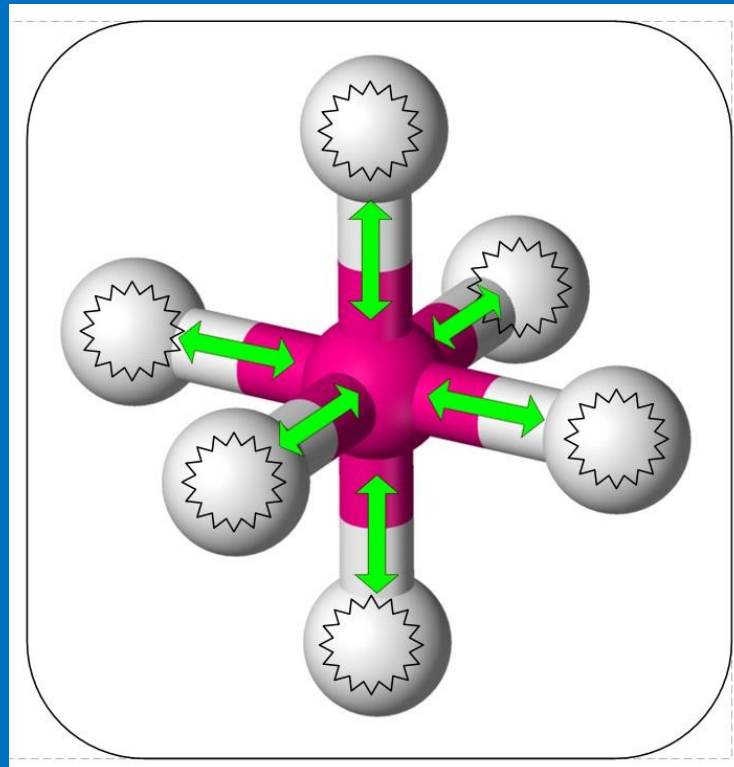


Fine **A.R.T.**

Curricula Development

Robert E. Bear



Fine Art Curricula Development

by

Robert E. Bear

“Without art, the crudeness of reality would make the world unbearable.”

George Bernard Shaw

Cavebear, LLC

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Table of Contents

Introduction	4
Chapter 1: Art Defined	6
Chapter 2: The Education Carousel	11
Chapter 3: Education Models	17
Chapter 4: MIA PATCH	26
Chapter 5: Curricula Materials Evaluation	31

Appendixes

- MIA PATCH Lesson Plan Blank
- Arts Supervision Models
- C&I Development Checklist
- Curriculum Design Flowchart



Unfettered childhood play is the purest and highest form of art. If as a child you played with joyous abandon, you are the greatest of artists.

Robert E. Bear



Fine A.R.T.

CURRICLA DEVELOPMENT

To send light into the darkness of men's hearts-such is the duty of the artist.

Robert Schumann

Introduction

In thirty-four years as a professional educator I've been blessed to have been part of numerous school systems that included employment in seven states: Minnesota, Texas, New Mexico, Oregon, Wyoming, Alaska and Idaho. These immersions encompassed instructing at all grade levels in Visual Arts, in addition to, all-level Special Education, Photography and a Yearbook Advisor. I also spent several weeks one summer teaching in the juvenile justice system in the Boston area.

Over the course of those experiences I've been subject to writing lesson plans in distinct curriculum structures adopted by various educational entities, some simple, others more categorically specific. Whereas public, charter, and parochial schools have adopted and purchased prewritten lessons, texts and instructional materials for what most consider the core academics of math, history, science and language arts, it has been my familiarity that most fine arts teachers of drama, general music, dance, visual art, and choir have found it necessary to breed their own.

While there are several published fine arts texts and instructional supplies available to schools, most districts do not have the budgets for acquiring the predeveloped manuscripts and the materials or resources called for in these publications. In one municipal district where I taught elementary and middle school art I was expected not only to develop curricula aligned to their state's standards, I was told I needed to raise the funds to purchase basic art supplies like glue, paper, pencils, paint, scissors, etc. Even as a Special Education teacher I found it necessary to write grants to get computers for my students, since the district had none available for my distinctive needs students.

The concentration of this text is to provide some insightful context for understanding the unique attributes and requirements for the



creation of curricula for all fine arts domains. These thoughts and materials I initially concentrated on and formulated, not just from pedagogy experiences, but also as a result of post graduate studies in curriculum and instruction at Texas A&M University in College Station while I was also a three-dimensional art instructor at the Jones Elementary fine arts magnet campus in Bryan, Texas.

The fine arts are relative to several modern slopes of pedagogy expanses. Essentially, the fine arts are considered “authentic” education that connects learners to real world life experiences. Do to its inherent nature, fine arts have a great advantage over traditional academics when in comes to incorporating Holistic Education, where the emphasis is involving the whole individual: mind, body and spirit. Since the arts are extensions of our inner selves, it is also directly equipped to address the initiatives of the CASEL organization’s framework (*Collaborative for Academic, Social and Emotional Learn-*

*Art evokes the mystery
without which the world
would not exists.*

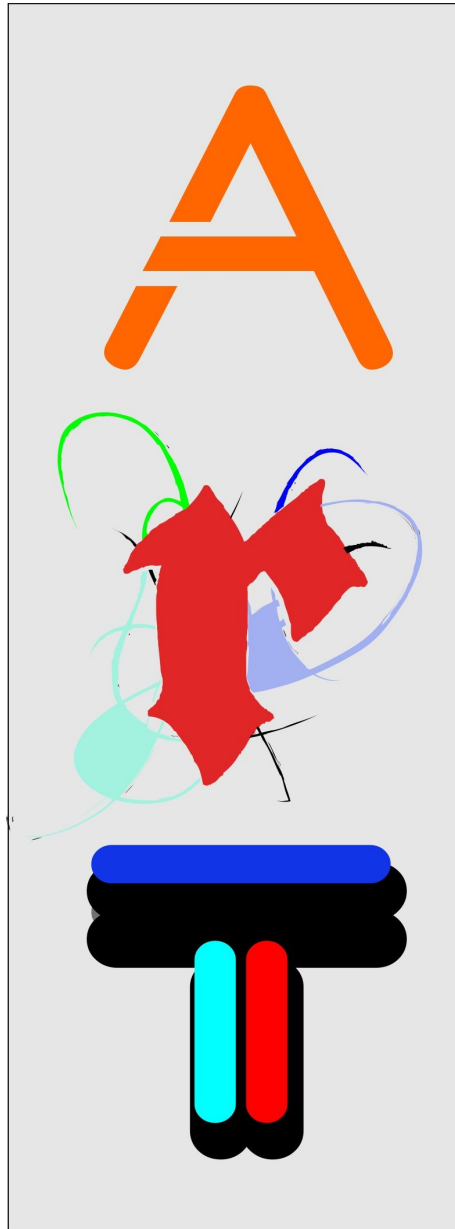
Rene Magritte





Chapter 1

Art Defined





ART DEFINED

The word “art” elicits an enigma, a transient expression of an ethereal ethos. It means diverse things to various people. Perhaps the world would benefit from a non-discursive definition of art. For educators in the realm of the “arts” it is imperative that they have a relevant explanation to particularize to their registrants, as well as, parents, colleagues, museums, and the community in which they reside.

The nucleus of the articulation presented here is the guiding principle from which I have written visual art curricula and employed in the development of the MIA PATCH (*multi-cultural interdisciplinary arts—performance, aesthetics, theory, criticism, history*) format for writing fine arts curricula and lessons. A later section in this book is devoted to this lesson design structure.

Since the age of twelve I wanted to be an artist. Over the years I had become involved with numerous artistic endeavors: drawing, sculpture, painting in various media, architectural design, photography, writing, singing, poetry and ceramics. I've even been fortunate to have art jobs: art and photography teacher, freelance artist, supervisor of a graphic art department, museum exhibits designer and builder, and art director. In all those experiences, and even through educational training beyond the master's degree, I could not find a comprehensive definition of...”ART”. After all, I was an artist; but, how could I make claim to this curious congregation without confidently discerning and articulating its meaning?

In the early 1990's, I participated in the Improving Visual Art Education Conference in Cincinnati, Ohio, which was sponsored by the Cincinnati Art Museum and the Getty Center for the Arts. The conference chiefly centered on the concept of "*Discipline Based Art Education*". In this realm arts education is believed to have four basic

*The greatness of art is not
find what is common, but
what is unique.*

Isaac Bashevis Singer



*Every artist dips his brush
in his own soul, and paints
his own nature into his
pictures.*

Henry Ward Beecher

tenants that should be covered in pedagogy and help give credence for school systems spending constrained budgets on arts programs in their curricula offerings. These four areas are: *History, Theory/Criticism, Aesthetics, and Production*. It was from this conference that I came up with the design for the MIA PATCH Lesson Plan for all the Arts areas. Since there was no lesson plan format I could locate that appropriately fit the arena of arts education, I deemed it critical to devise a structure for this jurisdiction.

One of the speakers at the conference, Dr. Marcia Eaton, an aesthetics professor from the University of Minnesota, came the closest to a definition of art that I could agree with; except, for her, art had to have a concrete artifact, an art object, something tangible to be reviewed throughout time. But, as many artists know, sometimes an artistic creation is designed to be fugitive, non-tangible through antiquity. It must disappear to fulfill its aesthetic intent.

While out jogging one afternoon at the week's symposium it came to me, an epiphany; "*There is a simple, succinct, definition of art: it's an acronym for itself*".

The Aesthetic Rendering of Thought.

In order for Art to exist, the following three (3) criteria must be met. First of all, there needs be some *sensory manifestation* (Rendering), fugitive or permanent, that is based upon a *creative, intellectual process* (Thought) with the *intention of a beautiful or pleasurable* (Aesthetic or Anti-aesthetic) action, or reaction, in one or more of the senses and psyche.

