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APPRECIATION OF THE FINE ART OF BALLET
VIA INSTRUCTIONAL TELEVISION:
BALLET AS GESTURAL COMMUNICATION

presented by

Roberta Rose Elson

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APPRECIATION OF THE FINE ART OF BALLET
VIA INSTRUCTIONAL TELEVISION:
BALLET AS GESTURAL COMMUNICATION

By

Roberta Rose Elson

A PRODUCTION THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
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ABSTRACT

APPRECIATION OF THE FINE ART OF BALLET VIA INSTRUCTIONAL TELEVISION: BALLET AS GESTURAL COMMUNICATION

By

Roberta Rose Elson

Schools often fail to educate children in the arts due to a lack of resources and a lack of an instructional method which can be easily integrated into a teacher's curriculum. Presenting the fine arts as a form of communication using the video medium addresses this problem. This study designed and tested an instructional video program presenting ballet as a form of gestural communication.

The program was shown to fifth graders using a Solomon Four design to test its effectiveness. Video was used because it captures the essence of a visual, three-dimensional and potentially moving subject. The goals of this program are:

1. To demystify the fine art of ballet by presenting ballet as a form of gestural communication.
2. To help children develop an understanding that rigorous training and dedication are required for expression in ballet.

It was found that the videotape program successfully taught these two objectives to elementary school children. Not only did the students enjoy learning about ballet but the teachers appreciated videotape as an excellent way to present the fine arts.

Accepted by the faculty of the Department of Telecommunication,
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Director of Thesis

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CHAPTER I

INTRODUCTION

Although schools have traditionally focused on reading, writing, speaking, listening and mathematics as basic skills, many have continued to feel that education in the arts is also essential.¹ Knowledge of paintings, drama, dance, opera, poetry, or music is often seen as equally valuable and enriching, as are the sciences, math, or humanities. The arts enable children to expand their horizons by introducing them to the creativity that surrounds them. The arts also provide children with opportunities to learn new ways to express themselves creatively and better understand themselves and their environment. In addition, as Rockefeller, Jr. and Chellis propose, arts education is necessary for training the "nation's future artists, composers, writers, and architects."²

Instruction in the arts, however, is important beyond the benefit of specific content taught. Williams reports that an introduction of the arts into a school's curriculum results in marked improvement in math, reading, science, and other subjects considered "essential."³ Training in the arts helps children maintain the curious, spontaneous, and creative qualities they possess. An education in the arts contributes to emotional and social growth, as well as intellectual and academic achievement.⁴

Unfortunately, schools do not spend enough time educating children in these areas. Garbett,⁵ Madeja,⁶ and Schwartz⁷ believe this is due, among other things, to a lack of classroom materials and resources. The Southwest Texas Public Broadcasting Council in Austin agrees, and reports that while curriculum materials are available for basic courses such as reading, writing, and math, materials for teaching the arts are few.⁸ Instructional materials are particularly important in this area as teachers are generally less thoroughly prepared to teach in the arts.

Video may be the answer to this problem. It is an excellent resource for bringing teachers and their students closer to the arts. The video medium offers the advantage of presenting the arts with the proper movement and depth needed to capture the essence of a visual, three dimensional, and potentially moving subject. Video can introduce children to things unfamiliar, and show them things about the world that they haven't seen before, and probably would not have the opportunity to see.⁹ The technological capabilities of the medium can be utilized in the classroom by the teacher to help children understand and appreciate the arts in ways not possible through the formal instruction offered by static pictures in a book. In addition to enhancing a child's perception and enjoyment of the arts, video and audio techniques can maintain a child's attention through the use of humor, music, slow motion, special effects, and selective camera movement¹⁰ and can bring to children a variety of artists creating or performing their work. Video can also help to demystify creative processes by illustrating each step. By using the media to its utmost capabilities, it can be an excellent resource and teaching tool.

