaching team, resource team, art media development team and documentary team. Support systems being developed and tested for and by this group include:

- A. Children of varied ages and backgrounds exchanging roles with teachers to explore problems of miscommunication and unconscious nonverbal messages. New openness and personal effectiveness in meaningful multicomunication skills is evolving for both the teaching team and the participants.
 - B. A team of senior citizens working with businesses to locate and collect usable discards to be used as art media. Experienced teachers from all levels are then designing learning problems utilizing the collected media and developing their ideas into handbooks, slides and tapes.
 - C. Arts faculty, graduates and undergraduates in a variety of classes are serving as trouble-shooters going into the schools to assist participant teachers with diagnosis, implementation and evaluation in complex and difficult situations. This has the dual advantage of relieving the schools at their most pressing points while providing the university with current and relevant educational training and research opportunities.
- 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.



2. INNOVATIONS IN ARTS EDUCATION WITH MUSEUMS

A small group of six- to eight-year-olds arranged a red satin ribbon on the floor before a painting by Bartolomé Esteban Murillo to show how their eye is led through the painting.

"The red shirt gets me looking first. Then I keep looking right up and over into that droopy tree shape."

"Well for me it's different," added an older red-headed boy. "My eyes move down the man's arm, then across the striped rod to the woolly group of sheep. Here, let me show you with the ribbon."

Youngsters learn to sharpen their visual awareness and communicate their discoveries and personal reactions in articulate and meaningful methods, encouraging and allowing for individual differences and responses. Art appreciation is all tied up in curiosity, exploration and "how my personal life and experiences help me relate to and understand what I see," rather than in memorizing the right answer or learning to think like others. In a program dedicated to an intensive exploration of more meaningful ways to relate to and appreciate the visual treasures in our museums, children of all ages, pre-service and in-service teachers, parents and community volunteers join a university teacher-training program and museum staffs in this exciting, cooperative research venture. The first step was a study of Goya's Capricho series for nine- to twelve-year-olds called "Poniendo Sombrero de la Goya," or "putting on the hat of Goya." An

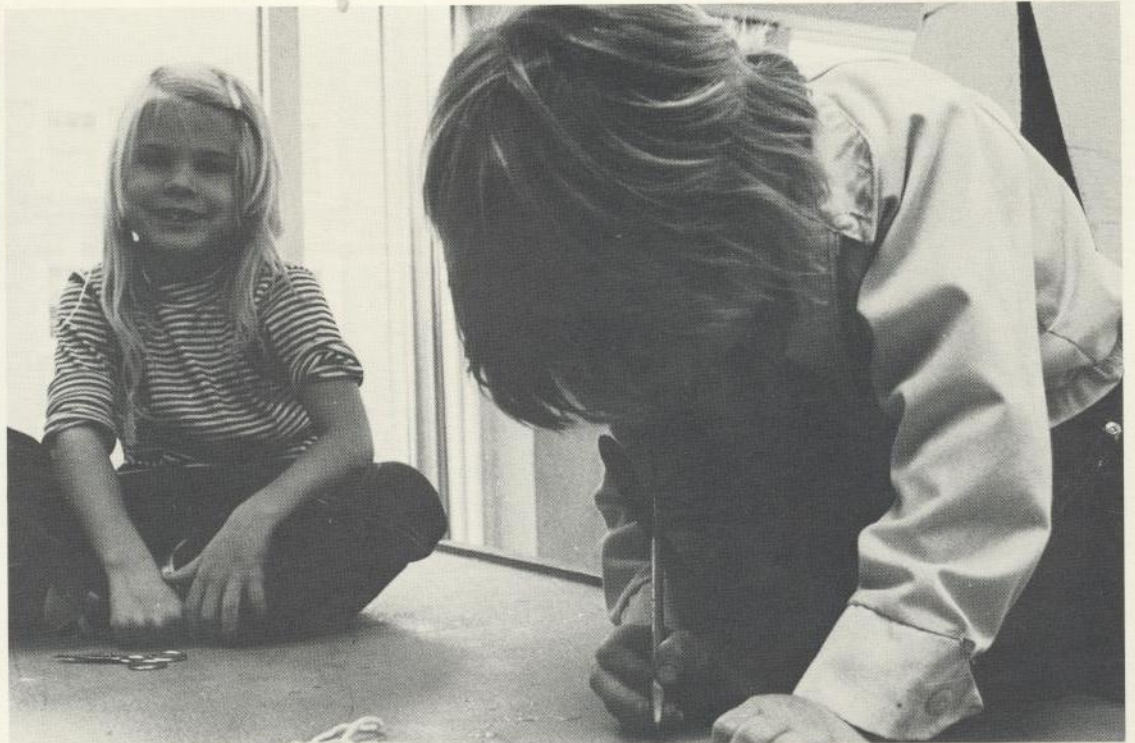
important learning technique is to build a bridge of understanding and appreciation to the unknown from something the learner knows and enjoys. This was applied through creative dramatics as the youngsters experienced the Mad Hatter's tea party and other bits of Lewis Carroll's fantasy to discover a rich correlation between this writer's work and that of Goya. Finally, such probing questions were raised as "How do we experience the Inquisition today in our classrooms, national government or families?" and "How might we, like Goya, use art to communicate our feelings and frustrations, possibly through humor and satire?" Families were involved creating family demons that resided in their households—such as a sock monster that crept out and littered the floor in front of the TV with shoes and socks—only to cause Mom to jump on all the kids and unsuspecting Dad. Next, families invented magic machines out of collected clutter to cure their problems and outsmart their residing poltergeists.

