a fine FACTA

Contents

President's Report

Peter McWhir

I hope that you have had a good summer and that the new school year will prove to be your best yet. The children have grown up a lot since you saw them last—they have had a summer full of fun and adventure and are looking forward to their year working with you in art, dance, drama and music.

Over the last couple of years, we have implemented some changes that I think will benefit the Fine Arts Council (FAC) in our efforts to support you. We cut back the number of executive meetings from four to three and the length of each meeting from the entire weekend to Thursday evening and Friday (and Saturday morning, if required). This more concentrated effort that did not take the whole weekend was a more acceptable situation to executive members, because many, as you do, have a full teaching load and need something of the weekend left for family, rest and relaxation. Financially, it worked out much the same, because what we saved by eliminating one meeting later covered the cost of substitute teachers (for those who required them).

We also tried to include a visit to an artistic event after our Friday meetings, which gave us all a boost and reinforced our beliefs about the tremendous value of the arts. For example, we attended a professional dance event in Calgary and an exciting presentation and exhibition at the Victoria School of Performing and Visual Arts in Edmonton. Introducing the student showcase soirees to coincide with the executive meetings in each region worked well. Those who attended were impressed by the superb efforts of the organizers and their high degree of dedication. Accolades are due to the organizers in Lethbridge, Calgary, Red Deer and Edmonton. Thank you, all.

I would like to thank the executive members for all their contributions over the last two years. Our meetings were affable and productive, due in no small part to their dedication and willingness to donate their time to the cause. A special thank you is also in order to Claire Macdonald, editor of *A Fine FACTA*, not so much for collating and organizing materials as for badgering people to provide her with those materials. Thank you to those who contributed to this issue of *A Fine FACTA*. If you have submissions for the next issue, please e-mail Claire at cmmacdonald@cbe.ab.ca.

At the upcoming conference in Red Deer, we will provide four lunchrooms so that teacher's in each discipline can spend more time together discussing art, dance, drama or music in a less formal setting. This will eliminate the rush to meet after busy sessions and, hopefully, will attract more people to these discussions. The conference committee, led by Justin Flunder, has done a fine job of providing you with a stimulating program. Please note that we now have Visa, Master-Card and American Express capabilities and that we have posted the "Expanding Horizons" program and registration form at www.fineartscouncil.ca. You can print the registration form, fill it out and fax it to Sandy Ashcroft, our registrar, at (403) 347-5665.

Please consider joining us in Red Deer. The keynote speakers are Ian Prinsloo, artistic director of Theatre Calgary, and Robert Kelly, assistant professor in the Department of Art at the University of Calgary, who will be doing a joint address on facilitating creativity. In addition, we will offer 48 exciting sessions for K-12. A new idea that we are trying is a "Teacher Smart Mart,"
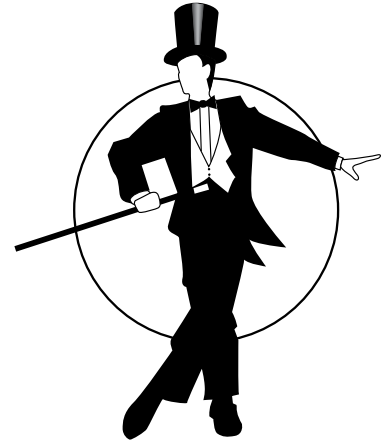
where lesson plans in the arts will be made available. Of course, there will also be some surprises.

We have a new brochure coming out with photographs of our students at work. It will have a four-fold, glossy format and, hopefully, will encourage more teachers to become FAC members. We have removed the generalist category, so you now have to identify whether you specialize in art, dance, drama or music. If you specialize in more than one, check each box accordingly. We have also included space for you to provide us with two e-mail addresses, a preferred and a secondary one. This will help us develop a database to communicate more effectively with you. I would like to extend a special thank you to Linda Langager, South East Alberta Regional president, and Mike Emme, University of Alberta representative, for their perseverance in creating the brochure.

A magnificent FAC poster will be coming to all schools in the fall of 2004. In partnership with the Alberta Foundation for the Arts, we have put together several works by Alberta artists. On the back of the poster are lesson plans in each discipline that you can use with the illustrations. Thank you, Ross Bradley and Mike Emme, for your work on this project.

I have also worked with Barnett House staff on restructuring the membership list to make it more user friendly. We have now listed members alphabetically, by area of interest (art, drama, dance or music) and by region (Edmonton and area, Calgary and area, or southeast Alberta). This means that your subject representatives can access you more directly; your regional council can keep better track of its membership, and the master list can give the executive quicker access to you, whatever discipline you are in. I would

like to extend a special thank you to Phyllis Fournier in Information and Technology Services at the Alberta Teachers' Association for her patience and cooperation.

Conference 2005 will be held in Edmonton and cosponsored with the Canadian Society for Education through Art (CSEA). Harold Pearse, adjunct professor in the Faculty of Education at the University of Alberta and CSEA past president, and I (by then past president of FAC) will cochair the event; we will begin the planning stages this fall. If you have any ideas, suggestions and so on for speakers or sessions, or, even better, if you would like to become involved, please e-mail Harold Pearse at vshp@telusplanet.net or me at mcwhir@telus.net.

We will likely hold Conference 2006 in the Kananaskis, Canmore and Banff area and may share it with the Religious and Moral Education Council. The ATA would like to see more cosharing of conferences among councils that have smaller memberships. In this case, there is a great possibility that both councils could benefit tremendously. What do you think?

On your behalf, I have represented the council at 12 meetings over the last two years: Professional Development Area Conference, specialist councils, regional consortia, Jubilee Auditorium presentations and others. I am constantly enthusiastic about and invigorated by sharing the value of the arts in education with so many fine teachers. It has been a pleasure to serve as your president. Although not without its challenges, the job is rewarding. It offers a tremendous opportunity to witness and participate in the outstanding results that our teachers in fine arts across Alberta are achieving. Best wishes to you and your family for the exciting year ahead.

Editor's Note

Claire Macdonald

I am writing this note to you at the beginning of summer, after a long and busy school year, knowing that you will read it in the fall. My thoughts are on relationships: the relationships we have with our students and colleagues.

Teaching has an interesting rhythm to it. We spend more time with some of our colleagues than with our significant others, yet at school holiday time, we say goodbye and, in many cases, do not see our teacher friends for extended periods. As in the best of friendships, however, we pick up where we left off when we see each other again. Some of my best friends are teachers with whom I have worked over the years at many different schools. There is something special about people who choose teaching as a profession.
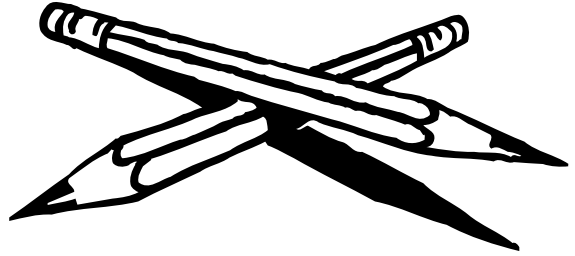
This issue of *A Fine FACTA* has many different articles to enlighten, inspire, intrigue and inform. Feedback is vital. As teachers, we need to hear "Good job, I appreciate the work you do." This year, take the time to take care of each other and the special friendships you have with colleagues. Make their day; let them know that you appreciate the work they do. By the way, go ahead and make my day. Please, give me some feedback on this journal. What do you like or dislike? What would you like to see? Write a letter to this editor. You can reach me at cmmacdonald@cbe.ab.ca. Have a great fall, and I will write to you again in the spring or see you at the conference in Red Deer.

Teacher to Teacher

What's been Up down South?

Linda Langager

Linda Langager is semi-retired. She teaches music at the Third Academy Lethbridge, a private school for children with learning disabilities. This is her fourth year serving as president of the South East Alberta Regional.

It is truly inspiring to see what kids can accomplish artistically when given a creative environment. One benefit of not teaching full-time is having the luxury of taking in more school concerts and performances, some even during the day. I'd like to share with you just a sampling of the opportunities that fine arts teachers in southern Alberta are providing for students.

Art

Every spring, the Southern Alberta Art Gallery (SAAG) runs "Art's Alive and Well in the Schools," which displays about 400 beautiful pieces of art by local students from Kindergarten to Grade 12. Liaison Gail Kruchkywich, from the Lethbridge School District Curriculum Resource Centre, reminds teachers early in the year to watch for unique and exceptional art pieces. Choosing only one piece per class poses quite a challenge for teachers, but the result is such an interesting variety of 2- and 3-D art. During this year's two-month showing, 64 classes took advantage of the guided tours and related art activities offered by education coordinator Marsha Reich and other SAAG staff.

Drama

"Shed the Mask" is an event organized by drama teachers in southern Alberta to provide inservice and performance opportunities for high school drama students. Jason Schilling from Kate Andrews High School in Coaldale was one of this year's organizers for the event, which was held April 30 and May 1 at the University of Lethbridge. He reports that students from seven different high schools in southern Alberta participated. Along with taking part in many fine school presentations, students attended workshops in acting, dance, makeup, voice and improvisation.