While a number of projects have attempted to use video to provide instructional materials in the arts, the general approach has not been one which teachers can easily integrate into their curriculum. In assessing video programs on the arts, Garbett contends that they haven't been developed within a framework that is useful to teachers, one with which they feel comfortable.¹¹ She suggests that the arts should be introduced as a form of communication.¹² Garbett believes that both teachers and artists have a common thread in that they are both communicators, even though they do it differently. Teachers for example are familiar with teaching and using verbal or written communication that follows rules such as syntax, sentence structure, grammar, and punctuation. Artists on the other hand find structure in the artistic modes which are the elements and principles of the arts (i.e., line, shape, space, harmony, balance, contrast, etc.). The communication process always consists of the sender-message-medium-receiver model of which the verbal and artistic modes parallel. An author or speaker might formally or informally relay a message to a reader or listener by speaking or writing using grammar and sentence structure. Likewise a sculptor, dancer, painter, musician, singer, or actor might deliver a message to the viewer or listener using tempo, harmony, balance, and rhythm.¹³ Garbett's point is that the arts are just another way to express something and that a communication framework would provide an appropriate approach for introducing the arts into a curriculum.

An additional problem hampering the adoption and use of instructional materials in the arts has been a lack of systematic evaluation of the effectiveness of these materials that have been developed. Many projects seem to have either no evaluation at all, or limited samples with

limited questions. Frequently the results are unreported.

The suggestion that arts education would be enhanced by providing instructional materials from a communication perspective raises two research questions. First, can art instruction be approached effectively from a communication perspective; second, will a communication perspective improve adoption and use of instructional materials? It was the purpose of this study to address the first of these questions. The study included the design and production of an instructional videotape on ballet for upper elementary level students. Evaluation of instructional effectiveness was modeled on a Solomon Four design. Exploration of the second question, however, was beyond the scope of this study.

Summary

Instructing children in the arts is important for emotional, social, and intellectual achievement. Unfortunately schools do not spend enough time educating children in these areas due to a lack of classroom materials and resources. Video can be used to solve this problem. The technological capabilities of the medium can be utilized in the classroom by the teacher to help children understand and appreciate the arts in ways not possible through the formal instruction offered by static pictures in a book.

However, these video productions are not easily integrated into a teacher's curriculum. A communication perspective was suggested as one means of introducing the arts into the classroom. This thesis addresses effectiveness of presenting the fine arts as a form of communication.

CHAPTER I--NOTES

¹Ann Zirulnik and Jane F. Young, "Help Them 'Jump for Joy,'" Journal of Physical Education and Recreation, 50:7 (September 1979), p. 43.

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Joyce Wilson Cohen, "Three Illustrations of Experimental Aesthetic Education in London," Education, 95:1 (February 1974), pp. 9-15.

Margie Hanson, "The Right of Children to Experiences in Dance/Movement/Arts," Journal of Physical Education and Recreation, 50:7 (September 1979), p. 42.

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²David Rockefeller, Jr. and Martha Chellis, "Do Children Need an Arts Education?" in Promise and Performance: ACT's Guide to TV Programming for Children, Vol. 2 of Action for Children's Television Programming Series, ed., by Maureen Harmonay (5 vols.; Mass: Ballinger Publishing Company, 1979), p. 5.

³Roger M. Williams, "Why Children Should Draw: The Surprising Link Between Art and Learning," Saturday Review, (September 3, 1977), p. 11.

⁴Rockefeller, Jr. and Chellis, "Do Children Need an Arts Education," p. 4.

⁵Peggy Smith Garbett, "Media, Teaching and the Arts: It's All Communication," Audiovisual Instruction, 24:7 (October 1979), pp. 12-13.

⁶Stanley Madeja, "Through the Arts to the Aesthetic," op. cit.

⁷Alice Schwartz, op. cit.

⁸Southwest Texas Public Broadcasting Council, Austin, "Caboodle: Project Progress Reports and Descriptions," (Texas: ERIC Document Reproduction Service, ED 165719, 1979).

⁹Gerald S. Lesser, Children and Television: Lessons From "Sesame Street," (New York: Random House, 1974), p. 250.

¹⁰Rockefeller, Jr. and Chellis, "Do Children Need an Arts Education," p. 8.

¹¹Garbett, "Media, Teaching and the Arts," p. 12.

¹²Ibid.

¹³Ibid., p. 13.