Encapsulated within this definition are more than the traditional concepts of art: painting, sculpture, ceramics, writing, architecture, drama, music, dance, and photography. It's now easier to understand how other endeavors, such as cooking and taxidermy, can be includ-



ed as an art form and more than just a craft. Please do not confuse craft with art. Art objects are original creations, one of a kind. *Craft, on the other hand, is the fastidious copying or reproduction of an art object and honing one's tools and skills for their production.*

After returning from the Cincinnati conference, that fall I presented this thesis in my interview to be accepted into a doctoral program at Texas A&M. Several years later, in 2006, I published an article on this topic with ezinearticles.com. Shortly thereafter I'd seen this definition on numerous blogs and websites; i.e., photographers, crafters, philosophy, museum, and art educators.

Subsequently after establishing this clarity to the fuzziness of what art is, at each campus where I taught art, from elementary to secondary levels, I preached this definition to my students. The concepts of history and creative thought were easy for them to grasp. Aesthetics was another issue. In order for them to better understand, I would ask them to name their five senses and then proceed to inquire from each individual in the class to tell me the flavor of their favorite ice cream. Of course, some didn't like ice cream and others were lactose intolerant, or diabetic. Those that appreciated mine, mint chocolate chip, were humorously, enthusiastically praised. An additional light-hearted approach with middle and high school students was to have them think of who they considered to be the most beautiful girl in school and the most handsome guy on campus. As you can imagine, this approach elicited fervent responses. In relation to our five senses and what one finds pleasing in regard to those things that influences our conditions of happiness, it was then more uncomplicated for them to come to an understanding of aesthetics.

Rendering was not such an ethereal entity for the students to grasp once they understood that it simply specifies to make, or reference to something that is tangibly fashioned.

In the next section I will present some ideas in coming to terms

Treat a work of art like a prince. Let it speak to you first.

Arthur Schopenhauer



with developing a philosophy of education. As one approaches and seriously considers education in the fine arts, cardinal to constructing the foundation on which to assemble curricula is to first inaugurate a philosophy of pedagogy to direct the development and delivery of fine arts instruction at all levels.

As one scaffolds modifications to lessons, instructional materials and concepts over time this philosophy may also transform. Due to revolving door aspects of the worlds of education and a staid belief that educators should mature, an evolution in this domain is inevitable, I've branded philosophy of education an "*Education Carousel*".

In a decaying society, art, if it is truthful, must also reflect decay. And unless it wants to break faith with its social function, art must show the world as changeable. And help to change it.

Ernst Fischer





Chapter 2

The Education Carousel



Toward a Philosophy of Education



The Education Carousel

The aim of art is to represent not the outward appearance of things, but their inward significance.

Aristotle

All children/students/adults can learn and it is a/the purpose of any adopted/designated/responsible individual or institution (public or private) charged with the task/s (internally or externally) to aid them in a/the path of self/societal-fulfillment using any methodology appropriate within ethical, moral, and legal guidelines of its/their societal context adopted/adapted/established by the individual/s or institution financing, participating in and assessing the education.

Robert E. Bear

It is eminent that sometime/s in an educator's training and/or professional experience that they affront and outline their personal theories and philosophical viewpoints on pedagogy. Such an endeavor may help focus their own operational performances tied into these perspectives. For some, this fastidious task is initially undertaken when contemplating teaching as a career. Others are forced to confront transcribing an educational philosophy on an application for employment with a school district. And, those who pursue graduate studies in education will find the undertaking a necessary requirement in a course of study.

Coming to terms with one's philosophies may transgress with trepidation and arduous exploration, particularly for beginning educators who may feel they have agrestic and seemingly aleatoric philosophies. In light of this, throughout the following treatise I will abroach some of my philosophical slants and theories as an adjuvant to stimulate inquiry, dissection, debate, and possible assimilation.

For developing curricular materials in any fine art area it is crucial that the designer of these provisions negotiate pedagogical ideologies specific to their province of creative spheres.

I envision philosophy as an ethereal, abstracted construct, like a mental carousel: an ad hoc reality, temporary and in flux in an individual's perceptions of "the way things are and how they ought to be". Furthermore, a conscientious person's philosophies are afflations and



not adamantine: a non-corporeal organism in an evolutionary process.

So too, philosophies are amalgamations of numerous and varied elements, mostly borrowed. Sometimes we may saddle one we find particularly attractive and adopt, maintain, protect and care for it. Unfortunate for some, their carousel will become sacrosanct and archaic. Other times, because a particular settee on the carousel feels uncomfortable, a part just doesn't work right, or perhaps its image has become worn and tarnished, one decides to jump off and climb aboard another; or, maybe, even fashion ones own. The latter choice is the much more difficult of the two. None-the-less, our own fabrication is allelomimetic; very similar to one or more that we have found appealing. Parts may be painted with a different color, a new calliope added, festooned with colorful lights, and have more hand-carved "designer" horses, yet it is still has comparable aspects of others.

This same analogy for personal theory construction is true in regards to the individuals considered by western educational historians as significant, influential reformers; i.e., Plato, Rousseau, Pestalozzi, Calvin, Jefferson, Addams, Lenin, Dewey, Ghandi, and DeBoise. Each had a philosophical genealogy tied into their immediate culture and personal history. They all adopted/adapted pieces of their micro/macro societies in reaction to the unpleasant fit of a saddle.

Discussion of philosophical beliefs of education should probably have a definition of "education" as a frame of referent; however, a concise definition is not the intent of this descant and the hermeneutic rhetoric revolving about this term is a Mobius Strip (*Actually, philosophy is too; then again, the universe and "time" probably are as well.*). So, for its components, I'll list training (*mental, physical, and spiritual*), learning (*formally or informally guided*), experience, schooling, enlightenment, imparting and/or acquiring knowledge, and skill development. The reader is free to create their own iter for dialysis and rumination. Along with this inventory I'll add the following horses to the carousel of education.

Education is a theory of society.

Education is a function of "society" and "society" is a function of education.

Education is a purpose of "society" and "society" is a purpose of education.

No great artist ever sees things as they really are. If he did, he would cease to be an artist.

Oscar Wilde



Education is emancipatory and emancipation is education.

Education is "relative" (*interpretation open*).

Education is not only the relative domain of "humankind".

Education is an/a individual/collective/group phenomenon.

Education begins in the home.

Students need to be responsible for their own learning.

What's my personal philosophy of education? It's an eclectic construct, partially driven by Idealism, yet allied somewhat to Realism, Neo-Thomism, Experimentalism, and Existentialism. I have no profound philosophical insights with designer horses, gaudy lights, or new wave music on this carousel. At first glance it may appear abstruse and altisonant. Actually, it is quite simple and not fashioned in defiance to a particular outlook in vogue. Instead, in art terminology, it's an assemblage, composed of bits and pieces and colored to fit my personal aesthetic; complete, with dents and nicks. However, it is also has horses "of a different color"; chameleons, alive and evolving, transactional and changing hue as the need/s arise/s.

*One's art goes as far and as
deep as one's love goes.*

Andrew Wyeth

My short philosophy of education statement at the beginning of this chapter does not outline other parameters encased in the capacious arena of education. Additionally, I believe that all students should have an Individual Education Plan (*IEP*), not just those in "Special Education"; after all, aren't all students special? For the development of these IEPs, educators need to consider more than the traditional assessments toward lack of competencies and performance. They should also regard student's interests, personality temperaments (*Choleric, Sanguine, Phlegmatic, and Melancholy*), learning styles, positive accomplishments, and cognitive skills and physical abilities in various discipline areas.

Correlated with the concept of IEPs, one could also incorporate variations of "elective tracking" systems that are done in some countries. It would seem that such processes in the U.S. could help reduce drop-out rates (*assuming that "society" continues to value the contemporary concept of a high-school diploma*), increase student performance, and lessen discipline problems. Currently, U.S. schools are primarily set up to direct persons to go to college rather than meet the overall desires/needs of individuals/employers/institutions/society



and allow for more vocational programs and employment skills that are not necessarily predicated on a college degree.

This dramatic push for high school graduates is a direct result of the post World War II efforts. Certainly, going to college is important for many aspects of employment options and for the enrichment of individuals, society, and cultural institutions. However, I do not believe that attending college is "the answer" for all; many agree, since most students who graduate from high school do not go on to colleges or universities.

Arguably, the U.S. is not a "melting pot" of cultures, nor should it be. It is a "tossed salad" made up of numerous cultures and subcultures that contribute to the essence and flavors of the entity. In the long run, a switch in the major educational program emphasis of preparing individuals to attend colleges would benefit collective U.S. society (*institutions of higher learning could assist such endeavors*). It was at the end of World War II and the returning military members whose pre war jobs were no longer available that the major push for attending college was esteemed. In regard to adjusting tutelage emphasis, a shifting of college degree prominence in a public academic system where I taught, the Hispanic male high school drop-out rate was over 60%. According to a couple of Hispanic colleagues of mine, this high incidence is tied into the "macho" image of their culture which stresses working and earning money to support family. Therefore, in order to help keep cultural values intact one must ask which is more important, employable skills, a "diploma", or degree and should the conceptions of competencies associated with these go through some metamorphoses?

Furthermore, any philosophy of education could also be seen as an idealistic, linear element lying in a universe parallel to educational reality, both going nowhere. Neither is of much value unless there is a dynamic thread, curriculum, forming a tapestry of the two enjoined. Both can then move in tandem, hopefully, on a forward course.

The realm of education and its institutions reflect how ideologies, societies, and cultures change, as has art production. These have also transformed in approaches to fine arts instruction. Certainly, there are numerous additional considerations and experiences one may bear in mind that are germane to the province of education which affect/effect one's philosophical slants that will also change over time; e.g., assessment, use of technological devices, instructional strate-

*What art offers is space-a
certain breathing room
for the spirit.*

John Updike



gies, and classroom management. For the rookie educator, I'd suggest transcribing your philosophies and theories of instruction to be revisited, revised, and tuned in a capriccio to your particular aesthetic of pedagogy while transeversing your career.

Editorial Note:

The "/" used throughout this chapter was used as a quality, quantity qualifier; denoting either, or, and, and combinations of any, and, or all.)