By working with the concepts that intrigued each artist and by designing learning environments and experiences through all the arts so that youngsters can relate these concepts to their own personal world needs, fears, interests and concerns, the art works become powerfully alive. In one gallery a multi-aged group might be working with Orff instruments, a

variety of found sounds and a tape recorder to capture their own composition. This might be a 1974 version of mystery and excitement coming into their town, paralleling the feeling they see in "Folk Festival: Romería el Rocio," a painting by Manuel Rodriguez de Guzman which portrays a band of gypsies moving through the night into the town in a torchlight parade.

Another group of high school students working with a college student, a community docent and their teacher might be developing film documentaries, animated fantasies and photo-collages to expand on their studies of Diane Arbus, Salvador Dali, and Kurt Schwitters.

There is also a cooperative program of docent planning and training with the Dallas Museum of Fine Arts and the Kimbell Art Museum in Fort Worth. Other vital parts of this program are arts afternoons involving families in arts experiences designed to develop and enrich the use and awareness of museums as resources. These activities represent a continuing effort to broaden the outreach of the university and museums to serve the community in more meaningful ways. Harry S. Parker III, the new director of the Dallas Museum of Fine Arts and board member on the Council on Museums and Education in the Visual Arts; the DMFA educational staff; Ms. Ruth Wilkins, Curator of Education at the Kimbell Art Museum; and Ms. Priscilla Dunhill, Director of the Museum Collaborative in New York City, are providing invaluable help in the design and development of this program.



3. THE ARTS FOR INNER-CITY YOUTH

"For the first time I'm feeling like I really am a teacher! Those kids really needed me today and I feel terrific about that. And I guess now that I think about it I needed them, too. That's a good feeling."

This statement came from a college sophomore after working for six weeks on a teaching team with ten Mexican-American youngsters who live in the West Dallas housing project. Six student teams, led by graduate or senior students in the arts in cooperation with several students from a broad range of academic areas, have designed and implemented a multifaceted program in five inner-city community centers and in a bilingual elementary school. The emphasis is to start with the needs and interests of the youngsters, then to design relevant programs working with both the limits and assets of each situation. There is a strong effort to involve the community center staffs, school faculty and community volunteers so that the programs can be continued independently, without the SMU facilitators. The primary goals of the West Dallas Community Centers'

program are to help each youngster build a positive self-image and to encourage more regular school attendance. In the Fred Douglas Elementary School, the priority goals flagged by the principal and faculty are to help children develop strong feelings of confidence and self-respect, and to develop language and reading skills.

Several vital programs are under way.