CHAPTER II

REVIEW OF LITERATURE

Most material designed to introduce art into the classroom has used the print medium as a means of suggesting various curriculum ideas to teachers. The content of these programs appear to fall into three categories.

1. Utilizing art as a way to appreciate the aesthetic environment.
2. Enhancement of oneself through the arts.
3. Appreciating and becoming familiar with art for the sake of its own virtues.

The Cemerl Aesthetic Education Curriculum addressed the first of these areas.¹ Its aims included showing students that all phenomena in the environment have aesthetic qualities that they should be able to recognize. The program was divided into six levels: Aesthetics in the Physical World; Aesthetics and Arts Elements; Aesthetics and the Creative Process; Aesthetics and the Artist; Aesthetics and Culture; and Aesthetics and the Environment.²

Both the Montgomery Public Schools in Rockville, Maryland,³ and the Glenn Haven Achievement Center in Fort Collins, Colorado⁴ emphasized utilization of the arts as a means of self development. The Montgomery Public Schools introduced dance and drama into their classroom education. Their own classroom teachers instructed the program. These teachers

received training through the interrelated arts program, took workshops, or had previous dance training. The point of the program was for students to increase their awareness of their bodies and total selves through dance and to enhance their awareness of their own feelings. The Glen Haven Achievement Center provided an expressive art program for children (kindergarten through third grade) which emphasized perceptual motor development and expression in the arts. Planned parent and community involvement were built into the program.

More abundant, however, are curriculum ideas which have focused on introducing children to the arts. A fine arts program in the Utah Elementary Schools directly addressed this goal by organizing performances for the children by Ballet West, the Utah Opera Company, the Utah Symphony, and the Hansen Plantarium.⁵ The purpose was to help develop an appreciation of the various art forms. Similarly the Lincoln Center Student Program consisted of children's evaluations of their reactions to performances at Lincoln Center.⁶ However many school curricula have not included direct theatre experience. Some curricula have included more in classroom activities. The Central Atlantic Regional Educational Laboratory (CAREL) developed a curriculum in the arts and humanities for young children designed to improve these neglected areas.⁷ There was also a course designed for bilingual children. This was conceived at the Spanish Curricula United Fine Arts Strand at the Dissemination and Assessment Center for Bilingual Education at Austin, Texas.⁸ This program included ten basic instructional units for primary level children including a unit on the Fine Arts. The Fine Arts Strand focused on music and provided a kit containing a songbook and ditto packet which complemented the activities found in the teacher's guide.

Finally, a curriculum designed overseas included a creative arts project in London devised for 15-16 year olds.⁹ The program entailed curricula in drama, movement, and the visual arts. It was structured with written evaluation and conferences, but no homework. One point was for students to feel comfortable in moving from one art form to another. Evaluation suggested that drama and experimental aesthetic education could be applied in all subject areas to personally develop the student.¹⁰

Unlike the projects described above, a few curricula have utilized the video medium as a basis of instruction. The earliest of these productions was a weekly television program entitled Omnibus, produced between 1952 and 1954.¹¹ The programs, which focused on the many different artistic achievements of various individuals, are now available for use by research workers and students.

Following Omnibus, programs were produced which either directly presented the particular art form or demonstrated how art concepts could be found throughout one's environment. The program entitled, "Introduction to the Performing Arts," was produced with the objective of stimulating an understanding of ballet, theatre, opera, and symphony.¹² The goal was to promote an appreciation of art for the sake of itself. The Lincoln Public Schools in Lincoln, Nebraska produced a program called Challenge consisting of 13 short television units in many areas of interest, including music and art.¹³ These programs were designed for the gifted child.