This spring, Sharon Peat and her drama students at Lethbridge Collegiate Institute (LCI) won an amazing seven awards at the provincial one-act high school drama festival in Red Deer for their production of *Less?* This original play was a joint creation of teacher and students. Quite an accomplishment!

In June, Sandy Brunelle and her crew at Gilbert Paterson Middle School in Lethbridge presented a delightful performance of *Into the Woods Junior*. The cast of Grade 6–8 students delivered a witty and challenging score with commendable skill and great enthusiasm.

Music

Fourteen elementary school choirs from Lethbridge and the surrounding area had the thrilling experience of singing with the Lethbridge Symphony in its fourth annual "Kids Choir Concert." Concerts were

held on May 26 and 27, 2004, to accommodate seven schools per evening. Every choir performed two songs that the symphony had arranged for them. Each night, the grand finale, sung by all the joint choirs, received a standing ovation for a stirring performance of "We Are the Children of the 21st Century." They are, indeed!

Many soloists, musicians and choirs in southern Alberta won local and provincial scholarships and awards at the Kiwanis Music Festival. The calibre of music and speech that talented teachers bring out of their students is amazing to see. Competing at this level of excellence is an enduring memory for students.

Dance

In April, dance educator Tara Wilson from Calgary spent a week with Betty Poulsen's dance classes at LCI. Students and teachers from 12 other schools and dance studios visited for the inservice and demonstrations during the week.

Betty Poulsen writes, "The 'Get Down–Up Rocks Workshop Series' was a wonderful success. I can honestly say it exceeded my expectations. The energy and excitement generated by this workshop will ripple through the dance community here for a long time."

At the end of May, I saw a performance by the LCI dance students who had received this inservice. The performance was fabulous. It's obvious that this young high school dance program is already a huge benefit to its students.

Arts Integration

"Our 'Collage of the Arts' was a highlight of the year for us at Wilson Middle School [in Lethbridge]," comments Judith Meunier, one of the event coordinators. Staged over two nights at the Yates and Sterndale Bennett Theatre, the event had the jazz band, choirs, dance troupe and drama students (in a one-act play) give outstanding performances. An impressive art gallery in the foyer rounded out the fine arts component of the evening. In keeping with the school's philosophy, student emcees were given the job of providing entertaining segues between acts. Wilson Middle School is fortunate to have a large contingent of arts teachers who can offer this experience of live theatre and performance to students and audiences alike.

In June, Wendy McDonald orchestrated a celebration of learning with her Grade 4 class at General Stewart School in Lethbridge. The celebration included speech, drama, art, music, movement and creative writing, all presented by students in a spectacular show called "Under the Sea." This is the fifth year Wendy has culminated her novel study with a creative variation of the year before.

St. Patrick Fine Arts Elementary School in Lethbridge consistently earns accolades at local and provincial music festivals. Its performances are always a joy to see and hear. In June, the students bade goodbye to their school home for the past 45 years and headed across the river to a new school in west Lethbridge.

Conclusion

Although this overview is far from complete, it gives you some idea of the great effort that teachers invest in planning and organizing arts happenings in southern Alberta schools. Sometimes this includes preparing funding applications as well, which all takes countless hours. What a gift for our students! I hope that, wherever you teach, the summer has provided you with time to relax and rejuvenate, so that you have the energy and creativity to go at it again in the new school year.

**The whole art of teaching is only the art
of awakening the natural curiosity of young
minds for the purpose of satisfying it afterwards.**
—Anatole France

Using Drama Concepts and Methodology to Teach Student Teachers

John Poulsen

John Poulsen is an associate professor in the University of Lethbridge's Faculty of Education. His focus is drama education—both drama as a distinct subject and drama integrated with other areas. He also instructs in evaluation. In 2003, he directed The Rockies Revealed *for Parks Canada; this blend of theatre and park interpretation received an innovation award. John is a founding member of masQuirx, a mask-creation and performance company.*

Can exercises and activities originally created for theatre and drama be vehicles for increasing student teacher effectiveness? Can concepts from the theatre world help student teachers? A drama-based course that addresses student teachers' performance-related skills may help them succeed in their practicums. This article proposes such a course.

Student teachers are in a unique position. The moniker *student teacher* is an oxymoron. When student teachers step in front of a class to teach, they must decide whether they are students or teachers. Students can still be successful even if they are late for a class and their homework is not completed. Teachers, however, must arrive early and have their planning done. The children in the classroom evaluate a teacher's proficiency and act accordingly. A student teacher who is mostly a student—that is, one who does not have all his or her lessons planned, is occasionally late, slouches, speaks inarticulately and seems constantly flustered—is generally less successful than one who arrives on time, is ready, stands straight, speaks clearly and seems in control.

Some student teachers have difficulty presenting themselves as teachers. They can be locked into presenting themselves as students and are unable to take on an effective teacher persona. Even if they arrive on time and are prepared, they may present themselves more like students than like teachers. A drama-based course may help student teachers make that leap from student to teacher.

The difference between theatre and drama is important to this proposal. Theatre is an art form that focuses on a product, such as a play, created for an audience. Drama is more informal and focuses on the process of dramatic enactment for the growth of the participant. Both may use the same exercises and games, but drama is concerned with developing the person, whereas theatre is concerned with the creation of a product. The overall goal of this proposed drama-based teacher-preparation course is to use drama or

theatre exercises and concepts to improve student teachers' practicum performance.

Voice and Body

Teachers, like actors, communicate primarily through voice and body. Uta Hagen (1973, 14) suggests that actor training requires that actors work on improving their primary instruments: their body and voice. A program of vocal training in which exercises are combined with structural understanding of how vocal sounds are produced is often deemed essential to actor preparation. Similarly, physical exercises and an examination of body structure can be important to actor training. Perhaps most important to an actor is an examination of how different vocal sounds and physical presentations affect an audience.

Understanding both cognitively and physically how the voice operates gives a beginning teacher a tool to improve instruction. Linklater (1976, 3) suggests that vocal training to practise effective projection and articulation can help actors. Clear articulation can often replace high volume. Learning to use one's diaphragm rather than one's throat to produce greater vocal volumes for extended periods can not only aid vocal presentation but also mitigate potential vocal strain. In the same way, student teachers can benefit from learning the mechanics of how words are produced, along with experimentation and practice of vocal technique. The point of these exercises is for student teachers to become more expressive, have greater vocal range and power, and understand how to care for the voice so vocal problems do not plague them.

Chekhovian acting theory suggests that character development can move from the outside in. An actor can take on the outside manifestations of a character in rehearsal, and, eventually, the actor will understand the character internally and instinctively. Chekhov (1991, 39)makes an example of using physical movement, such as an upward arm sweep, as impetus for internal changes to an actor and the beginning of a character. Similarly, a student teacher may take on the external characteristics of an experienced teacher during a practicum to create a change that may support successful teaching. Learning the outward trappings of a successful teacher may create the basis of a successful teacher.

An important part of teacher training should be the investigation of body language, an analysis of the effect of a student teacher's body language on others and work on extending the student teacher's forms of physical presentation.

Actors require a toned, responsive body to have the stamina and physical expressiveness to perform. An actor who has a regular physical strengthening and stretching routine often stands straighter, can work for longer periods and has a stronger physical presence. This allows for a greater range of roles that he or she can play and greater physical power with which to play those roles. Performing can be physically demanding, with the most strenuous portions near the climax or end of the play, after performing for hours. Actors with a physical-conditioning regime often have greater stamina with which to sustain the pace and power of the play to its end.

Teachers engage in their own long-running productions, where the greatest demand on energy can come late in a long day. Physical conditioning can positively affect a teacher's self-confidence and communicate volumes through body language. Actors are often required to create a warm-up routine that is conducted before rehearsal or production. A drama-based course would not have the time for students to engage in a series of exercises but would have each student create his or her own warm-up routine. This routine could be part of the teaching day and would focus on stretching and strengthening the body and improving stamina.

Status

Body language and vocal intonation are factors of the acting concept called *status*. Status for the stage has little to do with age and socioeconomic status. It has mostly to do with attitude and personal decisions. Status, as taught for the stage, should manifest itself in observable ways, such as posture, speech and self-confidence, but the essence is an internal attitude change.

Johnstone (1979, 45) suggests that status is the degree of submission or domination that characters on stage exhibit to one another during interpersonal interactions. A character's degree of submission or domination is based on the actor's perception of how important his or her character is in comparison with the other characters.

With some modification, this concept can affect a student teacher's effectiveness. Some seasoned teachers use status effectively to increase student learning. At times, these teachers convey a high-status image, demanding obedience and acquiescence from their charges; at other times, they lower their status, allowing and encouraging students to flex their personal power. Teachers often do this instinctively in the service of improving learning. Examining status and extrapolating how master teachers use it could give student teachers a powerful resource for interacting with children in their classes. Student teachers should also examine their own status and its effect on others.

An important element within status is physical presentation. Good or poor posture is a signal to others. Poor posture can signal a lack of confidence and personal effectiveness. However, a person of low status can be more approachable than a person of high status. There may be times in a teaching day when a teacher's low status and poor posture can improve a child's learning. Good posture is generally touted as being important for teachers, but too-straight posture can signal extreme authoritarianism and emotional coldness. Under the guise of drama, student teachers can examine their personal status and its effect on others. Further, student teachers can examine how to take on other statuses and at what point these statuses contribute to effective teaching.