*Art is the desire of a man
to express himself, to rec-
ord the reactions of his
personality to the world he
lives in.*

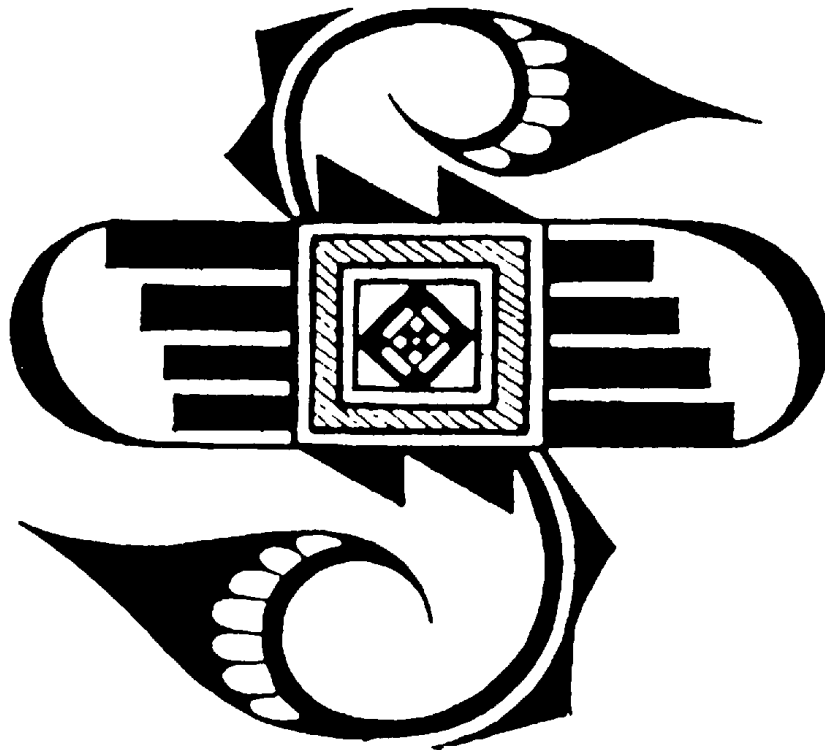
Amy Lowell





Chapter 3

Education Models





Apropos to any discourse on a philosophy of education is a discussion of theoretical positions on curriculum and instruction relative to all discipline areas, as well as the fine arts. As stated earlier, the realm of "education" is a plural-lateral, complex and evolving organism. As a result, to help understand some of its characteristics in institutionalized corporeality, I have created several diagrams delineating many of its components and phenomena. In the context of fine arts curricular development, as in any discipline, these need to be seriously contemplated.

Closely aligned to establishing a philosophical sphere of education is a thorough comprehension of some models highlighting dynamics relative to the cosmos of fine arts education. Some presented here I've coalesced through contemplative evaluations of my experiences closely working with other education professionals at all levels, kindergarten through post-graduate, as well as several academic disciplines, elective courses and special education services providers.

Fine art is that in which the hand, the head, and the heart of man go together.

John Ruskin

Purpose of Curriculum

Since this book is about intimate consideration for the creation of fine arts curricula, I'll start with a basic connective value of curricula. I purport that both the short and long term purpose of education is to direct, prepare and facilitate not just individuals toward their own self-fulfillment, but also the self determination of macro, national and global societies in general. This can be accomplished through curricula that is married through educational research and its practical application in education, rather it be through remote facilitation, published texts and/or direct instruction. (Diagram #1)

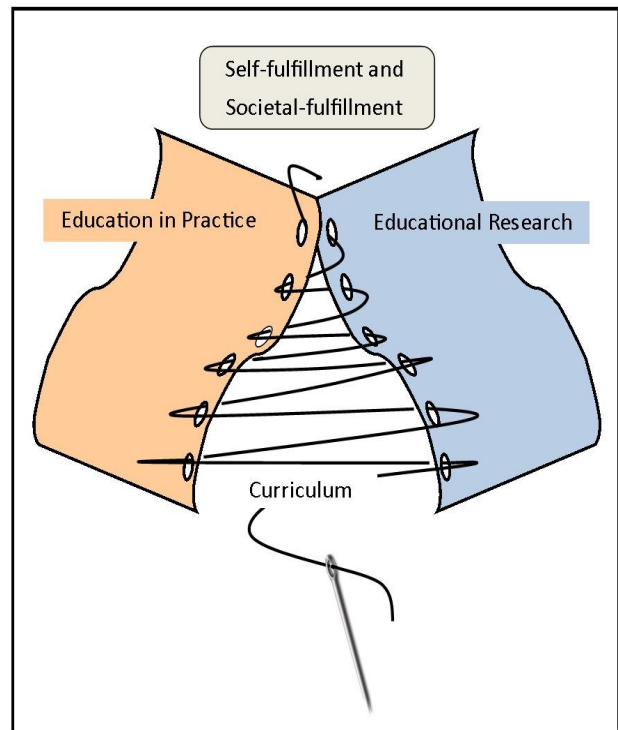


Diagram 1



Pseudo-Atomic Model of Curriculum

Curriculum is a dynamic, interacting, as well as, intersecting area in constant permutation, where the component constructs of time, place, people, resources, content, philosophies, traditions, experiences, and perceived objectives (*formal and/or informal*) are overlapped and designed to meet the described desires and needs of a given society, micro or macro, by a designated body of that society under the umbrella of institutionalized pedagogy.

The intersecting area, curriculum, is lissome because each of the components are always mutable in various degrees and not necessarily perpetually in direct relational proportion to one another. Each of the components has some input/affect/effect/extraction on the curriculum construction and delivery. (*Diagram #2*) It is at this core that a curricula is created and employed in formal instructional settings.

My love of the fine art increased-the more of it I saw, the more of it I wanted to see.

J. Paul Getty

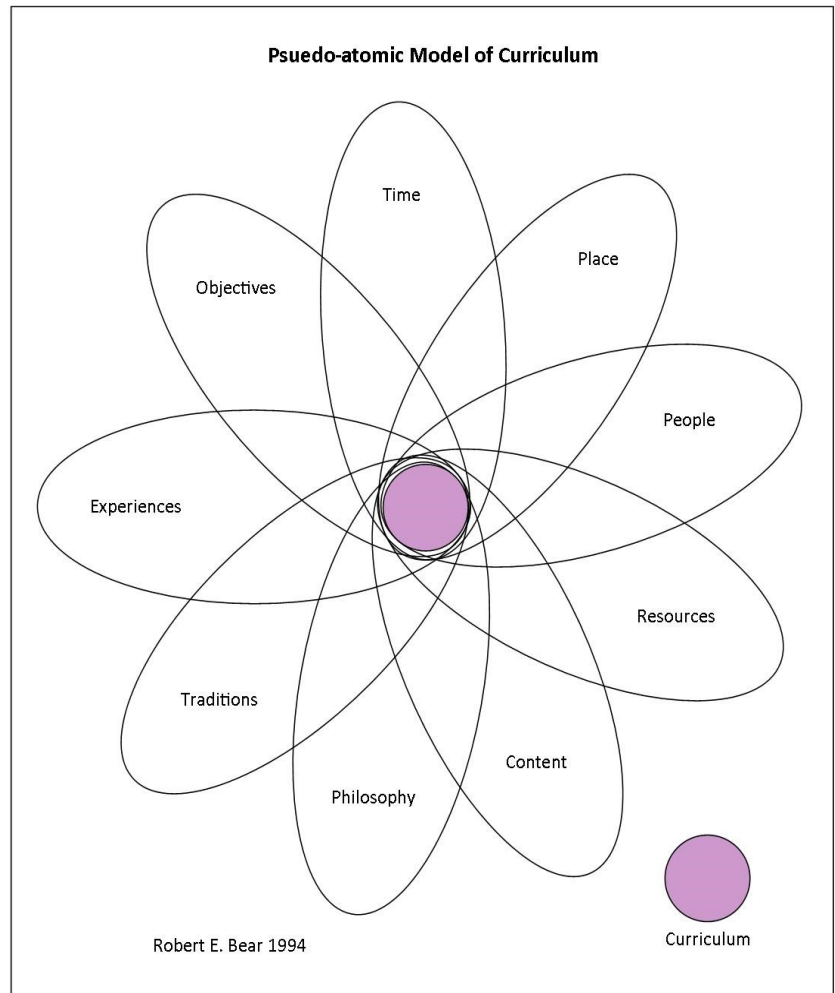


Diagram #2



Abstract Anomalous Brain Model of Instruction

Another theory I've spawned in regard to educational philosophy of instruction is the "Abstract Anomalous Brain Model". The depiction I offer for explication is a composite describing the dynamic matrix of institutionalized educational instruction. Curricula components are also in differing amounts and incidence of change. To help envision this diagram, think of a nebula in any science fiction movies you have seen where the vessels are negotiating navigation through.

The dynamics component is the most important subsistence of the model. It links all the components together, and at the same time, affects/effects the components individually and collectively. Elements that evince the dynamics of this model are: communication, attraction, inertness, passivity, repulsion, agreement, disagreement, extrapolation, interpretation, evaluation, action, interaction, reaction, synthesis, divergence, and conceptualization.

Each of the components can be characterized as a thunder cloud, with its own dynamics and those in turn (*or out of turn*) affect/effect the other components. It is an ethereal multi-dimensional nebular mix, exemplified in multi inter-modular components and their dynamics (*between and among one another and the whole*) in various rates and densities of perpetual transformation. The dynamics of this matrix is/are empirically manifested in pedagogical activities. Teacher, student, economics, time, weather, laws, instructional setting, culture, methodologies of instruction, content of instruction, dynamics, and any other intervening factors that may be categorically assimilated as fitting together, synthesize the components of this model. (*Diagram #3*)

In relation to this model, a component is defined as any group of factors, or elements, that may be conditionally linked together and have some intervening, or mitigating circumstance, that effect/affects instruction (*pre, a, and post*). An element is referenced as any attribute of a component. For example, some of the elements comprising the component teacher include the following; knowledge base, frame of reference, ethnicity, cultural make up, biases, religious beliefs, emotions or emotional state at any given moment, hearing abilities, verbal communication competencies (*or lack thereof*), technological competencies, state of hunger, state of bodily functions and needs, mental abilities, worries, etc., etc., etc. These are the entities that an instructor (*as well as the learners*) brings to their pedagogical environment.

Cartooning at its best is a fine art. I'm a cartoonist who works in the medium of animation, which also allows me to paint my cartoons.