Local stations also contributed to production on the fine arts. WHRO in Virginia created Wonderama of the Arts, a program consisting of ten 20-minute locally distributed programs designed to "bridge the

interest gap between music and the performing arts, and English, Math, Social Studies and Science."¹⁴ WGBH in Boston produced a program called How Can I Tell You consisting of fifteen 15-minute color programs enlightening viewers on different ways that they could express themselves through creative writing, dramatics, gestures, body language, facial expression, art, music, or group discussion.¹⁵ Prior to this, in 1967, WGBH also produced fifteen 30-minute black and white programs entitled Meet the Arts. Their objectives were to help the viewer become more sensitive to the world from the artist's perspective.¹⁶ They hoped to develop an "appreciation of the arts as a means of communication" and also to relate art to "familiar objects and experiences."¹⁷

Two other programs entitled Caboodle and Images and Things¹⁹ were designed with the same goal of helping children learn to observe the similarities between their daily lives and the arts. Caboodle compared and contrasted the arts by exploring elements common to all the arts,²⁰ and Images and Things "focused on the arts by speaking about life through themes: the land, sea, people at work, urban, suburban, and rural life."²¹

But not all of the video programs on the arts have been produced for direct use by students. The Wisconsin State Department of Public Instruction created a television teacher training program whose goal was to increase knowledge, skill, and practice, and regular use of creative dramatic techniques in the classroom.²² The television series consisted of inservice programs for teachers along with telecast lessons for pupils. In addition there were other similar curricula which did not use the video medium but had a similar purpose to teach teachers. The Lincoln Center Institute was a major force in this area. In 1977, ninety-four teachers enrolled in a three-week summer session at Lincoln Center to

learn how to use art as a teaching tool and how to introduce the aesthetic experience of a work of art in dance or drama into the classroom.²³ Mark Shubart, the Institute's director and Francis Keppel, the Institute's chairman believed that the arts generally have "an inferior place in school curricula." The aesthetics education program suggested that through aesthetic conditioning of the teacher the child could learn more about the arts.²⁴ One year prior to this, the Lincoln Center Institute involved parents, teachers, and students in their aesthetic education program.²⁵ The purpose of this curriculum was to involve the children in the creative process. Both of these programs focused on the point that a good aesthetic education is dependent on a good elementary school teacher.

Unfortunately, none of these projects has succeeded in integrating instruction in the arts into daily classroom teaching. This failure might be accounted for by three different, though related problems in approaches to the development of curricula: (1) choice of medium, (2) evaluation design, and (3) perspective.

Of the nineteen projects reviewed, only eight utilized the video medium. The potential of the video medium for demonstrating much of the precise quality of visual fine arts has clearly not been utilized to its utmost capacity with the preponderance of curricula developed for print.

Of perhaps greater importance, however, is the lack of systematic evaluation of the instructional effectiveness of these projects. Problems with evaluation designs included small and non-random sample selections.²⁶ limited testing procedures,²⁷ or unreported results.²⁸ Of the nineteen projects reviewed, only seven reported an evaluation procedure. Of these, only two, the Cemrel Aesthetic Education Curriculum and the

Glen Haven Achievement projects, were satisfactorily evaluated. Neither of these projects included the video medium.

The most significant problem encountered in attempts to integrate art instruction into daily classroom teaching, however, appears to be the perspective that is taken to presenting education in the arts. In general, the curricula projects have not presented fine arts within a framework with which teachers are familiar and comfortable. Instead, fine arts have remained almost mystical. As Peggy Smith Garbett suggests, "We have somehow learned over the years that the arts are 'special' things that are incomprehensible to the average being."²⁹ She goes on to argue, however, that:

...teachers are communicators..Artists, too, are communicators. Whatever the form, the medium, or technique, the artist is communicating...the arts must be tied in with something teachers are familiar with and practice everyday.³⁰

Garbett suggests that the appropriate perspective is one in which the arts are approached as a form of communication. Because the familiarity of a communication framework makes teachers "well prepared to deal with the arts," it suggests greater success in attempts to integrate fine arts instruction into the classroom.³¹

This perspective presents two research questions:

1. Can materials in the fine arts be developed from a communication perspective?
2. If so, will that perspective make them more easily integrated into a teacher's curriculum?

It was the purpose of this study to address the first research question through the production and evaluation of instructional video material on one particular fine art: ballet. Using a communication framework, the major purpose of the material was to demystify fine

art, presenting it, rather, as "just another way to express something." A secondary purpose was to develop an understanding for the rigorous training and dedication required to express something effectively with this form of communication.