Physical presence is important to successful teaching. Actors often manufacture physical and vocal characteristics that fit the character they are to portray. The character that student teachers are training to become is generally mature. Examining the physical manifestations of maturity can help both the physical presentation of student teachers and their cognitive understanding of what maturity is.

Improvisation

An important part of the proposed drama class is role-playing within simulated situations. A simulation is a planned improvisation in which the participants know the basic plot and characters. The simulation begins with the telling or creation of an event that may be based on an actual occurrence or an invented situation. The event is often a story of a specific problem that student teachers have encountered. For example, how should teachers deal positively with situations of bullying? A brief discussion ensues on what the dominant emotions of the participants could be. Once the emotions and motivations of the characters are clearly established, roles are distributed, and student teachers review the skeleton of the plot. The participants step into each role and perform, attempting to build on the internal or emotional base of their character. The role-play ends when the story has been told or when the facilitator stops the action (Boal 1995, 13).

The presentation becomes the focus of a discussion in which the specifics of the performance clarify the problem presented. Performers may explain their thoughts, feelings and motivations while in role. The facilitator directs the discussion toward potential solutions that will be tried in another improvisation. Other class members may step into the roles. Participants often have special insights into their characters and may switch roles to clarify points. The student who played the bully, for example, may show in subsequent simulations how a teacher could intervene effectively. Students may understand behaviour-management concepts more clearly when the concepts are presented interactively. Going through a simulation in the safety of a class may help student teachers react more appropriately to a similar situation during their practicums.

Finally, student teachers should have a solid understanding of basic improvisation concepts and techniques. Most teachers create lesson plans that they intend to follow when teaching, then improvise the delivery of those lessons. Though the activities are set, and teachers may know their objective clearly, the specific words that are used are often created spontaneously.

Working understanding of important improvisational concepts such as blocking, accepting, wimping and building, and their potential application in the classroom, should be included in teacher-training programs to help student teachers execute smoother lessons.

A drama class for student teachers should also cover other areas, such as class atmosphere, set design as it applies to a classroom, the different roles teachers can take and the unique institution of drama classes: orientation. A drama-based class should also indicate to student teachers how teaching and learning can take place in innovative ways.

Conclusion

Teachers, like actors, rely on effective vocal and physical communication. Learning how to improve vocal and physical communication can only assist student teachers in their practicums. Knowing and applying theatre concepts in a classroom should also help. Exercises and activities originally intended to increase actor effectiveness can be vehicles to increasing student teacher effectiveness.

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This black-and-white design was created by Dana Wolfe. Dana is a student at Senator Patrick Burns School in Calgary.

Good teaching is
one-fourth preparation
and three-fourths theatre.
—Gail Godwin

Celebrating Mardi Gras: Mask Project

Don Elliot

Don Elliot is a member of the fine arts team at Senator Patrick Burns School in Calgary.

This Mardi Gras mask project addresses the following concepts for the junior high arts curriculum, as found in Alberta's *Program of Studies* (Alberta Education 1984):

Concepts

Grade 7

Encounters: Religious, magical or ceremonial images used in contemporary society can be identified (Impact of images, A)

Encounters: Different cultural groups use different materials to create images or artifacts (Source of images, A)

Compositions: Relief compositions can be assembled or formed using materials in additive or subtractive ways (Components 2, B)

Grade 8

Drawings: Shapes may be organic or geometric (Record, A)

Drawings: Geometric and organic shapes can be used to create positive and negative spaces (Record, B)

Compositions: Space can be altered or distorted for special effects in two-dimensional works (Components 2, C)

Compositions: A pattern or motif can be repeated to create certain spatial effects (Relationships 1, A)

Compositions: Mood in composition can be affected by the selection of various colour schemes such as intense, aggressive schemes or harmonious, pastel schemes (Organizations, B)

Grade 9

Encounters: Images of individual people change through time and across cultures (Source of images, A)

Encounters: The ways people use art changes through time (Impact of images, A)

Compositions: The same forms, when composed with different spatial relationships, present different visual effects (Organizations, B)

Compositions: Differences in size or value of design elements in compositions suggest dominance and emphasis of larger, stronger elements (Relationships 1, B)

Materials

- Newspaper
- Bucket
- Water
- Glue
- Internet access
- Face chart
- Practice sheet
- Magazines
- Scissors
- White 12"×18" drawing paper
- Black 12"×18" paper
- Exacto knives
- Envelopes
- Pulp board or light cardboard 18"×24"
- Masking tape
- Tinfoil, rope small boxes and so on
- White string
- Blank newsprint
- White latex or gesso paint
- Latex, liquid tempera or acrylic paint in white, black, gold, silver and one other colour
- White cover paper 20" ×26"
- Feathers, sparkles and so on
- Evaluation sheet

Process

Making Papier Mâché

Tear newspaper into small pieces. Soak them in a bucket of water for a day or so. Use a blender to grind small amounts of the newspaper pieces with water. Squeeze out the excess water from the resulting mush. Once you have gathered all the pulp into one mass, mix in glue to create the papier-mâché paste. The pulp will keep in a covered container for a few weeks, but it can go mouldy. Check it periodically during the process; the smell will be your first clue!

Preparation

Look at imagery of carnival, festival or Mardi Gras masks on the Internet. Brainstorm for character types, such as kings, queens, jesters, jokers, tricksters or harlequins. Discuss a range of theme possibilities, including the past, the future, science fiction or fantasy.

Hand out the face chart, which includes sections for eyes, nose and mouth. Have students cut out images of a nose, a mouth and eyes from magazines or newspapers. Tell them to choose images that grab their attention or have unusually strong features. Ask them to glue their selected images on to the face chart. Ask students to list several possible emotions or moods the mask could display. Have them choose the best.

Designing the Mask

Hand out the practice sheet. Have students create several different designs on white 12×18 inch drawing paper, using the emotion they have selected. Have them use their magazine or newspaper images to design the eyes, nose and mouth of the mask, exaggerating or caricaturizing these features. Ask students to draw a headpiece, crown, jester hat, helmet, hair or decorative and festive details; fill spaces with patterns, shapes and designs; choose their best design.

Creating the Mask

Students will now create a black-and-white reversal image of their selected design. They must select white or black as their background. Have students fold their design in half and cut the desired shape so the image will be symmetrical; cut a piece of the reverse-coloured paper along the middle vertical axis to create a piece half the size of the background; draw the design lightly on the half-sized piece.

Ask students to cut out details using scissors or an exacto knife. Have them flip the cut-out details over and glue them onto the opposite side. Ask students to cut and arrange all parts before gluing because they may need to cut into a shape that they have already glued. They can cut larger shapes again and flip them onto the opposite colour. Give students an envelope to store small cut-out bits so that they aren't lost.

Using 18×24 inch pulp board or light cardboard, have students cut out the shape of the mask, including headgear. Remind them to fill the whole page and cut out the eyes, mouth, nose and so on, if desired. Using a hole-punch, make openings in the middle of both sides of the pulp board. Punch holes at least one centimetre from the edge and reinforce the holes with masking or cello tape to keep string from ripping through the cardboard. Attach a string and pull the mask into a convex shape. Don't cut the string or you won't have an easy way to hang up the mask once you've finished.

Use cardboard, twisted newspaper, tinfoil, rope, small boxes, cans and other items to create 3-D ele-

ments such as crowns or head bands. Use a half-moon shape to create eyelids. For the nose, use a triangular shape of cardboard folded in half. Use paper balls for nostrils. Tape all attachments securely to the mask with masking tape. Make sure you securely fasten all 3-D additions with tape before using papier mâché. The tape will not stick to the wet surface if parts fall off during the gluing process.

Completing the Mask

Coat the mask with two to four layers of papier mâché and newspaper. The back needs only two layers. For the final layer, use blank newsprint. Make sure the paste completely saturates the paper. Students can now get a sense of the curves and contours of the mask because there is no text to distract the eye from the details and form.

Using papier mâché, add decorative details such as spirals, hearts, diamonds, lines, eyelashes, borders or waves. Use the paste to sculpt details. Press details firmly onto the mask. They will stick once it has a chance to dry. Once the mask is completely dry, paint it with gesso or white latex house paint. Paint the final layer of the mask using latex, liquid tempera or acrylic paint. For these masks, use white, black, gold, silver and one other colour (for effect). Repeat colours, shapes and designs to achieve unity, balance and a focal point.

Creating the Background

Once the masks are complete, have students create a background painting on which to display their masks. Have students use the same colours as their mask to create one of three effects: (1) camouflage—create a design so the mask disappears into the background, (2) highlight—create a design to make the mask jump off the page or (3) enhance—extend lines and shapes to touch the edges of the mask. Repeat designs found in the mask onto the background.

Wrap-Up

Evaluate the mask using the evaluation sheet. Display the masks on their painted backgrounds. Celebrate the festive masks by drinking pop, playing festival music, taking pictures and trying the masks on.

Reference

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This black-and-white design was created by Eric Lailey. Eric is a student at Senator Patrick Burns School in Calgary.