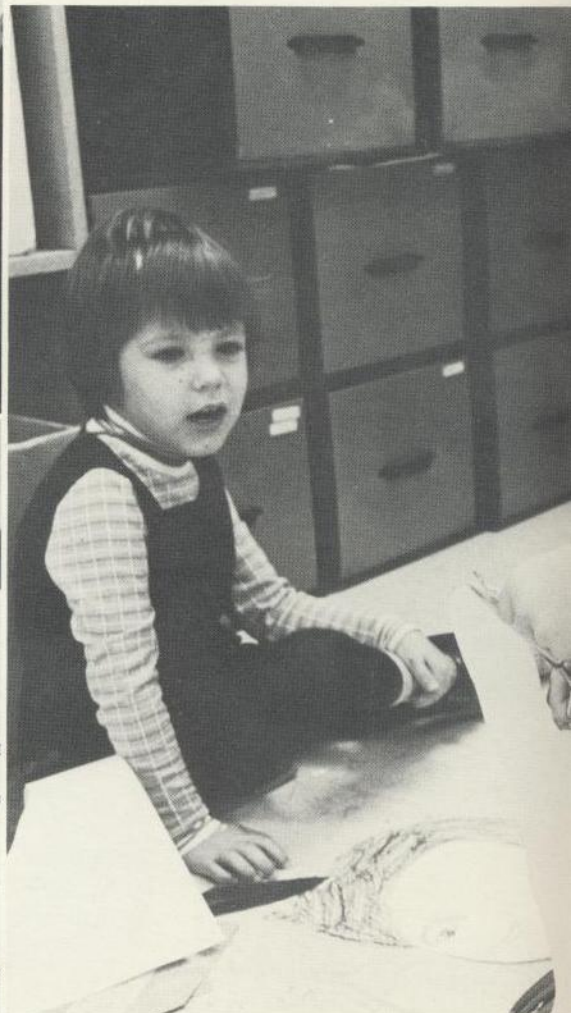
- A. Exploration of self-image through creative dramatics.
- B. Movement experiences designed to help youngsters learn to use their bodies as tools of self-expression.
- C. Music and movement utilizing performance in concert with a creative experience to develop self-expression.

D. Arts experiences to involve families for special celebrations and festivals.

E. Frequent field trips and participation in classes on campus at SMU to broaden and enrich each youngster's self-expectations and personal goals.

Many of the youngsters are participating both in the arts program during school hours (in subject areas relating to their academic needs), and after school (in the community centers relating to their personal-growth needs).

The goals of this total program are to explore where and how the value of experiences in the arts relate to the needs of inner-city youth, and to find new ways through the design, implementation and evaluation of the program to provide more meaningful and relevant teacher-training for inner-city situations. Through a field-based training program a strong effort is being made to recruit, train and help prospective teachers realistically test their personal commitment and potential for participation in the inner-city.



4. DEVELOPING INNOVATIVE LEARNING SYSTEMS FOR TEACHER-TRAINING

Throughout the total program, each aspect is being used to urge us all to develop our critical and creative thinking by continually asking "Are these the most effective learning systems?" We are constantly confronted by the looming block of our own preconceived ideas of what are acceptable learning formats, and who can teach. We are discovering that the most meaningful formats and systems sneak up on us in the strangest and most unexpected ways, and that children from the earliest years really can teach. Yet, unfortunately, we remain hesitant to allow students of any age both the freedom and the responsibility to be a self-directed learner. We all know the teacher in any situation is usually the one doing the most learning. Through this system we are exploring a wider use of the teaching role. This program is making some valuable break-throughs in the development of self-directed learners of all ages and the creation of individualized learning systems.



5. NATIONAL INTERNSHIPS IN THE ARTS

This program explores new learning opportunities by trying out new roles and different environments. Its participants have found that they may have saved a year of research by taking three weeks to travel and learn with others exploring in some of the same areas. The thrust is now to develop meaningful modes of exchanging ideas, problem reviews, problem-solving techniques and systems. This sharing takes place during the January Inter-Term, when capable university undergraduates, graduates and faculty live and work with professionals in an energy and innovation center happening elsewhere in the nation. Each participant becomes a self-directed learner, responsible for corresponding in advance to learn of possible problems or areas on which he or she might focus to assure the value of the participant's input. Each person then lives and works in the chosen school system, community project, museum program or other learning environment to both teach and learn. Finding an imaginative and useful way to document the experience and report it to the SMU community is a final phase of the project. This program holds tremendously exciting possibilities for creating new professions, new training programs leading into these professions and a more realistic search process for both employees and employers.