Summary

Most of the material designed to introduce art into the classroom has used the print medium. The content of these programs fall into three categories: (1) utilizing art as a way to appreciate the aesthetic environment, (2) enhancement of oneself through the arts, and (3) appreciation of art for its own virtues. A few curricula have utilized the video medium as a basis of instruction. However not all of these video programs on the arts have been produced for direct use by the students, and none of the video or print projects has succeeded in integrating instruction of the arts into daily classroom teaching.

The curricula projects have not presented the fine arts within a framework with which teachers are familiar and comfortable. A communication framework was suggested as a means of integrating fine arts instruction into the classroom. This study addressed the viability of using a communication framework through the production and evaluation of instructional video material on the fine art of ballet. The major purpose of the material was to demystify the fine art of ballet and to develop an understanding for the rigorous training and dedication required for expression with this form of communication.

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¹Stanley S. Madeja, "Through the Arts to the Aesthetic: The Cemrel Aesthetic Education Curriculum," Central Midwestern Regional Educational Lab. (St. Louis, Missouri: ERIC Document Reproduction Service, ED 160492, 1979).

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¹¹Alexander N. Charters, comp., "Resources for Educators of Adults, Omnibus Series-E. S. Bird Library," Syracuse University, N.Y. (New York: ERIC Document Reproduction Service, ED 166362, 1979).

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¹⁴Paul Schneller, op. cit., p. 34.

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¹⁶Ibid., p. 33

¹⁷Ibid.

¹⁸Southwest Texas Public Broadcasting Council, Austin, "Caboodle: Project Progress Reports and Descriptions," Sponsoring Agency: Office of Education, Washington, D.C.; Texas University, Austin; Hogg Foundation for Mental Health. (Texas: ERIC Document Reproduction Service, ED 165719, 1979).

¹⁹Alice M. Schwartz, "Images and Things," Art Education, 24:8 (November 1971), pp. 12-15.

²⁰Southwest Texas Public Broadcasting Council, op cit., p. 29.

²¹Schwartz, op. cit., p. 15.

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²³Edith Brill Roth, "Doing the 'Instructional Rag,'" American Education, 14:1 (January-February 1978), p. 14.

²⁴Ibid., p. 16.

²⁵Dorothy Levensen, "Aesthetic Education in the Classroom," Teacher, 94:4 (December 1976), pp. 30-32.

²⁶Glenn, op. cit.

Southwest Texas Public Broadcasting Council, op. cit.

²⁷Southwest Texas Public Broadcasting Council, op. cit.

Urban Education, Inc., op. cit.

²⁸Schwartz, op. cit.

Montgomery County Public Schools, op. cit.

²⁹Peggy Smith Garbett, "Media, Teaching, and the Arts: It's All Communication," Audiovisual Instruction, 24:7 (October 1979), p. 12.

³⁰Ibid., p. 12-13.

³¹Ibid., p. 13.

CHAPTER III

METHOD

Program Design

The project included the production of one 15-minute video program for fifth grade elementary school children with a goal of accomplishing the following objectives:

1. Demystifying the fine art of ballet by presenting ballet as a form of communication (i.e., gestural communication).
2. Helping the children to develop an understanding that rigorous training and dedication is required for expression with this gestural form of communication.

Ballet was introduced as representing one of five primary modes of communication: (1) linguistic, (2) musical, (3) mathematical, (4) pictorial and (5) gestural. The rationale for this framework was based on the work of Gross:

These modes are systems of symbolic thought and action which (dependent upon the nature of our biological structures and physical environment) determine the kinds of information we perceive, manipulate, and communicate... It follows then that the central goal of education must be the acquisition of competence in the modes of symbolic behavior.¹

Based on this perspective, the symbols in dance were likened to the traits included in basic communication skills, and compared to

other modes which utilize unique symbol systems to communicate.

Most would recognize the fundamental mode of symbolic thought and communication to be that of verbal language, or the linguistic mode of communication. It is seen, in fact, as the embodiment of thought and intelligence because it is so dominant an element in our consciousness.

Music, however, is also a very precise language.

All of the elements of this movement--rhythm, pitch, accent, dynamic shading, tone quality, and others sometimes even more subtle--are in competent hand, kept under the most exquisite control, by composer and performer alike; the movement that is the stuff of music is given the most precise possible shape.²

An appreciation of musical meaning depends, as in the other symbolic modes, upon an order of fluency in its language.