**Every child is an artist.
The problem is how to remain
an artist once he grows up.
—Pablo Picasso**

EYE

NOSE

MOUTH
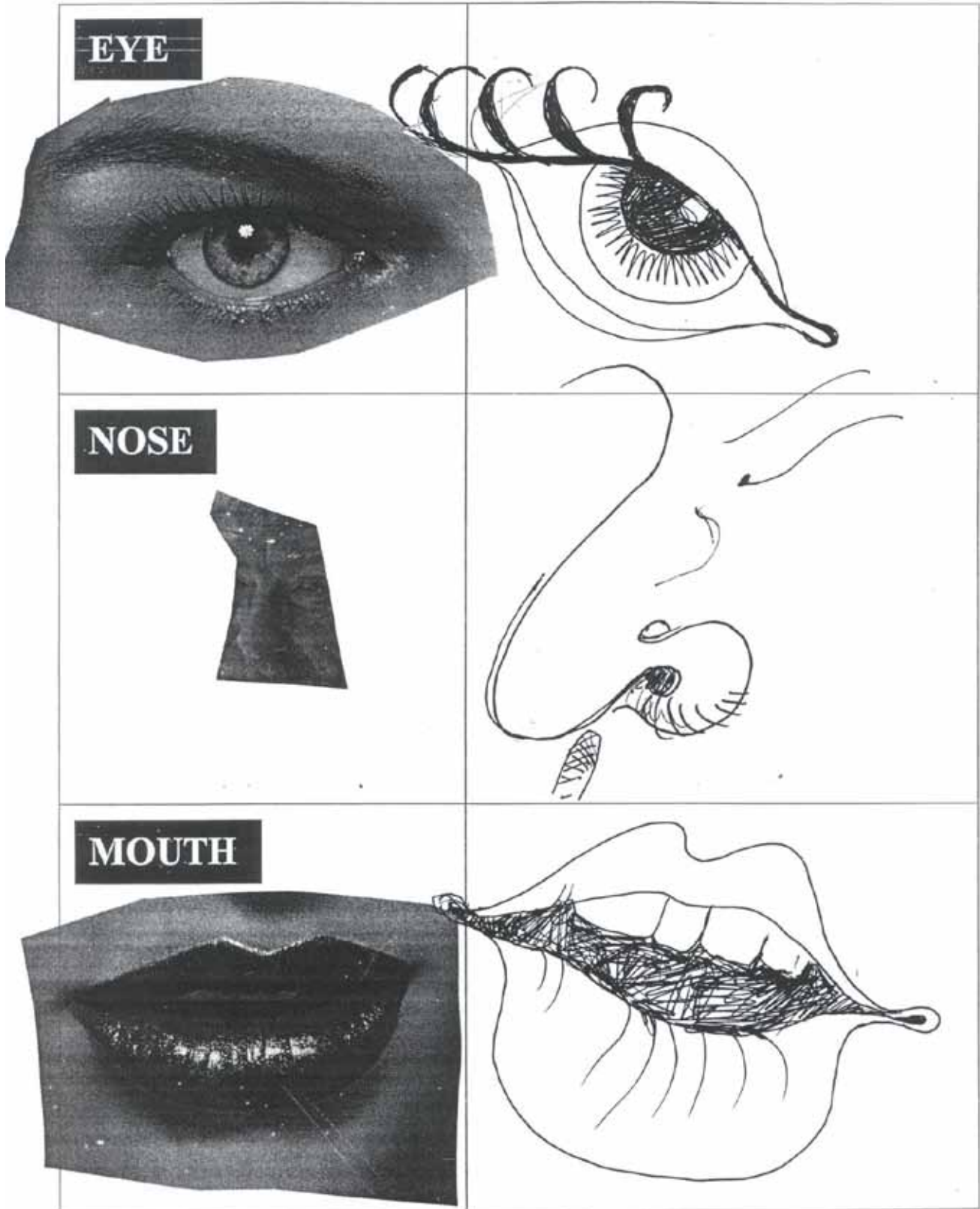
Name: _____

MARDI GRAS MASK EVALUATION

DESIGN/CONSTRUCTION   5   4   3   2   1 (poor)
-mask reflects Mardi Gras character-eg king, jester
-proportion accurate/suits the design
-examples of 3D construction-eyes, nose crown etc
-paper mache neatly applies-finished carefully

PAINT/BACKGROUND   5   4   3   2   1 (poor)
-painting enhances construction and image
-emotions/feeling/character revealed with paint
-color choices work successfully together
-details, edges, lines, shapes painted neatly/accurately
-control of brush and paint
-background extends, hides or highlights mask
-control of brush/color/paint in background
-repetition of color/shape/designs to create unity

VISUAL IMPACT   (excellent) 5   4   3   2   1 (poor)
-dynamic impact of final painting
-mask captures "feeling" of Mardi Gras Celebration
-creative/original design
-personal painting style

EFFORT/CRAFTSMANSHIP   5   4   3   2   1 (poor)
-mask constructed/paper mache and
painted with finesse
-work habits
-set up/clean up
-focus/attention during entire painting

FINAL MARK   /20

Name: _____

MARDI GRAS MASK DESIGNS
Theme: King, Queen, Joker, Jester, Harlequin

- Choose an emotion eg: sad, angry, surprise, fear, happy, lonely
- Use proportion quide lines-add details beyond oval outlines if needed
- Add eyes, nose, mouth, hair, ears, crown/hat, wrinkles, tears, jewellery
- Divide into black and white-add gold/silver and one other "punch" color
- Design one possible mask in each oval
- Exaggerate expression and add details with textures, patterns, designs

EYE	
NOSE	
MOUTH	
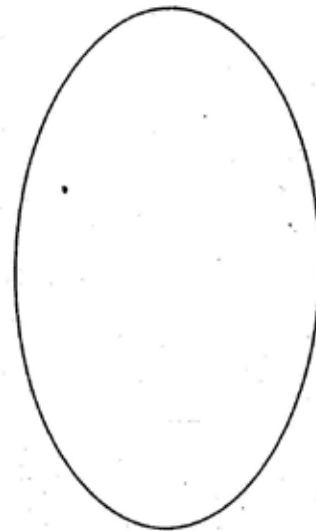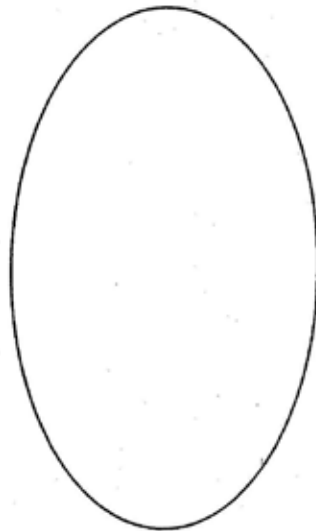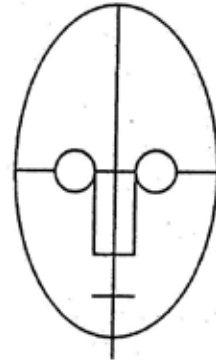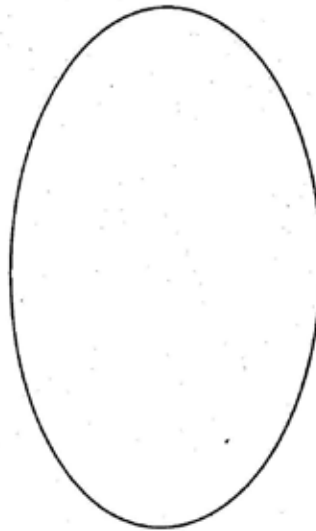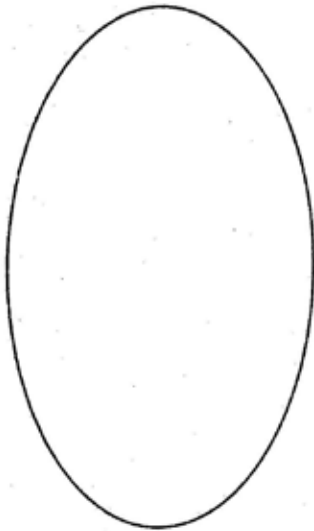
Multimedia Technologies and Professional Development: A Discussion Based on Case-Study Research

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This paper addresses a number of teachers' experiences at two schools in which I recently conducted case-study research. One is a public school, the other, private; both are technologically savvy ones, using leading-edge technologies in the arts. I outline teachers' and students' points of view on working with digital technologies on a day-to-day basis. Furthermore, I discuss the need for professional development in digital technologies at the secondary level. As a result of a lack of training in technology, teachers are often left feeling frustrated. What happens when students know more than the teacher in terms of technology? What happens when teachers have to turn to their students for guidance? I discuss these types of situations and offer alternative suggestions concerning ways in which teachers can become more digitally literate with little professional training.

Have you, as an educator, ever been confronted with a room full of teenagers, many of whom have more experience handling the computer than you do? Have you ever been expected to teach these tech-savvy students digital technologies? Have you ever been in the situation where the type of training or support your school or board has provided you with to teach these students been either minimal or nonexistent? This is the situation I confronted when I began teaching multimedia technologies in the high school classroom over 10 years ago. The experience is what later propelled me to conduct a case-study research in two schools with very diverse backgrounds. Teaching digital technologies such as video production, website design, desktop publishing and animation using computers in secondary schools is full of modern-day complexities. One complexity is the topsy-turvy

relationship between teacher and student, in which pupils often know more than their educators about digital technologies. In what follows, I will discuss this situation in relation to teacher training and support in two different schools.