Ralph Bakshi



It must be noted that many of the elements in each component are not stable. As a direct result of this fugitiveness, the consciousness of education almost seems intangible.

Because this model is sort of a living, free form, nebular invertebrate that one cannot see, except when manifested in pedagogical use, perhaps it would be more accurate to envision it as an electrically charged, multicolored cloud that is invariably changing form and hues. However, I've used the analogy of the brain because it is a corporeal entity perhaps more conversant, consisting of interacting territories which are also made up of smaller substances.

The components of the model (*teacher, student, economics, time, weather, laws, instructional setting, culture, methodologies of instruction, content of instruction, dynamics, and any other intervening factors*) are akin to the areas of the brain (*i.e., parietal lobe, frontal lobe, occipital lobe, temporal lobe, lateral lobe, thalamus, hypothalamus, basal ganglia, cerebellum, pons, medulla, hippocampus, etc.*). Similarly, these elements of the model are analogous to those of the brain; neurons, dendrites, axons, synaptic vessels, synaptic gaps, chemicals, temperature, and electrical impulses, etc. Comparable, also, are the chemical, thermal, and electrical energies dynamics of the brain which effect thought and organ activity. Consequent to these numerous variable affecters is a very complicated mix defining instruction.

For too long the world has failed to recognize that the Olympic Games and the Olympic Movement are about the fine athletics and fine art.

Avery Brundage

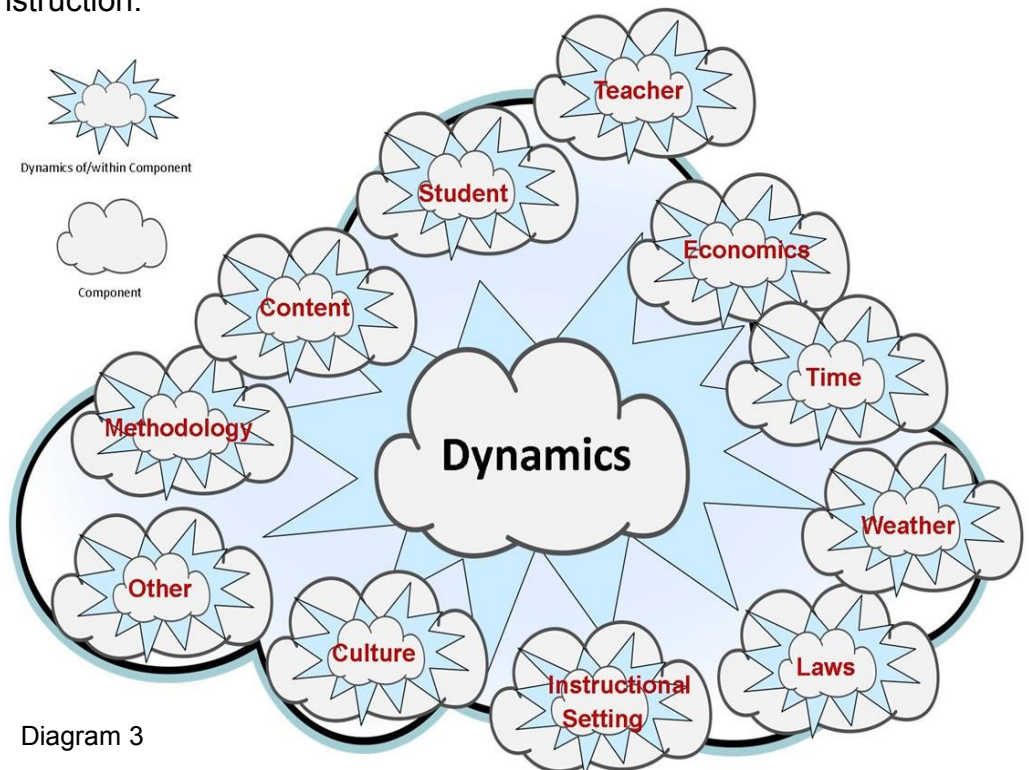


Diagram 3



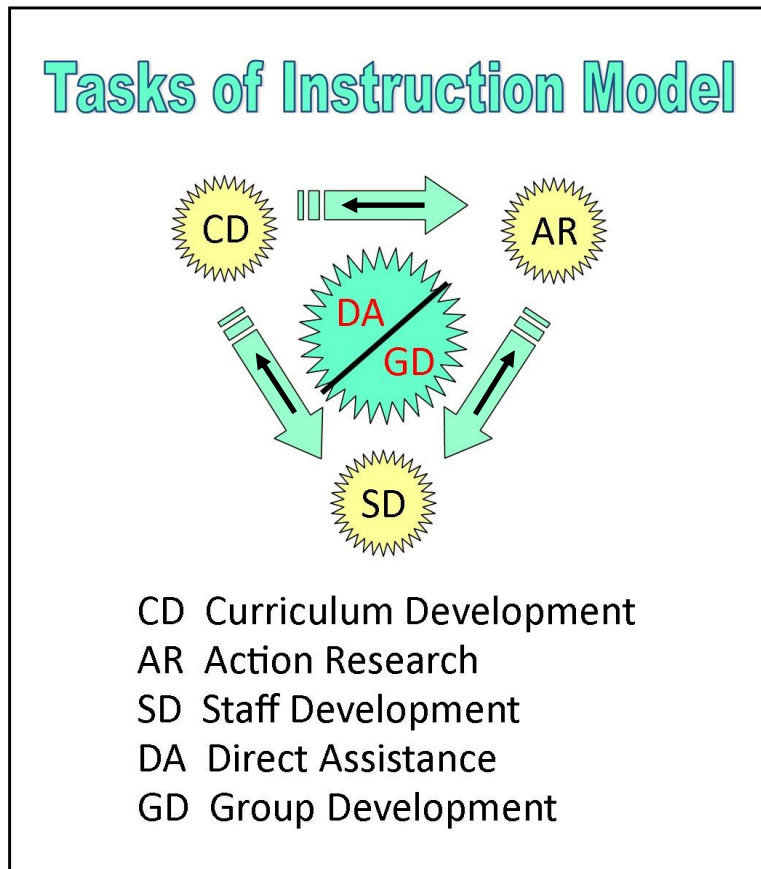
Tasks of Instruction

When creating curricula for the fine arts it's important to consider the complex tasks of instructional delivery in its proposed setting. Fine arts education within the contexts of public, private and parochial school systems should continually go through their own structural dynamics of formative assessment, not only in their presentation methodologies, but additionally in light of tasks of instruction. In order to assist in capturing the flavor of this assertion I've illustrated this perception in the diagram Tasks of Instruction. (*Diagram 4*)

It's conceivable that one could jump in, or join, this matrix at any of the outer corners of the continuum of the task of instruction. They all have influences effecting the others: Action Research, Staff Development, or Curriculum Development. Direct assistance and group development for the personnel in the trenches of pedagogy should be significantly interrelated to the outer modules. Coalescence of these needs to be the engine that powers the vehicles driving instruction appropriate to each fine arts discipline.

*My goal is to make fine art
and fine art comes from
the soul. If you have virtu-
osity and facility, you can
take and create something
of significance.*

Rich MacDonald



Robert E. Bear 1995

Diagram 4

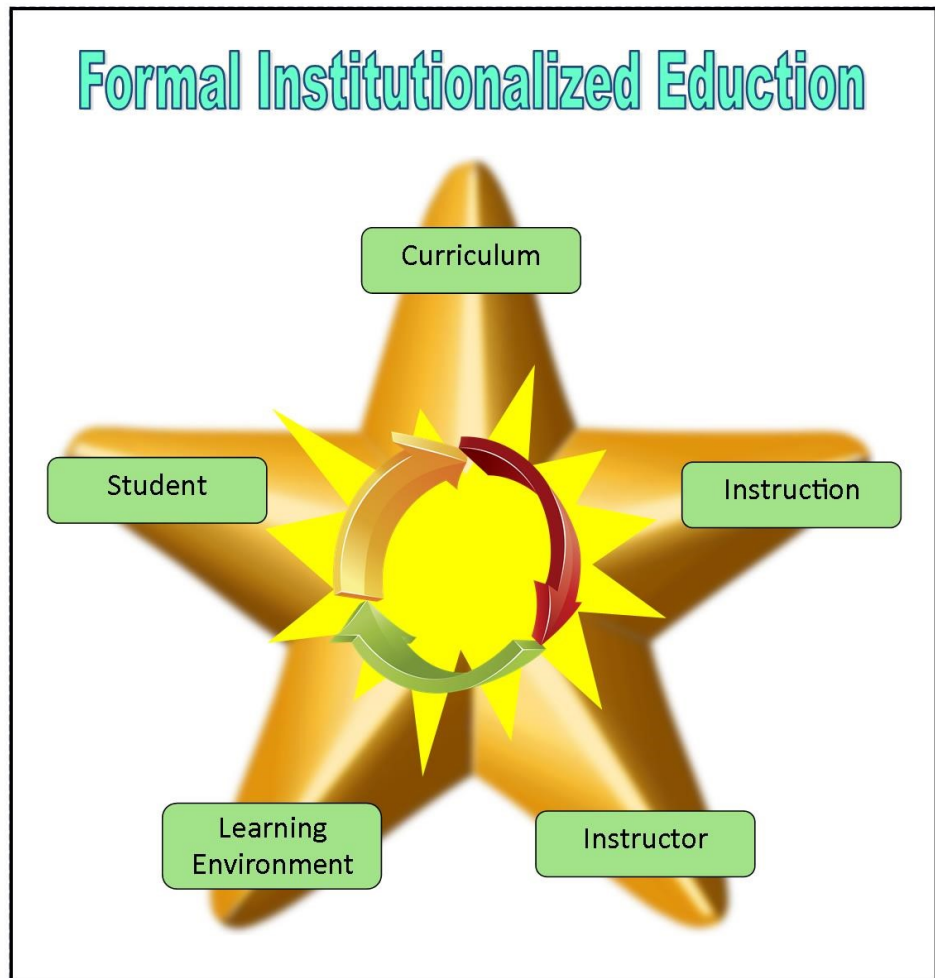


Formal Institutionalized Instruction

At all local, state and national stations diktats for curriculum standards and expectations are prevalent. These relate not just to “curricula”, but also to expectations of how instruction is to be presented, instructor credence, structures of the learning environment and student performance. These appendages of institutionalized education ought to intermingle smoothly in the fine arts venues.