During the past year, EAP has developed mutually beneficial liaison relationships with several outstanding programs and groups active in arts education throughout the nation. These include: The Center for the Arts in Education, Teachers College, Columbia University; The Arts and Humanities Program, Rochester Public



Schools, New York; JDR 3rd Project, Jefferson County Public Schools, Colorado; The Museum Collaborative, New York City; Graduate Studies in Art Education, North Texas State University; and Lubbock EAP, an extension of the Experimental Arts Program at Texas Tech University.

The following quotation is taken from a pamphlet by Junius Eddy, then program adviser in the Division of Humanities and the Arts of the Ford Foundation. This pamphlet is a collection of some notes, queries and reflections on the arts in general education, entitled *The Upsidedown Curriculum*.

"Since the time available for non-remunerative pursuits is likely to increase, it is necessary that we examine immediately the imbalances in the curriculum. In spite of an assumed 'culture explosion,' we continue in the schools to neglect art, music, drama, dance, sculpture, and, in fact, almost everything that smacks of being non-utilitarian. Ironically, we may discover not long after 1980 that in the 1960's we had an upsidedown curriculum, with what was considered then to be of most worth proving to be of little value to masses of the people. Let us at least hedge our bets by assuring a reasonable balance among the several realms of human inquiry."

JOHN I. GOODLAD
*The Educational Program
to 1980 and Beyond*



PARTICIPATION INFORMATION

EAP would like to invite and encourage parents to attend any two class sessions during the semester. In addition, EAP is exploring a new dimension of family involvement. For the eighth session, all of the children's classes will be sharing their curriculums in a Sunday afternoon sampler entitled "Family Arts Festival." This will be a time for total family participation.

All classes will meet in the Owen Arts Center on the SMU campus. Children should be dressed for active learning in washable clothes. Motivations at the beginning of each class are the basis for the activities that follow, so prompt arrival to all classes is important. Each class size is limited to insure a low

student-teacher ratio. Materials and supplies will be furnished. A deposit of \$10 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. Receipt of registration form with deposit constitutes enrollment. If a class is filled, notification will be given and the deposit returned. **NO FURTHER NOTIFICATION WILL BE MADE TO STUDENTS ENROLLED IN A CLASS.** Checks should be made payable to: Southern Methodist University. Mailing address: The Experimental Arts Program, Southern Methodist University, Dallas, Texas 75275. For further information, call 692-2068.

SPRING CLASS CALENDAR

Orientation

Sunday, February 3
2:00-3:00 Room M-1

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

Classes #1-5 and #7-10

Meet weekly,
February 9-April 7

Class #6

Meets Saturdays,
February 16, March 9, 30, April 27

Class #11

Meets Thursdays,
February 14, 21, 28, March 7

Class #12

Meets Wednesdays,
February 13, 20, 27, March 6, 13, 27,
April 3, 17

"Family Arts Festival"