Glen Manor College

The two schools I conducted case-study research in are located in Ontario. One is a private school called Glen Manor, which was founded at the turn of the 20th century in an extremely wealthy small city. There are almost 70 teachers. Close to 600 students attend Glen Manor, and they are from the upper-middle and upper classes. The grades span 7–12, but I only interviewed students Grade 9–12. Glen Manor is greatly influenced by the humanistic education tradition; its mandate is to provide students with a well-rounded education, including academics, athletics, extracurricular activities and community service. What distinguishes Glen Manor from most other private schools is its emphasis on digital technology. In the mid-to-late 1990s, the headmaster began implementing one of the first laptop programs at the middle and high school levels, and, since then, all students are expected to use a personal computer for each course they take. Hence, the ratio of computer to student is one to one.

Glen Manor has an unusual and commendable program for teacher training and support. The school buys teachers a personal laptop computer. Educators receive one hour of computer training every two weeks. In addition, they receive a six-hour workshop run by the information technology (IT) department every Wednesday afternoon.

Moreover, Glen Manor supports many teachers who desire professional development, offering financial support to take time off school to attend workshops, seminars and conferences. Students work at help desks set up on a daily basis, and many teachers rely on the IT department for technical help with their computers. Full-time technicians on staff are also available to help if problems arise. In summary, students and teachers have access to technology, and the school possesses the wealth to fund laptop technology and to provide its teachers with excellent training and support.

Pleasant Dale Collegiate

By contrast, the other school, Pleasant Dale was built in the mid-1950s and is part of the public school system. It is situated in a middle- to upper-middle-class area of a major city, and the school has 65 educators teaching close to 1,200 students. One part of Pleasant Dale's mission statement is building students' skills for the 21st century. Together, these learners speak 44 languages and originate from 55 countries (a situation not unusual for a major Canadian metropolis). Pleasant Dale was earmarked by its board of education during the mid 1990s to serve as a prototype school for cutting edge technologies, and, by 1997, a Windows NT network was established with 10 computer labs, including the library. Two departments, technology and WiredIMAGE, use leading-edge technologies. The latter department functions as a school within the school. It is a specialized program, which has an integration of visual arts and technology and spans from Grade 7 to 12; however, I studied Grade 9 to 12. WiredIMAGE was opened in 1995 and has a constructivist approach. In the WiredIMAGE program, there are 250 students who have access to primarily Macintosh computers, and the ratio of computer to student is one to one.

Teacher training at Pleasant Dale has been sporadic and inadequate. Teachers are expected to buy their own computers if they want one for personal use. When Windows NT computers were first established, there were numerous workshops offered to teachers. In the last few years, the only support and training that has been offered is during a few professional-development days (which are currently being cut back) and the occasional workshop (during staff meetings, for a limited time). No time has been provided for teachers to learn new software and hardware, and, if teachers want to take workshops, they often must deduct them from sick-day allowances. There is financial support, but this is extremely limited, covering a small percentage of the cost teachers incur to attend seminars, conferences and workshops. A technician is currently still residing at Pleasant Dale, but he has been told that Pleasant Dale's board of education will soon terminate his job for lack of finances.

In summary, there is limited access to technology for students and teachers and there is limited funding

by the board and by the school. Moreover, there is limited training and support for the staff at Pleasant Dale; this is reflective of much of the training and support in schools presently (Hannafin and Savenye 1993; Laino 1994; Pearlman 1989; Schofield 1995; Wiske et al. 1988).

I conducted an instrumental comparative case study of the two schools. Techniques used to collect data were primarily interviews of students and teachers. I chose teachers who were required to use digital technologies in art-based classrooms. They ranged from being tech-savvy to appearing phobic. All were articulate and willing to be part of the research. Students ranged from Grade 9 to 12, were tech-savvy, articulate, and, again, willing to be research participants. Other data collection methods included participant observation, personal notes and examination of documents concerning the two schools.

Difficulties and Benefits of Working with Digital Technologies

The literature review and my findings of the research complement each other. I have found that teachers face numerous difficulties teaching digital technologies. These difficulties have been well documented in the research (Adams and Hamm 1989; Clark 1991; Cuban 1986; Gregory 1995; Hannafin and Savenye 1993; Hart 1991; Hoffman 1996; Jordan and Follman 1993; Knupfer 1992; Langley 1996; O'Neill 1995; Sandholtz and Ringstaff 1996; Schofield 1995; Willis 1985; Wiske et al. 1988; Yeaman 1993). Much has been written about mounting teacher frustration concerning going digital, the high cost of buying digital equipment, the difficulties in obtaining this equipment and students' limited access to computers because of cost. Moreover, there are other troublesome issues mentioned by teachers. Digital technologies take up huge amounts of time and effort to learn to use the hardware and software, and some teachers have a fear of computers (sometimes resembling a phobia). Furthermore, much has been documented of the educators' sense of appearing ignorant in front of students, and the subsequent erosion of

authority, which is often met with resistance. Other impediments educators find are the quick pace of change that digital technologies have undergone in the past 10 years, and their difficulties in keeping abreast of this; the stress involved in coping with all of the above situations, and the lack of support and training teachers encounter using digital technologies in the classroom. The head of my department recently e-mailed me a memo passed on to her by a friend. It epitomizes the emotions of many teachers confronting high-tech classrooms:

> I am hereby officially tendering my resignation from adulthood. I have decided I would like to accept the responsibilities of a four-year-old again; I want to believe that anything is possible. I want to be oblivious to the complexities of life and be overly excited by the little things again. I want to live simple again. I don't want my day to consist of computer crashes, mountains of paperwork, depressing news. ... So here's my cheque book and my car keys, my company badge, my credit card and bills, and all 32 of my computer passwords. I am officially resigning from adulthood.

Learners' opinions, however, are in direct contrast to those of their educators.

Students have surprisingly few negative comments concerning difficulties they have encountered using computers in the classroom. These comments generally do not corroborate their teacher's concerns. I found very little about this area in my review of the literature. The few writers who examined students' perspectives (Miller 1997; Parr 1999; Saye 1997; Tapscott, 1998) concerning the integration of computers in the classroom do not discuss students' perceptions of problems. In my own research, I found that students find it problematic when computers break down, and they have difficulties managing time and limiting e-mail usage. Most troublesome for them is that they find computers to be a major distraction from the work at hand.

It is interesting to note that in my research both teachers and students are in agreement as to the benefits of technology. Both students and their teachers state that it's fun; it makes learning and teaching easier; it fosters students' skills; and it provides new, exciting opportunities.

Teacher Training and Support

Working with technology in the classroom often changes the learning–teaching dynamic. Carey (1997, A1) writes, "There is no precedent that has put children in an authority position about the central innovation of our society: multimedia technologies. ... Canadians are finally heading down the information highway, dragged by their computer-savvy children." Confronted with this situation, one would believe that teachers teaching digital technologies would have tremendous support and training in place at the school and board level. In an ideal society, teachers would be provided with time to be trained well, they would be financed for this training and they would be given the assistance of implementing new technologies in the classroom. However, we do not live in an ideal society. In reality, teachers are often untrained, and teacher support is limited. The amount of training and support varies from school to school. Often, good support and training are a luxury. Jordan and Follman (1993, 27) found that "too many teachers have to play catch-up and learn on the job."

Types of Training and Support

The typical types of training and support vary in schools. Hoffman (1996) lists some common types, and I encountered many of these while conducting my research. These are as follows: workshops, online tutorials, mentoring, modelling, peer coaching, extra teacher time provided by the school or board, additional courses provided for teachers, lectures, help desks set up in schools, and technical staff (if one is lucky). Nevertheless, in the research, a tendency is noted for skimping on training and support money (Laino 1994; Schofield 1995). Pearlman (1989) concurs, advocating strongly for teacher support and training, but is pessimistic it will happen. She writes, "The historical record of investment in teacher productivity is not promising. Less capital is invested behind teacher productivity than in any other profession ($1,000/ teacher vs. $50,000/worker in all industries)" (p. 15).

Issues of Knowledge: How Teachers Work with New Technologies

I have found that teachers at both schools I conducted research in agreed on strategies for learning new digital technologies. They advise that educators must acquire the basics of how to use a computer. An example of a basic skill is learning how to turn a computer on, which was difficult for one tech educator when she first began teaching in WiredIMAGE. They also discuss how important it is to acquire their own computer for personal use. It is difficult teaching oneself and learning when one is fighting over the use of a computer with many other staff. Another piece of advice is to develop the ability to troubleshoot when something goes wrong. Moreover, seeking expert advice for hardware or software troubles, they agree, is key. Finally, if all else fails, and one still hasn't overcome a problem or does not have an answer, it is important in the classroom for teachers to be honest. Most educators, they advise, should tell their students, "I don't know," if, indeed, they do not know. Covering up by lying, by being evasive or by trying to give an answer that is not the right one does not work. It erodes student–teacher confidence and trust. The result is that students lose respect for their teachers. To use a cliché, educators advise that honesty is the best policy. Joe, a student at Pleasant Dale, commented that, "It doesn't matter if they know more than the teachers, you know? Who cares? You go, and you learn from your peers, so that's how we handle it."