I think that cinema is a medium of communication. It's as valid as novels or fine art.

Ken Loach



Robert E. Bear 1997

Diagram 5

While traditional methodologies for formal instructional academic presentations have been primarily lecture based up through the first half of the twentieth century, especially at post high school institutions, the trend has somewhat changed to accommodate more appropriate best practices recognized as more efficient in facilitating the



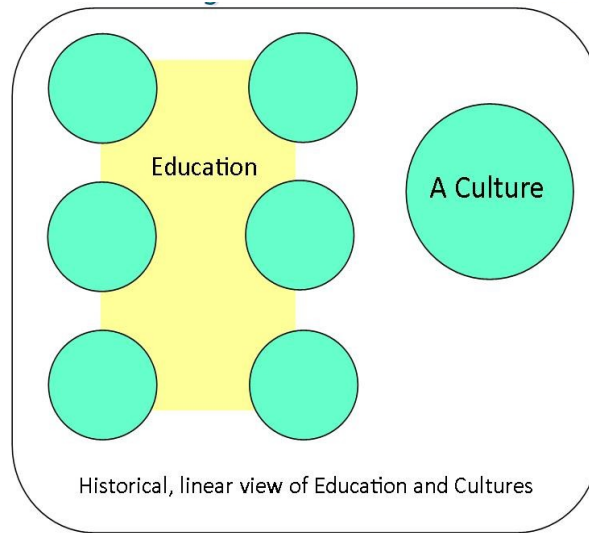
multi learning modalities of individuals. In the early years of the twenty-first century greater emphasis is being placed on experiential instruction. Experiential tutelage has always been the norm in the fine arts, as performance and artist productions are central to understanding arts techniques and information. The five intrinsic elements illustrated in diagram five are perpetually present in or out of structured instruction. (*Diagram 5*)

Minority Culture Inclusion

As I progressed through decades of instructional experiences in visual arts, I noticed that minority cultural influences and artistic productions had been primarily referenced as historical phenomenon in contexts to be viewed and analyzed from the outside, as observers.. This was also true in courses of traditional academic disciplines. (*Diagram 6*)

Creativity is allowing yourself to make mistakes. Art is knowing which ones to keep.

Scott Adams



Cultural influences seen as separate entities for study: not inclusionary.

Diagram 6

Fine arts spheres have a unique opportunity in providing cultural inclusions into institutional education frameworks of instruction. From prehistoric times, as can be witnessed in petroglyph graphics and representations on Neolithic cave walls, art has been germane to tribal communication. For eons the arts of dance, instrumental traditions, stories and songs also have been extensively passed on through family and social gatherings. To understand a culture, one must understand their arts. It is therefore imperative that fine arts must be central to mainstream institutional agendas for incorporating a greater understanding, sensitivity and respect for civi-



zations presenting formal schooling. This pedagogy has an obligation to integrate a variety of cultural arts activities and information.

At local levels where fine arts curricula is being developed writers should seek input from its constituents of minority groups, particularly its elders. When this is accomplished a more thorough transference of cultural intelligence and sensitivity is attained. (Diagram 7) This also leads to a greater cooperation between the campuses, districts and community. For the curricula composer this is also beneficial, as some areas in which administrators are required to evaluate educators is responsiveness to education needs and also involvement with the parents and community.

The essence of all beautiful art, all great art, is gratitude.

Friedrich Nietzsche

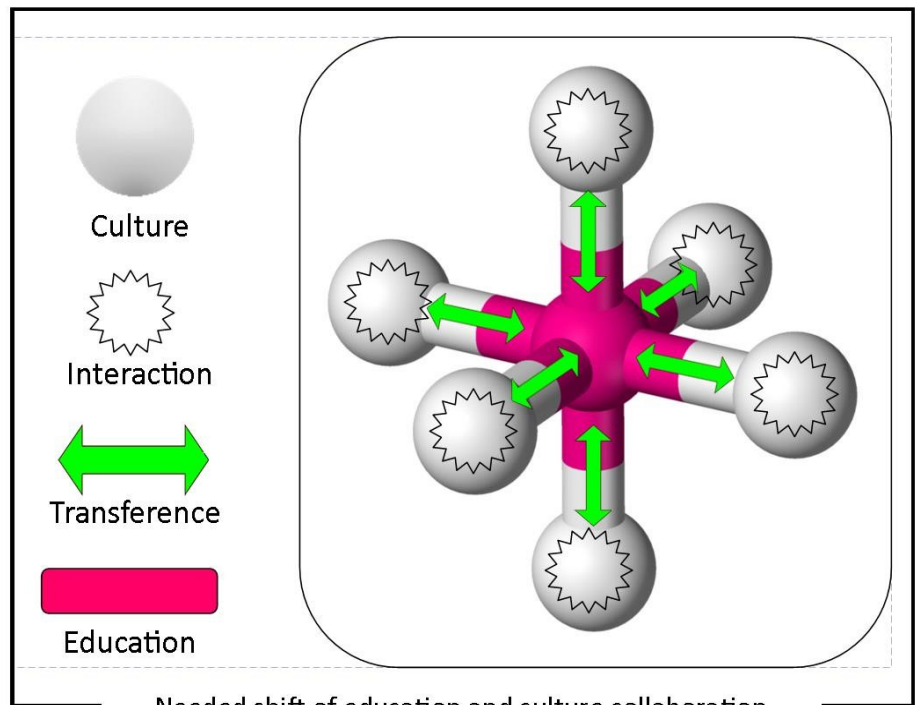


Diagram 7

A few questions to get started with cultural infusion are:

- Do you have traditional verbal stories to share?
- What customary dances, songs, and legends would you like to pass along?
- Are there costumes and instruments particular to your ancestry?
- How would you like to participate in sharing your cultural uniqueness, such as linguistic expressions?

Certainly, there are others you may wish to consider.



Chapter 4

MIA PATCH

MULTI-CULTURAL

I NTER-DISCIPLINE

A RTS

P RODUCTION

A ESTHETICS

T HEORY

C RITICISM

H ISTORY



The MIA PATCH lesson plan format was designed to accommodate all academic arts areas in formal educational settings. They are created to open face-to-face and can be used as an outline to teach from directly. (Diagram 8)

Diagram 8

Nature is a haunted house--but Art—is a house that tries to be haunted.

Emily Dickinson

Although at first glance it may appear to be a great deal of work to complete the document, it is easily translatable to other campuses that one might transfer to within a district, or school system entirely. It has been successful in being used in lieu of several other precincts' lesson plan stipulations. None-the-less, MIA PATCH is easily adaptable for several adopted lesson plan formats required by other districts in that the information provided is covered. For instance, districts where it is mandatory that plans specify what state and district educational “standards” are to be addressed can be listed in the bottom section of page A in “Essential Knowledge and Skills”. Additionally, it is an excellent bit of information to present to an administrator doing an in class observation of instruction for that lesson.

When writing curricula, in the form’s identification box one can provide letters and numbers to specify the category of the subject area. For instance as a visual art instructor I would first label it with a 2D or 3D to identify it as a two or three dimensional assignment. In the sample provided I’ve also hallmarked it with an “MM” for mixed media and since it is the first lesson in a series of posters projects, a “P.01” (Diagram 9)



Diagram 9

The next graphic displays the *Multi-Cultural Reference, Inter-Discipline Connections* and the designated *Art Area*. In this unit plan for creating posters I've listed global cultures, since posters have a long history of uses for a variety of purposes across continents. (*Diagram 10*) The rest of the boxes should be self-explanatory. Photography was left out in the "Art Area" since it is acknowledged in schools as a CTE program (*Career and Technology*).

Creativity takes courage.

Henri Matisse

M	ulti-cultural Reference	Global Cultures						
I	nter-discipline Connections	Common Core: L.A. (L.7.5a, L.9.10); Hist. (W.7.8, WHST.6-8.2D)						
A	rt Area	<input checked="" type="checkbox"/> 2-D, 3-D Visual <input type="checkbox"/> Drama <input type="checkbox"/> Dance <input type="checkbox"/> Choir <input type="checkbox"/> Band <input type="checkbox"/> Orchestra <input type="checkbox"/> General Music <input type="checkbox"/> Literary						
		<table border="1"> <tr> <th colspan="2">Learning Style Emphasis</th> </tr> <tr> <td><input checked="" type="checkbox"/> Visual</td> <td><input type="checkbox"/> Tactile/Haptic</td> </tr> <tr> <td><input checked="" type="checkbox"/> Auditory</td> <td><input type="checkbox"/> Kinesthetic/Spacial</td> </tr> </table>	Learning Style Emphasis		<input checked="" type="checkbox"/> Visual	<input type="checkbox"/> Tactile/Haptic	<input checked="" type="checkbox"/> Auditory	<input type="checkbox"/> Kinesthetic/Spacial
Learning Style Emphasis								
<input checked="" type="checkbox"/> Visual	<input type="checkbox"/> Tactile/Haptic							
<input checked="" type="checkbox"/> Auditory	<input type="checkbox"/> Kinesthetic/Spacial							
P	erformance	Students will create a 12"X18" poster on Bullying Awareness						
A	esthetic	How people react to unpleasant and positive messages						
T	heory	Use of the elements of art, graphics in composition can affect messages						
C	riticism	Use of composition, originality, graphics for effective communication						
H	istory	Brief history in the use of posters						

Diagram 10

Evaluation		
<input type="checkbox"/> Oral Test	<input checked="" type="checkbox"/> Critique	<input checked="" type="checkbox"/> Performance
<input checked="" type="checkbox"/> Written Test	<input type="checkbox"/> Portfolio	<input checked="" type="checkbox"/> Observation
<input type="checkbox"/> Discussion	<input type="checkbox"/> Exhibit	<input type="checkbox"/> Self-Evaluation
Evaluation		
Written test on notes taken of PowerPoint presentations		
Review of posters in relation to check list		
Critiques of posters in regard to: originality, neatness, completing instructions, and use of composition.		