Similarly, logico-mathematical thinking is also an organized system of operations which allow individuals who have acquired this competence to manipulate, store, retrieve, and organize symbolic information in this complex and specific code. The nature of mathematical thought, according to many eminent mathematicians, is that it is not performed in the linguistic mode.³

Visual images and symbols in the pictorial mode of communication are capable as well of expressing meaningful information that cannot be formulated in any other mode. Words which are, in essence, the "conventional symbols for similarities" are incapable of communicating the unique and singular aspects of objects and events that can be depicted visually.⁴

Finally, the gestural mode of communication includes specific patterns of behavior. Social gestures are never really taught via formal instruction but are acquired through observation, imitation, and trial and error. These social patterns are acquired by every member of a culture. Ballet, however, can be included as a gestural form of communication, although, unlike social gestures, it is taught via formal instruction.

In addition to presenting ballet as representative of one of the five primary modes of communication, the videotape also focused on developing an understanding of the rigorous training and dedication required for the expression of a message using this gestural mode. It stressed the work and effort that it takes to learn the language that one uses to communicate with ballet. For ballet this "language" practice includes the exercises at the ballet barr and those movements in the center of the floor which, when combined into a dance, communicate various thoughts and feelings.

To achieve a familiar frame of reference, the production utilized the video medium to compare the rigor, strength, difficulty, and coordination involved in ballet to such sports as football, basketball, and ice skating. In addition, these concepts were demonstrated by using video excerpts comparing ballet dancers from beginning students who were just learning with professional dancers who were proficient.

A number of production techniques were used to enhance appeal and maintain interest. Music was utilized to maintain a fast pace. In addition, many video inserts were used during the narrative portions to avoid excessive talking-head shots. Segments delivering a lot of information were enhanced by rapid sequencing. The information was

presented in the form of a 60-Minutes-type news magazine feature.

All video material was taped with portable video equipment.

The program was developed by matching the two instructional objectives (demystification and understanding) and the need to maintain appeal and interest with specific production techniques of the video medium. Figure 1 provides an example of the process used to develop the program.

Evaluation Design

Subjects

Six fifth grade classrooms were chosen from the Lansing and East Lansing Public Schools. Ninety-eight students were tested. One hour of classroom time was necessary to complete the testing.

Instrumentation

A questionnaire was developed to test the knowledge gained from the videotape relating to the two cognitive learning objectives (see Appendix B). The instrument measured these objectives with questions asking for retrieval of material presented verbally by the announcer and pictorially by the various video inserts.

Demystifying the fine art of ballet by presenting ballet as a form of gestural communication (Objective 1), was measured by a summation of the total number of correct points for questions 4, 5, 6, and 12g. A correct answer for item 4 enabled the student to receive a total of five points, with one point available for each of 5, 6, and 12g. A total of eight points was possible for the first objective (see Appendix C).

PRODUCTION TECHNIQUE	OBJECTIVE 1	OBJECTIVE 2	APPEAL
1. Video display involving a spectacular opening with rapid cuts of professional ballet dancers in many dance performances using the natural music from each dance.			Introduce the children to the beautiful art of ballet. The opening pleasantly captures their attention and increases their desire to learn about ballet.
2. Talking-head shots of announcer explaining the five modes of communication. Many video inserts are placed where appropriate. For example when he mentions that reading and speaking use words to communicate, different words are flashed on the screen. Ballet is lastly described as a gestural mode of communication.	To teach children the five modes of communication: 1) reading/speaking 2) music 3) math 4) pictures 5) gestures		Video inserts enhance the appeal of the program so the child will not get bored with seeing only static talking-head shots.
3. The announcer stands on an empty stage to introduce a performance scheduled to begin that evening. The video fades to black, and then fades up to one dancer in costume alone on stage. After performing about 30 seconds of her dance, the audience sees the dancer begin the next step on stage in costume and end it in the ballet studio with leotard and tights, as the video cuts between her movement to the two locations.	This section attempts to demonstrate visually that dancers are simply communicating gesturally.	This section begins the visual exploration into the rigorous training required in ballet.	The child's attention is captured once again with the dancing and the obvious connection between performance and studio preparation. The audio is not even necessary.
4. Many cuts follow of various ballet barr exercises. One previous performer is now the teacher for a group of child ballet dancers. Music inserts tie many of the segments together along with audio voice overs of: (continued)	The announcer further explains how ballet can be considered a mode of communication.	This develops the concept of having the children pleaurably see the process of what it takes to become a dancer.	The children enjoyed viewing an entire ballet class with carefully connected excerpts put to music.