How Do Teachers Learn Without Formal Learning?

There are techniques teachers use as a result of the grossly inadequate training and support. All the educators at Pleasant Dale and a few at Glen Manor use the techniques described below. First, teachers often invite professionals in to provide workshops and to be guest lecturers. Second, community projects are often developed with the school so that students and teachers can work with professionals. Projects that

arise out of this collaboration are often made accessible for public use. Examples of this at Pleasant Dale are the current videos being made in conjunction with a prestigious science centre, the student involvement with a national television station concerning their website design and the student exhibition of their artworks at a provincial museum. Third, teachers ask colleagues for help. Fourth, teachers state that they apply familiar knowledge to unfamiliar territory. This tactic is particularly successful. For example, if one is teaching magazine design and is extremely knowledgeable about fonts, this content is taught and applied to desktop publishing. Fifth, in a similar vein, teachers at Pleasant Dale suggest that one rely on theoretical knowledge. An example of this is a teacher who has expertise in the history of film and can base his or her teaching of hands-on production on this knowledge. Finally, teachers strongly suggest that tech-savvy students teach their peers through workshops and tutorials. This is being done at both Glen Manor and at Pleasant Dale. Learning is often being done between pupils and educators. If there is a problem or some area needs to be learned (like new software), a teacher will select a tech-savvy student, and they will learn together.

The Changing Status of Students and Their Teachers

I have found that, with plentiful support and training provided at Glen Manor, teachers on the whole remain in the traditional authority position. They do not change their style of teaching, which is traditionally teacher-centred. The more teachers have possession of knowledge, the less likely they are to let go of power.

Pleasant Dale is very different. At Pleasant Dale, where teachers are given insufficient support and training, there is a different educational model in place. It is more student-centred, and students are empowered. Teachers act as facilitators. One student explains this role:

> The teachers in WiredIMAGE, the staff in Wired IMAGE, are like the head of the class, like the head of the table. They mediate. If you are comparing it to the dinner table, my father sits at the head of the table. He's the head of the family. He doesn't tell us what to eat first. He doesn't tell us how we should eat it. He doesn't tell us if we should put salt on our fish. He just sits there. If I want salt, then I will say, "Dad, can you pass the salt?" If you can compare it, that's the analogy. Teachers are there, and they set a tone. This is probably one of the most important things they do. They set a tone by saying nothing. That's what's amazing about the program. It's similar to how you're sitting at the dinner table, and your Dad's there, and you have a certain respect. You watch your language. You make sure that your knife goes in the left hand, and the fork goes in your right hand. You eat with your mouth closed. He's there, so you do certain things. You act a certain way, and you make sure to finish your plate—all those things. That's what the teachers do. They set a mood. They make sure [things are done well]. Just by them being there, you feel energized to work; you feel motivated to work, and you want to. That's what they do. (Joe)

As pupils become more tech-savvy, teachers rely on them to help set up, use and run technologies. An example of this is the student position of running the server at Pleasant Dale, connected to 300 Windows NT computers in 10 labs. Another example is the technicians who troubleshoot computer problems in the WiredIMAGE labs.

As a result of these new positions, students are gaining greater respect from their teachers; their status is changing. In addition, because of their responsibilities, they are gaining more power over their peers. For example, during the time when Pleasant Dale students and teachers were part of an international conference taking place in Europe, one student, Sean, helped manage the computers. He observed that his peers gave him a lot of respect—so much so that, Sean notes, he was often mistaken for a teacher by his fellow students. This is a breakdown of traditional hierarchies.

Teachers at Pleasant Dale accept their new role as learners. They learn often from their students how to use digital technologies. This is creating a topsy-turvy relationship where students become teachers and teachers become learners. Students are shifting their status. Pupils teach their peers and provide workshops, seminars and lectures on digital technologies in the

classroom. Students become educators, teaching their peers and their teachers. Sean, the perspicacious student at Pleasant Dale, comments on this new, changing relationship between teachers and students:

It's different. It's breaking down walls that were put up and have been instilled for centuries upon centuries, upon centuries, upon centuries. It's all related to the hierarchy: armies, monarchies and royalty. It's all about, I'm the king and *you're next in line, then you're next in line, then you're next in line.* If buddy at the top tells buddy at the bottom to do something, then he'd better do it. ... It's about computers and technology being a new, emerging field. It's advancing so rapidly that people are ... trying to keep up with it, because it's growing at such an exponential rate. Because of that, and because of the way the technology works, it sort of changes the model of communication between people. It breaks down a lot of the barriers that were once cast in stone. The way business is done now filters down into other types of relationships and the way people have them. The core thing here is, how do people relate to one another? How do people communicate? How do people look after each other in both a personal and professional way? It's a different way of looking at things, and it is the New World way of looking at things. The long and the short of it is that it's a change in style of communication between people. ... It ends up being more of a perspective, where, on everybody's front, you are breaking new ground; you are going against the social norm. Nowadays, at least, it's the social norm, but, in previous generations, [it wasn't].

Conclusion

In some schools, like Pleasant Dale, there are more shared power relations between students and their teachers, which changes the school environment dramatically. There is a breakdown of traditional hierarchies, which is reflective of society as a whole. Workers are teaching their bosses how to use computers; grandparents are asking their grandchildren for help in using digital technologies; corporate employees are teaching their supervisors. This shifting power dynamic benefits students by empowering them.

Moreover, it can benefit many of the stressed-out teachers who are feeling the result of inadequate training and support. By turning to students, they can become learners again and become empowered though knowledge. Overall, this upside-down, turbulent relationship in schools isn't such a bad thing.

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**Computers are useless.
They can only give
you answers.
—Pablo Picasso**

**I do not fear computers.
I fear the lack of them.
—Isaac Asimov**

This black-and-white design was created by Kate Archer. Kate is a student at Senator Patrick Burns School in Calgary.

LopArt: Visual Arts and Community Networking Software

LopArt is a software program targeted at K–6 students that mirrors the image creation of traditional drawing and painting methods. Images created with LopArt can be finished products or preparatory studies for later work. The educators section on LopArt's website (www.lopart.com) offers lesson plans to help educators integrate the software into the classroom. Below is an assessment of the software, which outlines LopArt's benefits and technical specifications.

Dispelling Concerns

Educators may be hesitant to incorporate software into time-honoured art techniques; they may fear that mechanical, rigid and uniform artwork will replace students' imagination and creative thought. They may also fear that computer technology will present unwanted knowledge barriers and reduce the time available for art instruction.

LopArt's designers say that such fears are unfounded. Although the creation method may be different, the outcome is largely the same. Various stroke sizes, transparencies, water drops (for smudging) and grey-scale, texture and halftone palettes allow students to use conventional techniques to create entirely new materials. Students can realistically simulate the effects of gouache, watercolour, felt pen, spray cans, pastels, charcoals or wax crayons.

Even better, automatic fill, cut-and-paste and geometric shapes are nowhere to be found.

Because the software is designed for children as young as four years old, students can navigate the software even if they don't have strong language or computer skills. Icons eliminate reading barriers by communicating visually, and many functions, such as file management and menu reading, are done automatically, which eliminates the beginning- and end-of-class rushes to open documents or save work.

Benefits

Perhaps the most obvious benefit of the software is that, unlike traditional art projects, it does not leave a mess; teachers can avoid the tedious tasks of organizing materials and cleaning up, without sacrificing opportunities for students to explore and experiment with diverse artistic media.

For reluctant art students, the software offers another advantage: mistakes are easily reversed. Students like being able to undo and redo their style choices; they don't always have that luxury when they create images on paper. As software marketer Marie Imbault says, "Those who fear their clumsiness need not worry: nothing is unrepairable."

A distinct attribute of the software is its ability to re-enact the execution of an image by drawing the colours and strokes in the order they were completed. The animation function allows teachers to assess not only the finished project but also the process of creation. For teachers who feel the demand to be in all places at all times, playing back the construction of an image—at any speed—allows them more opportunities to offer students their suggestions for improvement.

LopArt allows teachers and students to e-mail their images as JPEG files, and those images can be viewed with all drawing, layout, e-mail or Internet software. E-mail allows students to participate in exchange programs or joint communications projects. As well, once students open a personal gallery on LopArt's website, they can display their work for teachers, parents and other students to view. Students and teachers can also view all images through a slideshow presentation. Other viewing options include printing or copying an image outside the software.

Requirements

For teachers unsure whether their school's technology meets the technical specifications of LopArt, each computer requires a minimum of 20 MB of memory, at least 100 MB of disk space and a processor with 166 MHz or better. The monitor should display 800×600 pixels or more. If you are interested in learning more about LopArt, the company has a free demo version posted on its website. Download time takes less than 30 seconds with high-speed Internet and 4–10 minutes with a dial-up connection. The software can be used in either a Macintosh or Windows platform.