To the left and in the following diagrams are examples of how the various areas of the document can be completed.

Diagram 11



Diagram 12

Instruction Methods		
<input checked="" type="checkbox"/> Lecture	<input type="checkbox"/> Research	<input checked="" type="checkbox"/> Demonstration
<input type="checkbox"/> Role Play	<input checked="" type="checkbox"/> Tech./Media	<input type="checkbox"/> Discussion
<input type="checkbox"/> Field Trip	<input type="checkbox"/> Cooperative	<input type="checkbox"/> Experiment

Materials/Equipment
12"18" 90lb paper
Rulers, pencils, markers
Handouts on: Thumbnail sketches, lettering, and poster criteria
Optional: scissors, glue, clipart, cutouts from computer fonts

Diagram 13

Intended Learner Outcomes : Essential Knowledge & Skills
Students will acquire a simplified history of the use of posters for communication in propaganda, advertising, and social concerns.
Students will understand how color, composition, and images can affect communication.
Students will create a poster to submit to a poster contest on Anti-bullying

Motivation/Rationale
All people come into contact with poster use and students need to understand how they may be manipulated to influence their behaviors and spending habits. Most people are some times required to design, or requested to have, advertising for such things as parties or to purchase/sell merchandise.

Instructions
PowerPoint Presentation on the Elements of Design: Students fill in notes on handouts
PowerPoint of Creating Posters: Students complete handouts.
Students complete handout on Serifs/Sans-serifs and turn in for review
Students complete handout on Lettering: Pgs 1&2 on 12"X18" paper
Review notes on creating posters and poster contest requirements
Students complete poster Rough draft worksheets (horizontal, vertical and irregular)
Review assignment expectations and then students create a 12" X 18" poster using mediums of their choice and turn in for grading with "checklist"

Alternative Activities/Enrichment
Students may design sections or an entire poster using computer graphics

Cognitive Skills					
<input checked="" type="checkbox"/> Knowledge Remember	<input checked="" type="checkbox"/> Comprehension Understand	<input checked="" type="checkbox"/> Application	<input checked="" type="checkbox"/> Analysis	<input checked="" type="checkbox"/> Evaluation	<input checked="" type="checkbox"/> Synthesis Create

Notes/Follow-up

Art without emotion is like chocolate cake without sugar. It makes you gag.

Laurie Halse Anderson



Appendixes

Curriculum & Instruction Rating Instrument

Arts Supervision Models

MIA PATCH

Diagram List





Chapter 5

Curriculum & Instruction Rating Instrument





Before attempting to initialize a completely new set of curricula materials, I suggest a fine arts committee review currently available resources using the C&I Appraisal and Rating Instrument (CIARI). This will be beneficial in zeroing in on needs that perhaps have not been previously addressed. After you have assessed current curricula provisions with the CIARI, I have listed several additional reflections to focus upon.

Instructions

The **C&I Appraisal and Rating Instrument** is divided into eighteen (18) categories and is designed for two (2) major functions. The first is as an aid for evaluating both published (*commercial and in-house*) and unpublished curricula, instructional units or lesson plans, and instructional materials, such as textbooks. The second intention of this instrument is for it to be used as a guide in the development of curricula and instructional materials. This may be used by teachers, faculty and students in departments of education at colleges and universities, curriculum evaluators, curriculum directors, curriculum committees, and instructional materials publishers.

Due to inherent subjective individual assessments, when this instrument is used for evaluation purposes, a team of three or more persons should critique the same materials and then calculate an average score for the final rating. When a formal evaluation is conducted, the final report should reflect a summarization of the examples and comments of each member, as well as, the average rating for each category. Key words or phrases to look for are the same ones found in the category titles; i.e., learning styles, thinking skills, and enrichment activities.

Several additional considerations should be noted.

Ratings throughout this instrument are based on a scale from one (1) to three (3): 1= poor, 2 = average, and 3 = superior.

No more than three (3) points (pts) can be awarded as a total in any category that states *3 pts. Maximum* under the title. These categories are: *Rational/Motivation, Alternate and/or Enrichment Activities, Materials List & Equipment, Specific Instructions for Lesson, Suggested Follow-up/Reteach, and Scope & Sequence.*

*I found I could say things
with color and shapes that
I couldn't say any other
way-things I had no words
for.*

Georgia O'Keefe



*If you hear a voice within
you say 'you cannot paint',
then by all means paint.*

Vincent Van Gogh

Categories that may be awarded more than three points in the total are: *Multicultural References, Discipline Connections, Learning Experiences, Evaluation Process, Intended Learner Outcomes, Resource/References, Learning Styles/Mode Emphasis, Thinking Skills, Character Domain, Multiple Intelligences, Quality, and Key Knowledge % Skills.*

Do not give both *listed* and *explained* points on the same example. Determine which category best describes the supporting information.

In each category, list or briefly describe examples that support your basis for awarding points. For example, *Discipline Connections* is for recognition of inter-disciplinary units (*compacted curriculum*); such as Math & Science, or U.S. History, Visual Arts, and Language Arts are tied together with activities and reference.

Each category must be awarded zero (0) or more points. When no examples are given, or if the category division cannot be recognized, then give zero points.

After the evaluation is complete, total all the categories on page six (6) and determine a rating of *Poor, Average, or Superior.*





C&I Curriculum & Rating Instrument

Multicultural References (Listed: 1 pt. ea. Explained: 3 pts ea.)

Examples	Pts
_____	_____
_____	_____
_____	_____

Comments _____	<input type="checkbox"/>

_____	Total

The purpose of art is to wash the dust of daily life off our souls.

Pablo Picasso

Discipline Connections (Listed: 1 pt. ea. Explained: 3 pts ea.)

Examples	Pts
_____	_____
_____	_____
_____	_____

Comments _____	<input type="checkbox"/>

_____	Total

Rational/Motivation (Maximum 3 pts ea.)

Examples	Pts
_____	_____
_____	_____
_____	_____

Comments _____	<input type="checkbox"/>

_____	Total

Total Page 1	<input type="checkbox"/>
--------------	--------------------------



C&I Curriculum & Rating Instrument

Alternate and/or Enrichment Activities

(Maximum 3 pts ea.)

Examples _____

Pts

_____	_____
_____	_____
_____	_____

Comments _____

Total

*I prefer drawing to talking.
 Drawing is faster, and
 leaves less room for lies.*

Le Corbusier

Resources/References

(1 pt. ea.)

Audio/Video _____

Computer/Software _____

Game _____

Guest Presenter _____

Handouts _____

Text _____ Chapter _____ Pgs _____

Transparency/Slides _____

Worksheets _____

Other _____

Comments _____

Total

Learning Styles/Mode Emphasis

(1 pt. ea.)

Auditory _____

Kinesthetic/Spacial _____

Tactile _____

Visual _____

Comments _____

Total Page 2



C&I Curriculum & Rating Instrument

Thinking Skills

(1 pt ea.)

Knowledge ____ Comprehension ____ Application ____

Analysis ____ Synthesis ____ Evaluation ____

Comments _____

Total

Materials & Equipment

(Maximum 3 pts.)

Comments _____

Total

*Painting is easy when you
don't know how, but very
difficult when you do.*

Edgar Degas

Learning Experiences

(1 pt. ea.)

Authentic Learning _____

Discussion _____

Field Trip _____

Game _____

Group Learning (size) _____

Individual Exercise _____

Lab/Studio _____

Manipulation _____

Project/Performance _____

Research _____

Role Play _____

Station/Learning Center _____

Comments _____

Total

Total Page 3



C&I Curriculum & Rating Instrument

Character Domain

(Maximum 3 pts ea.)

Affective ____ Cognitive ____ Psycho-motor ____ Spiritual ____

Comments _____

Total

Evaluation Processes

(1 pt. ea.)

Critique ____ Group ____ Portfolio ____

Oral Test ____ Observation ____ Self-evaluation ____

Performance ____ Written Test ____ Other ____

Comments _____

Total

Intended Learner Outcomes

(1 pt ea.)

A: _____

B: _____

C: _____

D: _____

E: _____

F: _____

Comments _____

Total

*Fine Art is knowledge
made visible.*

Gustave Corbet

Total Page 4



C&I Curriculum & Rating Instrument

Multiple Intelligences

(1 pt ea.)

Mathematical/Logical ____ Kinesthetic ____ Intra-personal ____

Inter-personal ____ Linguistic ____ Visual/Spatial ____

Comments _____

Total

Specific Instructions

(Maximum 3 pts)

Comments _____

Total

Art enables us to fine ourselves and lose ourselves at the same time.

Thomas Merton

Suggested Follow-up Research

(Maximum 3 pts)

Comments _____

Total

Part of Scope and Sequence Curriculum

(Maximum 3 pts)

Comments _____

Total

Quality

(Maximum 3 pts)

Appearance ____

Content ____

Readability ____

Appropriateness ____

Support Materials/Visual Aids ____

Comments _____

Total

Total Page 5



C&I Curriculum & Rating Instrument

Points Summary

Multi Cultural References
 Discipline Connections
 Rational/Motivation

Page 1 Total

Alternate and/or Enrichment Activities
 Resources/References
 Learning Styles/Mode Emphasis

Page 2 Total

Thinking Skills
 Materials & Equipment
 Learning Experiences

Page 3 Total

Character Domain
 Evaluation Processes
 Intended Learner Outcomes

Page 4 Total

Multiple Intelligences
 Specific Instructions for Lesson/s
 Suggested Follow-up/Reteach
 Part of Scope & Sequence Curriculum
 Quality

Page 5 Total

Rating

Poor 45 and below
Average 46 to 60
Superior 61 and above

Final Rating Score

*Every human is an artist.
 The dream of your life is to
 make beautiful art.*

Don Miguel Ruiz



As one begins to develop, and through the entire processes of any fine arts curricula development, there is a litany of issues and questions to be addressed. Listed here not in any particular order are several considerations to help one get started, and of course, add your own ideas as well. It's advisable to keep stringent notes, organized records and reference materials while advancing through the transformation of the curricula.