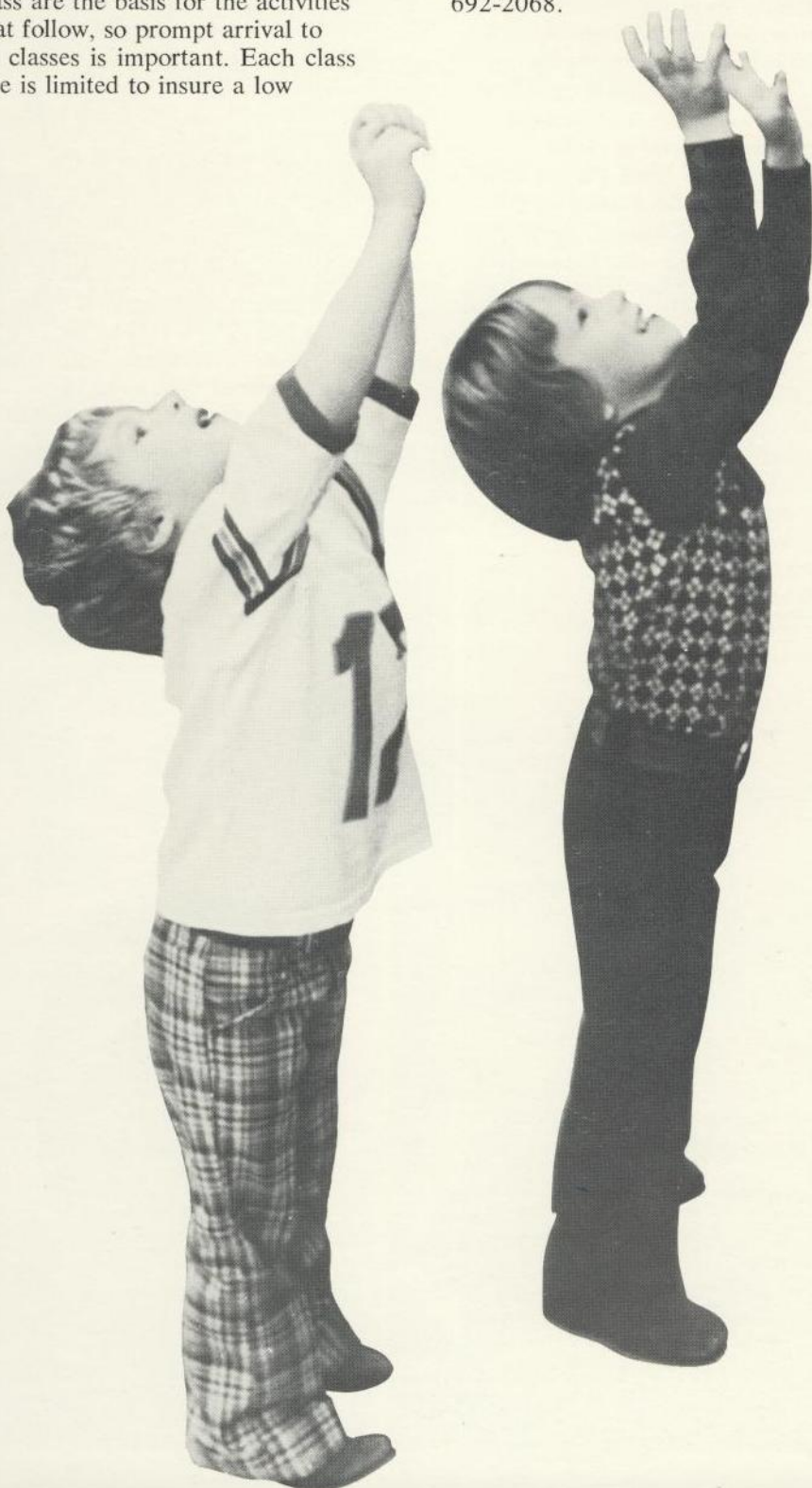
Sunday, April 7
2:00-5:00

No EAP classes will meet during SMU's spring break, March 15-24, SMU's Easter break, April 10-14.

SUMMER CLASS CALENDAR

Classes #1-3

Meet Monday-Friday
June 17-28



SPRING CLASSES

#1 Henry Moore or Less

ages 4-5; Tuesday, 1:00-2:30; Room M-207; Limit 15; Tuition \$50.

Introduction into art history and museum exploration through the related arts, using the visual arts, music, movement and creative dramatics.

One, Two, Three . . . It's Me!

Experiences in the related arts including the visual arts, music, movement and creative dramatics.

#2 ages 4-5; Wednesday, 10:30-11:30; Room M-207; Limit 10; Tuition \$30.

#3 ages 4-5; Wednesday, 1:30-3:00; Room M-207; Limit 15; Tuition \$40.

#4 ages 4-5; Saturday, 9:30-11:30; Room M-207; Limit 15; Tuition \$50.

#5 Aware House

ages 6-8; Saturday, 9:30-11:30; Room M-316; Limit 15; Tuition \$50.

A journey through the world of sounds, tastes, smells, textures, visual experiences and the related arts to the land of perceptual awareness. Be prepared to encounter people-cameras, photograms, stop-watch action and a multitude of focuses and viewpoints.

#6 Theatre Participation Experiences

ages 6-8; Saturday, 9:30-11:30; Room S-23; Limit 40; Tuition \$15.

Theatre SMU and EAP combine to offer entertainment and involvement in four theatre experiences: On February 16, a puppet show created by the SMU Children's Theatre Workshop, followed by a related creative drama session. On March 9, a performance of *Old King Cole*, a new British play by Ken Campbell, followed by a related creative drama session. On March 30 and April 27, two audience participation experiences created by the SMU Children's Theatre Workshop.