Conclusions

Although LopArt cannot replace traditional art instruction, it can complement it. Teachers might consider this software not as an all-in-one art package but as simply another teaching and learning tool at one's disposal. Exposing students to both print and electronic art allows them to appreciate both traditional artistic approaches and the future implications of technology on art.

This black and white design was created by Vicki Williams. Vicki is a student at Senator Patrick Burns School in Calgary

All programmers are playwrights, and all computers are lousy actors. —Isaac Asimov

Integrated Arts: A Partnership Model for Teacher Education

Michael Wilson

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Much is written concerning the best philosophical orientations and pedagogical positions for effective teacher education in the arts. Recently, there has been a concentration on the requirement and challenge for generalist elementary teachers to teach all the arts. How can elementary teachers meet this requirement? How can they be motivated to meet this challenge?

Since 1989, the Faculty of Education at the University of Ottawa has been offering an additional-qualifications course for added formal certification from the Ontario College of Teachers and the Ontario Ministry of Education in integrated arts. This course has attempted to provide structures for elementary teachers to focus on the arts as a unified frame of student experience. Since 1997, the university has formed a partnership with several national cultural institutions, professional artists and other professional organizations in an attempt to make the course richer and more relevant.

This article will examine the assumptions, threads and structure, its design implications and its implementation impact.

Assumptions, Threads and Structure

A constant throughout the history of the course has been its underlining assumptions that teaching practice will change only if teachers believe the change to be important; that in order for teachers to consider the arts important for their students, they need to believe that the arts are important in their own lives; and that all of the arts are equally important in the elementary curriculum.

Since its expansion in 1997, the course has adopted the following threads of integration:
- Theory and practice are integrated. Most theoretical reflection emerges from specific practice experienced.
- Each of the arts is experienced as a separate entity and as a unified phenomena.
- World cultures are integrated within a Western stance to the arts.
- The total teaching delivery represents an integration of professors, artists, cultural animators and candidates.
- The cultural community is integrated with the classroom.

- Activities include an integration of experiential artistic exploration, pedagogical practice and theoretical reflection.
- Congregated experience is combined with smaller group interaction and individual response.

Since 1997, the course has taken on the following structure:

- As a standard additional-qualifications course, it contains 125 hours of congregated instruction. Course tuition in 2002 was $800.
- It is offered for three consecutive weeks during the month of July, in daily sessions of six-and-a-half hours.
- In 2002, the course locations included the National Gallery of Canada, the National Arts Centre, the Canadian Museum of Contemporary Photography and the Canadian Museum of Civilization.

What are the implications of such a design and what impact can be measured from its implementation?

Design Implications

In the focus on finding common links between the arts and the emphasis on examining holistic elements of arts experience, there is an inevitable dilution of considering each art as an autonomous discipline. The question of developing curricula in each of the arts that emphasize a sequential skill-acquisition approach has not been a course concentration. Instead, the investigation is concerned with the nature of creativity and aesthetic experience. How can we encourage and develop creative thought and action? How can we examine the nature of aesthetic experience and improve its potential impact on student lives? These are the course's central questions.

At the outset of the course, it is assumed that all candidates are creative. Opportunities are provided for candidates to discover their own creativity or improve upon their existing awareness. Most of the activities for developing creativity are either generic to all the arts or represent elements of two or more arts combined. Opportunities range from printmaking and puppet construction to translating experiences from one medium to another. Combined activities such as dance, drama and soundscapes regularly reveal creative expression and similar elements in parallel media. In essence, play is returned to the centre of learning.

The investigation of aesthetic experience begins with the experience of the course itself. Here, much effort is spent reacting to the collection at the National Gallery of Canada and the performing schedule of the National Arts Centre Orchestra. Associated experiences include those provided by the Ottawa International Jazz Festival and, in 2002, the special exhibit "Vikings: The North Atlantic Saga" at the Canadian Museum of Civilization. Students derive many advantages from the atmosphere and ambience of the spaces provided at the institutions.

Consideration of aesthetic experience includes studying the culture of Ghana. One of the artists, Kathy Armstrong, has considerable expertise in and insight into comparing Western culture with that of Ghana's. Of interest to the course design is that, in Ghana, all the arts are seen as a unity; they are interwoven into the essential fabric of society. This is the case in most cultures other than those of Western tradition. This alternative view is not only another avenue of investigation for integrated arts, but also illuminates some basic assumptions in the cultural lives of many of our urban students.

The course designers place as much emphasis on providing enriched personal experiences as upon pedagogical considerations. The course is ultimately seen as motivation for further study in selected areas of specialty, either independently or in other additional-qualifications courses in the arts. The Faculty of Education at the University of Ottawa offers discipline-specific additional-qualifications courses in each of the arts, except dance.

The designers also believe that candidates should have some basic common grounding in the arts generally before investigating a particular art. This is the natural route for all aesthetic learning in very young children—they first learn the whole, then its increasingly distinguished parts.

Implementation Impact

Is this course successful? Each of the five alumni groups who have taken the course since 1997 have been followed up with a transformative investigation into their beliefs or practices, resulting from the course. Generally, the course has had an intensely transformative impact for immediate graduates. The

classrooms of these most recent alumni, show pronounced further engagement in the arts and a greater involvement between the individual classroom and other community resources than they did prior to the teachers' course enrolment. One year after a teachers graduation, the impact of the course becomes less intense as other factors take on a more powerful role.

One element of transformation has remained constant for all years of alumni: most alumni continue to emphasize integrated curriculum. Generally, they search more for making the classroom program more meaningful than for the breadth of ministry curriculum expectations. In the arts, this has meant a greater emphasis on making sense of the ministry arts guideline as a whole rather than its discipline-specific expectations in isolation.

Most alumni report that they wish they could have taken more courses in integrated arts or at least have had regular opportunities for further professional development in this area. At the moment, there are no advanced Ontario College of Teachers certified courses in integrated arts.

Conclusions

In the current challenge of implementing all the arts by generalist classroom teachers at the elementary level, this course does provide for an overarching set of principles and practices that are possible, given present government policy and funding restrictions. By placing equal emphasis on personal creative and aesthetic development as well as pedagogical practice, the course has a liberating effect on many candidates, as they feel free to play in ways that they have not experienced since childhood. The setting for learning can be an important determinant in the quality of experience. The inspiration provided by the architecture and interior design of the cultural institutions involved significantly deepened the aesthetic experience. The lasting effects of the course are in the changed stance of alumni toward integrated curriculum in general and in their continued tendency to tap into more of the resources of the wider community beyond the school. Further opportunities to deepen experience and pedagogy in integrating the arts should be available for elementary teachers, both in formally accredited courses and in individual professional-development opportunities. Though not a definitive solution to the pedagogical and motivational challenge of offering all the arts in the elementary school, the additional-qualifications integrated-arts program at the University of Ottawa is a clear attempt to offer collaborative and community-partnered considerations that have had significant benefits for most who have been involved.
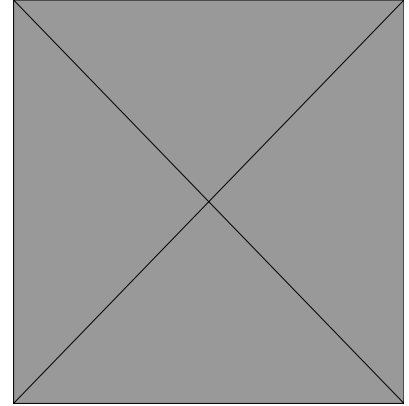
**All that I desire to point out is the
general principle that Life imitates
Art far more than Art imitates Life.**
—Isaac Asimov

The Power of Learning In, Through and About the Arts

Sherry Martens

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School concerts, student-composed operas, Broadway musicals, thought-provoking drama presentations, school art galleries, festivals and dance collectives are the familiar faces of the arts that I see in the Calgary Board of Education (CBE). Another, less familiar face of the arts is students learning math, social studies, English language arts and science concepts through the arts, either with the expertise of teachers or in collaboration with a professional artist. Opportunities for K–12 students to explore music, art, drama and dance continue to survive despite cuts in education budgets. This is possible through the diligent efforts of fine arts specialists, supportive administrators and parents who recognize the powerful impact of the arts and advocate for its programs. A myriad of arts organizations and professional artists in Calgary also provide arts opportunities for students and teachers.

The Alberta Initiative for School Improvement (AISI) has also had a tremendous impact on the growth of integrative projects in multiple literacies. Recent brain-based research supports the need for students to represent what they learn, and the arts are a wonderful vehicle to do so. Eric Jensen, author and researcher, says, "Not only can the arts be a powerful solution for helping educators reach a wide range of learners, they also 'enhance the process of learning' by developing a student's 'integrated sensory, attentional, cognitive, emotional and other motor capacities'" (Allen 2004, par. 7).

This reinforces the teaching of the arts disciplines. Students need to learn in the arts before they can learn in a new context. CBE continues to offer programs of study in the arts as well as new, locally developed curricula in music, dance, art, drama and, recently, film. (The curriculum is available on CBE's website,

www.cbe.ab.ca, in its Professional Learning Centre. In the public folders, click on *information interface, education resources,* then *locally developed courses.*)

Research has shown that students who learn in and through the arts are motivated, develop critical- and creative-thinking skills, and are engaged in learning. If students are engaged, they are more likely to understand and, therefore, to achieve learning outcomes. A recent edition of the *Harvard Business Review* states that a master's in fine arts is replacing the master's of business administration in corporate North America (Pink 2004). The corporate world, too, realizes the advantages of the arts.