Figure 1. Program Development

PRODUCTION TECHNIQUE	OBJECTIVE 1	OBJECTIVE 2	APPEAL
4. (continued) a. The announcer explaining how the barr exercises are the building blocks of ballet just as words are the building blocks of sentences. b. The dance teacher explaining: 1) how difficult ballet really is, 2) how she'd like to encourage boys to dance, and 3) how important good training is for children who want to become professional dancers.			
5. Beautiful music continues over video excerpts showing children using ballet as a form of communication which: a. describes a feeling b. tells a story Dance teacher explains this with an audio voice over.	Physically the children visualize how ballet is used to communicate feelings or tell stories. This is utilizing the video medium to its utmost advantage, as the audio track is not even necessary.		This segment demonstrates how enjoyable a ballet class can be.
6. Announcer compares ballet to the rigors of various sports such as: basketball, football or ice skating. Video excerpts are inserted such that an individual would understand what is happening even if there wasn't a verbal explanation.		The comparison of ballet to something children are familiar with enables the child to better understand how rigorous and strenuous ballet can be. With this understanding, the child may appreciate the ease with which the professionals perform.	The boys may possibly become more attentive when sports excerpts are shown. The variety of the material will enhance the child's interest and refocus their attention to the program.

Figure 1. Program Development (continued)

PRODUCTION TECHNIQUE	OBJECTIVE 1	OBJECTIVE 2	APPEAL
7. Announcer admits that the next time he sees a ballet, he will understand the work, strength, and effort that go into understanding the language of ballet. Video cuts to an excerpt of a beautiful <i>pas de deux</i> with famous dancers. The credits roll over the dancers.		The announcer reinforces what the child just learned about ballet.	This final ballet performance demonstrates visually in an appealing manner, the end product of many long hours of hard work. The romantic performance possesses both beautiful music and excellent dancers is a desirable way to end this production.

Figure 1. Program Development

Helping children to understand that rigorous training and dedication is required for expression with this gestural form of communication (Objective 2) was measured by a summation of the total number of correct points for questions 9, 11, and 12 a-f. A correct answer for question 9 was worth two points; question 11 was worth three points, and the six parts to question 12 were worth one point each. A total of eleven points was possible for the second objective (see Appendix D).

Item 10 was not used in the analysis because it was ambiguous.

The instrument also included items to assess the child's previous experience with dance. "Past experience" was determined by answers to the first three questions on the questionnaire. Each "yes" response or check beside a form of dance was given one point, with a total of twelve possible points. Students receiving a score of three or less were considered to have little experience in dance. Those who received a score greater than three were labeled as having dance experience (see Appendix E).

Procedures

Evaluation data was collected using a modified Solomon Four design:

Group 1		Videotape	Posttest
Group 2	Pretest	Videotape	Posttest
Group 3	Pretest		Posttest
Group 4 (control)			

The use of a pretest was necessary because using intact classes did not allow for random assignment of subjects. Pre and posttest questionnaires were identical.

Only the first three groups were tested in each school system. The control group data was determined from the pretest data of Groups 2 and 3. Approximately one hour elapsed between the pretest and the posttest as these tests were given on the same day. Students in Group 3 were shown the videotape after the posttest was taken. This was for their benefit and did not effect the test results.

Analysis

The purpose of the analysis was to evaluate the effectiveness of the program. The data was analyzed to find out if learning had occurred. This was done by comparing the pretest and posttest scores for Objectives 1 and 2 for those groups that had the intervention. A t-test was used to compare the means.

To determine if a child's previous experience with dance was providing a framework to make the program more effective by contributing to the amount of learning from the videotape, posttest mean scores on each objective were compared for those individuals who had experience with dance. A one-way analysis of variance was used to determine if the difference was significant.