#7 What Mysteries Await You Behind Closed Doors?

ages 8-10; Saturday, 9:30-10:30; Room S-18; Limit 15; Tuition \$20.

Creative dramatics experiences that might explore such questions as: Are we assembling an indestructible monster? Planning the heist of the century? Uncovering the dark secrets of ancient civilizations? or just messing around?

#8 How Many Sounds in a Rainbow?

especially designed for deaf children

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

Experiences in the related arts including the visual arts, music, rhythmic activities and creative dramatics.

#9 Paul Klee and the Twittering Machine

Jr. High; Tuesday, 7:00-9:30; Room M-207; Limit 20; Tuition \$25.

Spitter, spatter, clutter, spunk. What kind of creations can you make with junk? Wire, string, clay and found objects become the basis for soft and hard sculpture, assemblage, mobiles and other artful creations.

#10 Art-I-Facts

Sr. High; Monday, 7:00-9:30; Room M-203; Limit 20; Tuition \$25.

Explore the media of watercolor and drawing through your own work and that of others. Slides, galleries and museums will offer insights into the past, present and future.

#11 Dynamic Docents and Davinci

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

Ideas from all aspects of the innovations in the museum program will be explored in four compact workshops. This should be valuable for docents, parents, and teachers as well as any adults interested in using the related arts with museums.

#12 Alternatives to the Panic Button

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

A "survival" program designed specifically to meet the individual concerns of teachers in their first or second year in the schools. Emphasis will be placed on developing the concept of teaching partners from a group of college students trained to serve as resource persons for the classrooms. Consultants from several fields, a strong resource team and a media research group will also be essential parts of this program.

SUMMER CLASSES

#1 Eyes Closed Anything Goes

ages 4-5; Monday-Friday, 9:30-11:00; Room M-316; Limit 15; Tuition \$50.

Experiences in the related arts, including the visual arts, creative dramatics, music and movement.

#2 What If . . .

ages 6-8; Monday-Friday, 9:30-11:00; Room M-207; Limit 15; Tuition \$50.

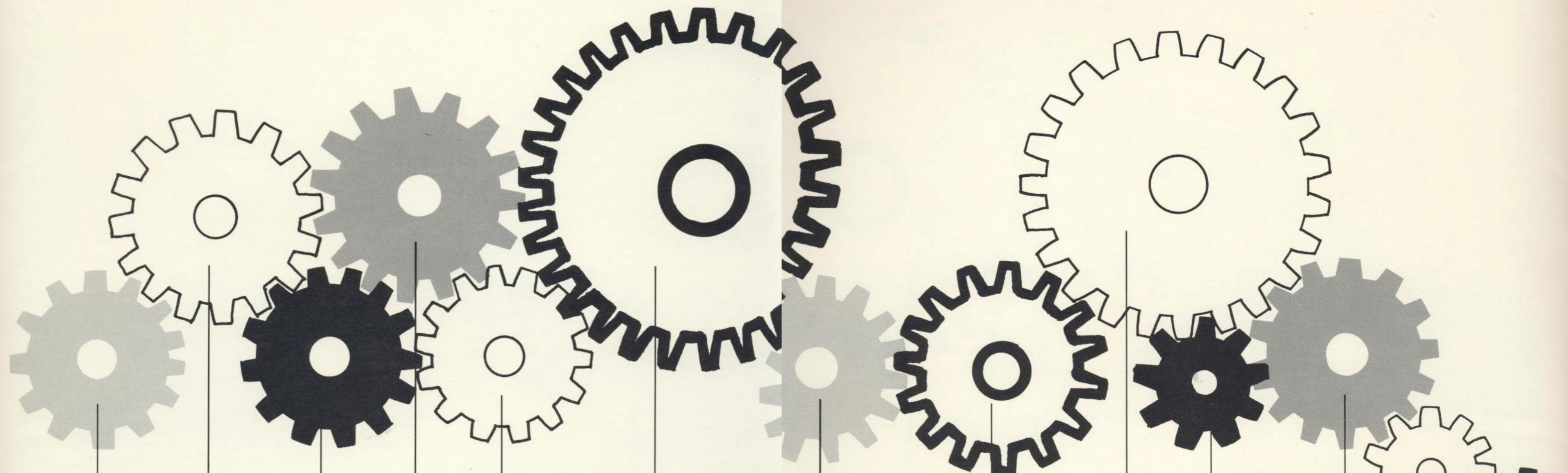
Experiences in the related arts, including the visual arts, creative dramatics, music and movement.