What does this mean for your school?

Provide opportunities for students and encourage them to learn in the disciplines of music, art, drama and dance in deep and meaningful ways. Think about the connections that exist between the arts and core curriculum. Introduce a story through a role-play or drawing. Have students explore science concepts through movement. Allow students to represent what they know through a sculpture, dance, piece of music or film segment that they have composed.

What does this mean for you?

Read free professional articles from online academic journals. I recommend "Integrated Curriculum: Possibilities for the Arts," by the National Art Education Association (2002) (from www.proquest.com), but you may want to search for a topic of your own. Pick up the paintbrush that you haven't used in years, talk to

After silence, that which comes nearest to expressing the inexpressible is music.
—Aldous Huxley

I saw the angel in the marble and carved until I set him free.
—Michelangelo

your colleagues about their skills and talents, and don't forget to connect with and advocate for your specialist. Attend a school show, look at the art displayed in your school, take your students on an in-house art walk or check out music and drama festivals. Choose your favourite outcome, and think about how a student might explore it through art, music, drama or dance. Try it, and talk to others about how it went. Make the arts a priority in your next teacher professional-growth plan. Attend workshops about learning in and through the arts, or plan some at your school.

Check out some Calgary schools that have designated "Learning through the Arts" alternative programs: the Fine Arts and Technology Learning Centre at Belfast Elementary School, the Creative Arts Centre at Milton Williams School, the Centre for Creative Learning at Balmoral School and the Academy of Creative Arts at Forest Lawn High School. The Calgary Arts Partners in Education Society (CAPES) supports Alex Ferguson School, and Monterey Park Elementary School has received an ArtsSmarts grant. AISI projects in CBE's areas 1–5 also support programming through school staffs, ArtsSmarts, CAPES and the Alberta Foundation for the Arts.

Become a member of the fine- and performing-arts community of practice. Check out the staff tools section on the CBE website for ways you can be connected.

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Artemis

Diana Su

Diana Su is a Grade 9 student at Senator Patrick Burns School in Calgary.

Spirit,

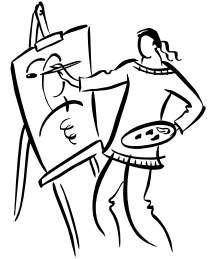She's arisen,

Cloaked in winter white robe,

Illuminating the night sky,

Bright moon.

The Painting

Jocelyn Blake

Jocelyn Blake is a Grade 9 student at H. D. Cartwright School in Calgary.

Monet's colours neatly laid
Spoke to me
It paid

The colour told me you're confused
Take a break
Get caught up
Do not worry about tomorrow
Live day by day

But I say
I need to think down the road
The colours say
Look down the road
Do not stress if you cannot see
It will come

So now I live day by day
I listen and it paid
Things will come
Maybe not today
But soon enough

**The secret to creativity is
knowing how to hide your sources.
—Albert Einstein**

Playing with the Masters— Simply Amazing

Abigail Harold

Abigail Harold is a Grade 12 student at Concordia High School in Edmonton.

Reprinted with permission from the Edmonton Journal, *February 27, p. C5. Minor spelling and punctuation changes have been made to fit ATA style.*

It's rare to have a chance to see master musicians at work. Concordia High School had that once-in-a-lifetime opportunity just over a week ago. Our chapel service featured Sandro Dominelli's Quartet, an Alberta jazz group that has been nominated for a Juno award for their CD *Cafe Varese Jazz*. They also won the best jazz album at the 2003 Western Canadian Music Awards.

It was an amazing experience: Sandro Dominelli on drums, Mike Lent on bass, Chris Andrew on piano and Rhonda Withnell on vocals. They performed two pieces live: one instrumental improv and one solo song. Afterward, the band members split into different sections of Concordia College to work with groups of high school students interested in a particular instrument.

I was completely blown away with the skill and the attitude toward music of Chris Andrew, who taught us more about the piano. As he sat beside us, telling us about himself, his approach was contagious. He made me want to learn more and do more.

I have basically slim to none piano experience. I tend to play by ear and make stuff up, which I find completely satisfying, but his love for music and his passion for what he did made me think twice about what music means to me.

By ear, Chris played the first couple of chords to Beyoncé's song "Me, Myself and I." Then, he showed us how he would change the sound of the song from a pop song to a jazz song, then to a blues song and, lastly, to a soft, romantic song.

Right before we left, he allowed each of us to take turns improvising with him. He showed us the chords he was using as he improvised the left hand and then had us sit on his right and make up our own melody for the left hand. It was amazing—being able to actually play with a true master of jazz.

This entire experience was sponsored in part by the Alberta Foundation for the Arts, through the Artists and Education grant program. I challenge any and all art or music students out there who are interested in this sort of event to talk to their teachers about getting in touch with the arts foundation.

I encourage everyone to look into jazz and research the Sandro Dominelli Quartet. They're awesome musicians.
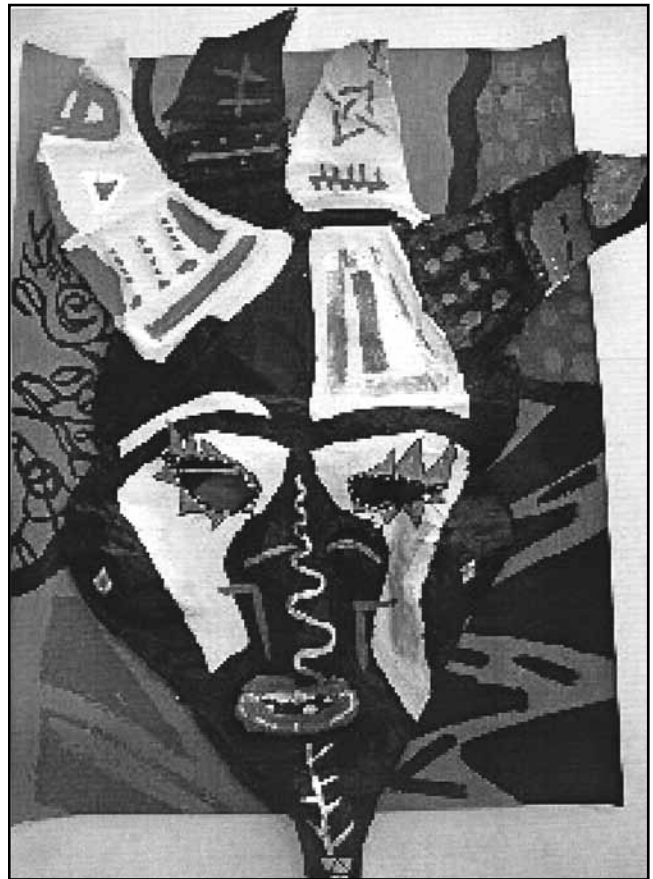
This black-and-white design was created by Kate Archer. Kate is a student at Senator Patrick Burns School in Calgary.

This black-and-white design was created by Olivia Kish. Olivia is a student at Senator Patrick Burns School in Calgary.

This black-and-white design was created by Vicki Williams. Vicki is a student at Senator Patrick Burns School in Calgary.

This black-and-white design was created by Olivia Kish. Olivia is a student at Senator Patrick Burns School in Calgary.

Submitting to A Fine FACTA

Add the goal of being published to your teacher professional-growth plan and submit something to *A Fine FACTA!* Submissions may include the following:

- Practical classroom tips, lesson plans and rubrics
- Resource reviews
- Movie and book reviews
- Personal reflections on classroom experiences
- Stories and poems by teachers, students and student teachers
- Student artwork

Please include a short (three- to five-sentence) biography and your address so that a copy of the issue in which your work appears can be sent to you.

Submit signed permission forms for student work or photographs of students.

The upcoming submission deadline is **January 5, 2005**, for the spring issue.

Send submissions to Claire Macdonald, 912 3600 Brenner Dr NW, Calgary, AB T2L 1Y2; e-mail cmmacdonald@cbe.ab.ca.

Permission to Print Photograph/Student Work

Your child has submitted a piece of work or appears in a photograph that we would like to print in the next issue of *A Fine FACTA*. *A Fine FACTA* is a journal that goes to teachers across Alberta who are members of the Fine Arts Council of the Alberta Teachers' Association.

By signing below, I give permission for my child's work or photograph to be considered for publication in an upcoming issue of *A Fine FACTA*. This permission form will be forwarded to the journal editor.

Parent/guardian name———————————————— Signature————————————————————

Student name———————————————— Signature————————————————————

Teacher———————————————— Signature————————————————————

School———————————————— School location————————————————

Notes to teachers:
- When submitting student work, please include the Permission to Print form with all signatures completed. Send the student work/photograph and the permission form to the editor of *A Fine FACTA*, Claire Macdonald, 912 3600 Brenner Dr NW, Calgary, AB T2L 1Y2.
- Work may be submitted electronically to cmmacdonald@cbe.ab.ca. Please ensure that the permission form is mailed to the address above.

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