- ◇ How is it age and grade level appropriate?
- ◇ What are the multi-discipline connections?
- ◇ Does the plan call/suggest part of the lessons be co-taught by another instructor; i.e., foreign language, Language Arts, History, Sciences, Math, or other fine arts teachers?
- ◇ What learning styles will be addressed?
- ◇ How will it effect short and long range goals of the department or school systems?
- ◇ What formative and summative assessments will be used and in what format?
- ◇ What are the specific cognitive skills it addresses?
- ◇ What are the instructional methods addressed?
- ◇ How does it align with state and national fine arts standards?
- ◇ How will it involve local resources out of the classroom?
- ◇ What are the technology requirements for setup, delivery and evaluation?
- ◇ Is it "politically correct"?
- ◇ Is it non-discriminatory?
- ◇ Is it non-sexist?
- ◇ What type of nomenclature will be used for organizing and referencing the curricula lessons?
- ◇ What scaffolding strategies will the curricula employ?
- ◇ Can it be accessible for other relative instructors to use?
- ◇ How will lessons be adjustable for special needs individuals?
- ◇ What are possible relatable alternative lesson options?

*Art is the only serious thing
in the world. And the artist
is the only person who is
never serious.*

Oscar Wilde

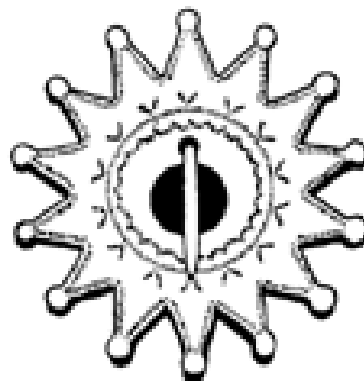


*Man should hear a little
music, read a little poetry,
and see a fine picture every
day of his life, in order that
worldly cares may not
obliterate the sense of the
beautiful which God has
implanted in the human
soul.*

Johann von Goethe

- ◇ What are the budget requirements?
- ◇ What are the facility/building/space requirements.
- ◇ What is the rationale and motivation for the specific lessons?
- ◇ What related enrichment activities can be used?
- ◇ What specific learning experiences will be addressed?
- ◇ Will there be homework attached to the lessons?
- ◇ What character domains will be targeted?
- ◇ How can it address a variety of personality temperaments?
- ◇ Will there be any follow-up suggestions?
- ◇ How will it relate to career choices?
- ◇ What vocabulary will be necessary for learners to comprehend within the curricula?
- ◇ How can others assist you in the curricula development.
- ◇ What is a proposed budget for the curricula creation?
- ◇ What is the expected time frame for completion of the curricula preparations?
- ◇ What are the time completion expectations for each lesson?
- ◇ Will the curricula be assembled as units?

In the Appendix section is a linear flow chart demonstrating the essential procedures that can be referenced before creating your curricula after consulting the aforementioned considerations for development.





Art Supervision Models





Within any institutional learning environment supervision of fine arts instruction, curricula development and program operations is ascendant to a cohesive, effectively functioning establishment. Four sizeable obligations emanating from, and reverberating reflections of successes or shortcomings, administrators is represented in diagram 14. A more detailed look at the intricacies of supervisors functions and activities is illustrated in diagram 15.

Of all lies, art is the least untrue.

Gustave Flaubert

Supervisor Tenet Interaction

1. Attending to individual differences in teachers
2. Improving the intellectual climate of the school
3. Putting more supervisory "glue" in the school
4. Improving schoolwide teaching and learning

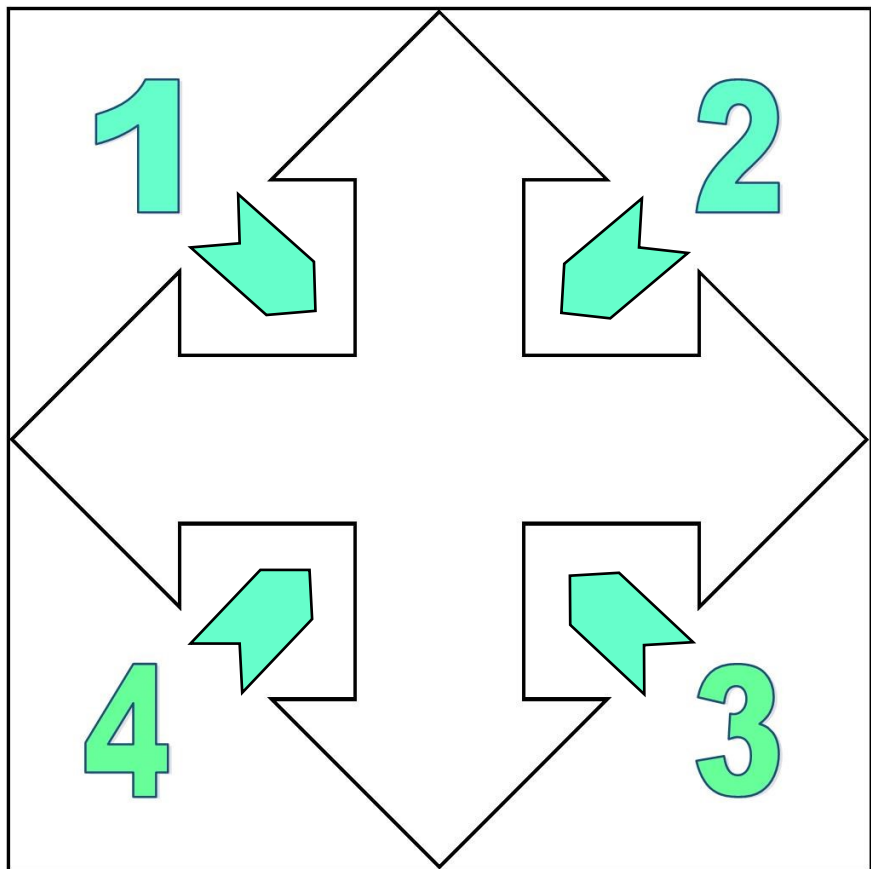


Diagram 14



Supervision of fine arts instruction within and across educational institutions is a rewarding position and involves a complex system of interacting activities and responsibilities. This diagram displays the tenets of supervisory enterprises.

Effective Instructional Supervision

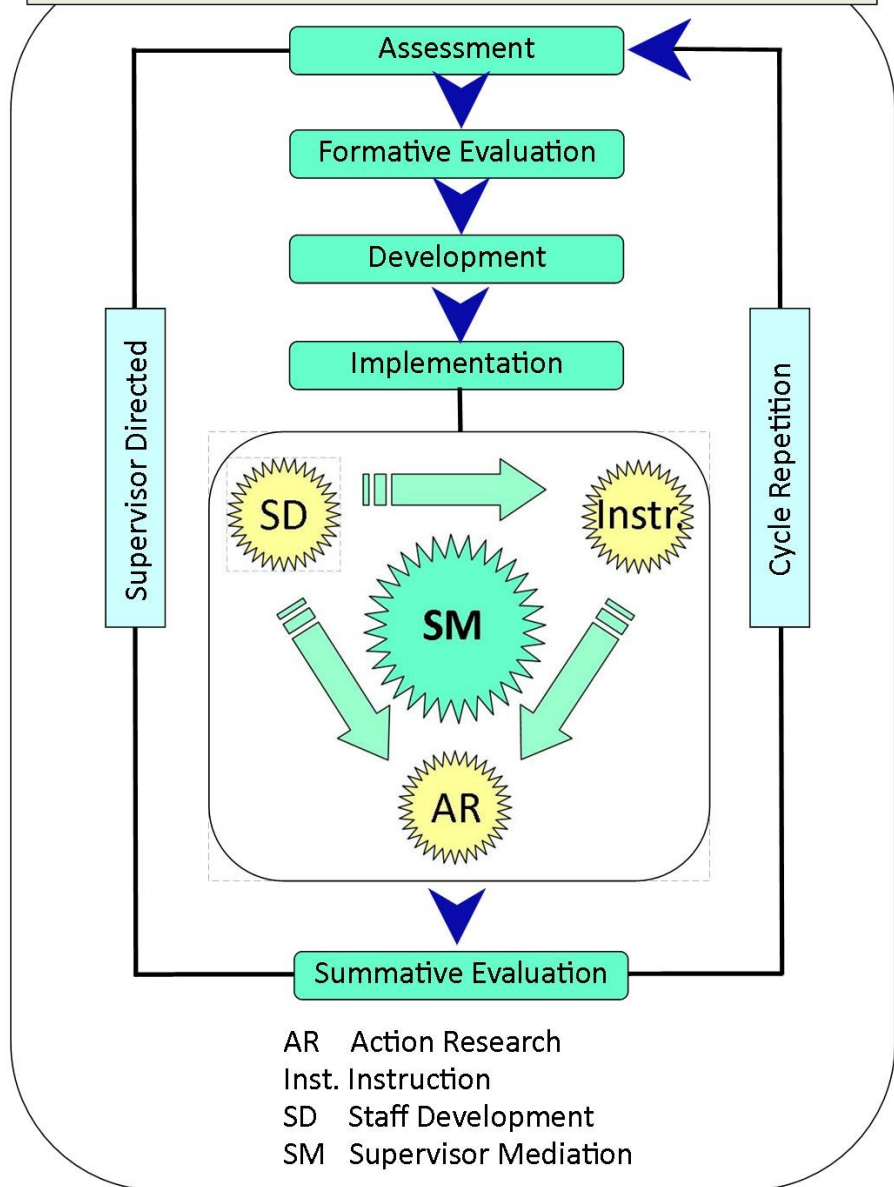


Diagram 15

Art is the right hand of nature. The latter has only given us being, the former has made us men.