#3 The Curious Eyeball

ages 9-12; Monday-Friday, 9:30-11:00; Room M-203; Limit 15; Tuition \$50.

Art media, creative dramatics, videotape, costuming and super-size fantasy painting are ways we'll explore the world through artists' eyes. A magnificent series of etchings and paintings, "Francisco de Goya," will serve as a starting point for many exciting adventures.





Kids as Teachers

Carol Sue Hunting
David Hunting
Martha Hunting
Randy Hunting
Rayo McCollough
Cleon Allen
Harvey Pettis
Andrew Jones

Documentation

John Thompson—Coordinator
Nancy Beil
Aledra Braddell

Survival

Shirley Hunting—Coordinator
Devy Swanson
Eric Orr
Carl Henry

Museum Innovations

Margie Flora—Coordinator
Susan Windels
Lana Davis
Paula Duckworth
Dr. Neil Chassman

National Internships

Karen Crocombe
Margie Flora
Karen Van Fossan
Aledra Braddell

Friends of EAP

YOU

Brochure Photographs

Karen Crocombe
Karen Van Fossan
Margie Flora
Aledra Braddell

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Executive Director, EAP*
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Curriculum Director, EAP*
Marcia Schramm,
Director, Graduate Dance Studies
Betty Ferguson,
Director, Preparatory Dance School
Thayne Tolle,
*Associate Chairman,
Division of Music*
Dorothy Pierce,
*Coordinator,
Art Education Student Teachers*
Dr. Barbara Beggs,
Education of the Hearing Impaired
Dr. Neil Chassman,
Head, Department of Art History

Arts in the Inner-City

Karen Van Fossan—Coordinator
Emme Sue Frank
Aledra Braddell
Wally Linebarger
Larry Driver

National Consultants

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Center for the Arts in Education,
Teachers College, Columbia University
Dr. Louis Foresdale
Terry Baker
Dallas Museum of Fine Arts, Texas
Harry S. Parker III
Jefferson County Public Schools,
Colorado
Larry Schultz
Jim Allison
Kimbell Art Museum, Texas
Ruth Wilkins
Lubbock Experimental Arts Program,
Texas
Ellie Caston
North Texas State University
Dr. Donald Jack Davis
Rochester Public School System,
New York
Burt Towne
The Museum Collaborative, New York
Pricilla Dunhill
T.I.E. (Theatre In Education)
Susan Zeder

Master Teacher Team

Ann Brasel, Related Arts
Cam Corkins, Related Arts
Rhoda Harrell, Related Arts
Carl Henry, Orff Kody Music
Dr. Al Hunting, Arts/Science
Rozelle Kesner, Creative Dramatics
Carol Trigg, Arts for the Deaf
Susan Windels, Art History



SMU EXPERIMENTAL ARTS PROGRAM
REGISTRATION CARD

Student's Name _____

Age _____ Grade _____ Phone _____

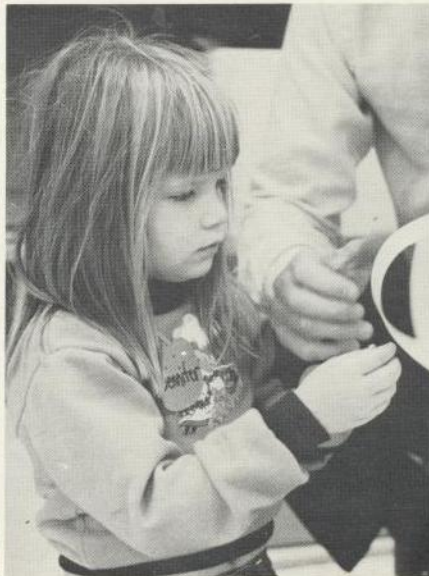
Parent _____

Address _____

City _____ Zip _____

Class for which you wish to enroll:

Number _____ Time _____ Spring _____ Summer _____



The Experimental Arts Program
Southern Methodist University
Dallas, Texas 75275