Friedrich Schiller



MIA PATCH INSTRUCTIONAL UNIT PLAN

Form Page A

School Instructor
 Unit Grade Dates Room

Multi-cultural Reference

Inter-discipline Connections

Art Area

<input type="checkbox"/> 2-D, 3-D Visual	<input type="checkbox"/> Drama
<input type="checkbox"/> Dance	<input type="checkbox"/> Choir
<input type="checkbox"/> Band	<input type="checkbox"/> Orchestra
<input type="checkbox"/> General Music	<input type="checkbox"/> Literary

Learning Style Emphasis	
<input type="checkbox"/> Visual	<input type="checkbox"/> Tactile/Haptic
<input type="checkbox"/> Auditory	<input type="checkbox"/> Kinesthetic/Spacial

Performance

Aesthetic

Theory

Criticism

History

Evaluation		
<input type="checkbox"/> Oral Test	<input type="checkbox"/> Critique	<input type="checkbox"/> Performance
<input type="checkbox"/> Written Test	<input type="checkbox"/> Portfolio	<input type="checkbox"/> Observation
<input type="checkbox"/> Discussion	<input type="checkbox"/> Exhibit	<input type="checkbox"/> Self-Evaluation

Instruction Methods		
<input type="checkbox"/> Lecture	<input type="checkbox"/> Research	<input type="checkbox"/> Demonstration
<input type="checkbox"/> Role Play	<input type="checkbox"/> Tech./Media	<input type="checkbox"/> Discussion
<input type="checkbox"/> Field Trip	<input type="checkbox"/> Cooperative	<input type="checkbox"/> Experiment

Evaluation

Materials/Equipment

Intended Learner Outcomes : Essential Knowledge & Skills



Form Page B

INSTRUCTIONAL UNIT PLAN

MIA PATCH

School Instructor
 Unit Grade Dates Room

Motivation/Rationale

Instructions

Alternative Activities/Enrichment

Cognitive Skills

- Knowledge Remember
 Comprehension Understand
 Application
 Analysis
 Evaluation
 Synthesis Create

Notes/Follow-up



List of Diagrams

Diagram 1: Purpose of Curriculum	18
Diagram 2: Psuedo-Atomic Model of Curriculum	19
Diagram 3: Abstract Anomalous Brain Model	21
Diagram 4: Tasks of Instruction	22
Diagram 5: Formal Institutionalized Instruction	23
Diagram 6: Minority Culture Inclusion	24
Diagram 7: Education and Culture Collaboration	25
Diagram 8: MIA PATCH Instructional Unit Plan	27
Diagram 9: MIA PATCH Form Label	28
Diagram 10: MIA PATCH Example	28
Diagram 11: MIA PATCH Evaluation	28
Diagram 12: MIA PATCH Instruction Methods	29
Diagram 13: Additional MIA PATCH Form Examples	29
Diagram 14: Supervisor Tenet Interaction	41
Diagram 15: Effective Instructional Supervision	42

*Art is the stored honey of
the human soul, gathered
on wings of misery and
travail.*

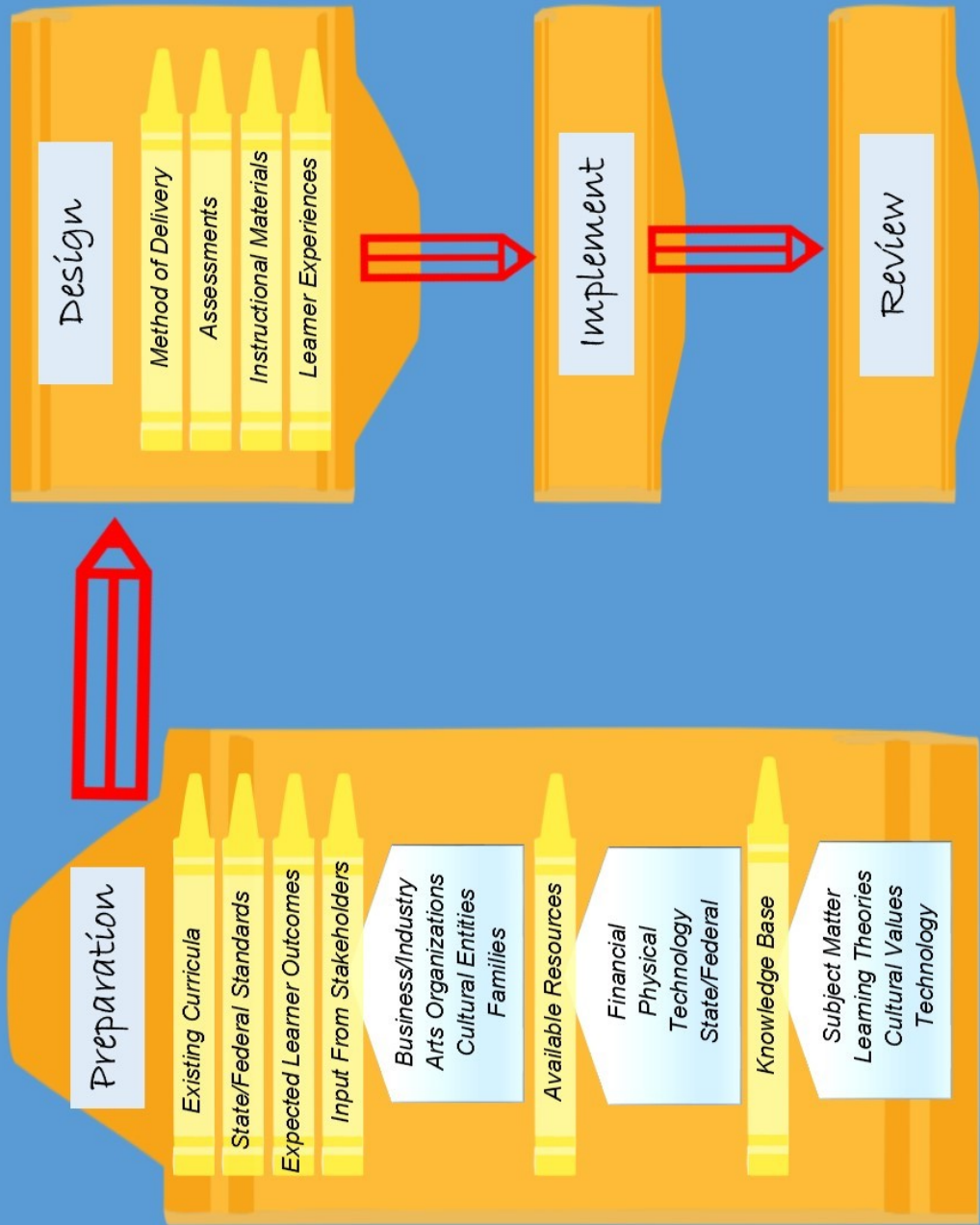
Theodore Dreiser





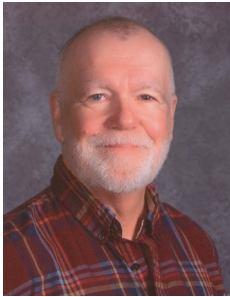
Curricula Design Flowchart

Linear Creation Process





About the Author



Robert E. Bear is a professional educator and artist. He has published several internet articles on art and education. As a practicing artist, he has been active in a myriad of group and one-man shows, receiving numerous accolades and awards, including Best-of-Show and People's Choice selections in national juried competitions. In 1986, the Leigh Yawkey Woodson Art Museum extended to him a scholarship to study with world-renowned artist/naturalist Robert Bateman. Bear's paintings and drawings are part of private collections in Germany, Japan, Alaska, and across the United States.

Robert believes that the arts in education should make contributions not just to the development of individuals, but also improve social conditions. Toward these ends, Mr. Bear has written and published free art lessons. The S.A.I.L. (*Star's Art Intervention Lessons*) Program is a group of art activities to help troubled adolescents turn their lives around. Robert has also created the Star Poster Program to teach youth how to make effective posters in expressing their visual voices on problems such as child abuse, global warming, and violence prevention. Additionally, for adults he has written "Voyage Logbook: Sail the Seven C's to Positive Change" as a group workbook for creative problem solving.

The Star Poster Program and the Coolality Kid characters were created by Robert Bear while he was an Art Specialist at the Bryan Academy for Visual Performing Arts (BAVPA). At the same time, Mr. Bear was also a doctoral student in the department of Curriculum and Instruction at Texas A&M University. He holds a Master of Science degree in Studio Art from Texas A&I University and received a Bachelor of Science degree in Art Education from Bemidji State University. Before receiving these degrees, Robert graduated from Art Instruction Schools of Minneapolis, having studied Commercial Art and Illustration. Mr. Bear has been recognized in Who's Who in America, Who's Who in American Education, Presidential Who's Who Among Business and Professional Achievers, and National Honor Society Outstanding American Teachers.

He has taught in public schools for thirty-four years, grades K-12, including visual arts, photography, game design, carpentry, Special Education and coaching. These experiences included working in seven states, from a remote Eskimo village in Alaska, an inner city campus in Texas, to a summer teaching art in the juvenile justice system in the Boston, Massachusetts area.

As an educator, not only has he been called upon to act as a judge for several art competitions, he has also served as a district, regional, and state judge for Odyssey of the Mind. For over two years he was employed full-time as an Exhibit Specialist for the John E. Conner Museum in Kingsville, Texas (there he designed and built exhibits, labored as a photographer, and did freeze-dry taxidermy.) Robert has also acted as a Supervisor of a Graphic Art Department for the U.S. Air Force in Grand Forks, North Dakota, an Art Director of a print shop in Lubbock, Texas, and as an Education Services Specialist for the 123rd Army Reserve Command in Indianapolis, Indiana.

From 1991-1993, Robert was the president of the Bravos Valley Art Educator's Association and has been a member of the National and Texas Art Education Associations. The summer of 1992 saw Robert participate in the Improving Visual Art Education conference in Cincinnati, Ohio which was sponsored by the Getty Center for Education in the Arts and the Cincinnati Art Museum. He was a presenter at two state conferences for the Texas Art Education Association. Robert has also given workshops on elementary art education for various organizations and been a guest lecturer for university art students. Additionally, he has been a visiting artist for several galleries.

Mr. Bear is Vietnam Era Veteran, having served in the Army from 1972-74 and was honor graduate of two military training programs.

He has also created the game of Gig'1® and the international team sport of Bearball®.

Thousands of limited edition prints of his paintings have been donated to raise funds for conservation and education efforts.

Samples of his works can be found at www.cavebearltd.com.



Fine **A.R.T.**

Curricula Development

An artist cannot fail; it is a success to be one.

Charles Horton Conley