Secondly, the research design itself was analyzed to see if some of its components had impacted on the effectiveness of the videotape program. To see if children did better on the posttest by virtue of the fact that they took the pretest, mean scores of the two objectives were compared for the pretest and the posttest. Only the subjects who did

not have the intervention were tested. A t-test was used to compare the means and determine the significance of the difference. In addition, the possible influence of the pretest on the effectiveness of the program by acting as an advanced organizer was examined. Posttest scores of students in Groups 1 and 2 were compared to see if there was a significant difference. A t-test was used to determine the significance of differences.

Thirdly, to identify if specific production techniques were ineffective, an item analysis was done to see if the frequency of correct answers on the pretest declined in the posttest. Crosstabs were used to test for significance.

Summary

The project included the production of one 15-minute video program for fifth grade elementary school children with the goal of:

- (1) demystifying ballet by presenting it as a form of communication and
- (2) helping the children to develop an understanding of the rigorous training and dedication required for expression with the gestural form of communication. Ballet was introduced as a gestural mode of communication. The other four modes: (1) linguistic, (2) musical, (3) mathematical, and (4) pictorial were described.

Ninety-eight students in six fifth grade classrooms were chosen from the Lansing and East Lansing Public Schools. A questionnaire was used to determine what the children learned from the videotape about the two objectives (demystification and understanding). The instrument also assessed the child's previous experience with dance.

Pretest and posttest questionnaires were identical and evaluation consisted of using a Solomon Four design. The purpose of the analysis was to evaluate the effectiveness of the program. Data was analyzed to consider five concepts. These were: (1) if learning had occurred; (2) if previous experience with dance contributed to the amount of learning from the videotape; (3) if the pretest alone affected learning; (4) if the pretest acted as an advanced organizer and; (5) to identify production techniques that were ineffective.

CHAPTER III--NOTES

¹L. Gross, "Modes of Communication and the Acquisition of Symbolic Competence," Chapter III in Media and Symbols: The Forms of Expression, Communication and Education National Society for the Study of Education Yearbook, (University of Chicago Press, 1974), p. 66.

²R. Sessions, The Musical Experience, (New York: Atheneum, 1968), pp. 23-24.

³J. Hadamard, The Psychology of Invention in the Mathematical Field (New York: Dover Publications, 1954), pp. 96-97.

⁴W. Ivins, Prints and Visual Communication (Cambridge: M.I.T. Press, 1953).

CHAPTER IV

RESULTS

The effectiveness of the videotape was examined from three perspectives. First, learning objectives upon which the program was designed were assessed. In addition, the relationship of previous dance experience to the amount of learning was tested. Secondly, the research design itself was examined as a possible factor in measured effectiveness. Finally, individual items were analyzed to identify specific production techniques which may have been ineffective in presenting information.

Instructional Effectiveness

The program was found to be effective in teaching the children about ballet as a form of communication (Objective 1) and helping the children develop an understanding of the rigorous training and dedication required for expression with this gestural form of communication (Objective 2). A t-test of means showed that the mean for posttest scores increased significantly after the intervention (see Table 1).¹

The mean for Objective 1 for those who received the intervention was 7.281 compared to a mean of 5.969 for those who did not receive the intervention, with a significant two-tail probability of .000.

Table 1. Pre and Posttest Means: Intervention Condition

	Objective 1	Objective 2
Pretest Mean	5.969	8.500
Posttest Mean	7.281	9.969
Two-tail Probability	.000	.000

Similarly the posttest mean of 9.969 for Objective 2 was significantly higher than the pretest mean of 8.500.

In addition there was a significant difference in the posttest means between the children who had had previous experience in dance and those who had not. The children's previous dance experience contributed more to the scores for Objective 2 than the scores for Objective 1 (see Table 2).

Table 2. Effect of previous dance experience

Group 0 = little experience in dance Group 1 = more experience in dance		
	Objective 1	Objective 2
Posttest means		
Group 0	6.232	8.565
Group 1	6.517	9.552
F Probability	.398 (not significant)	.039 (significant)

The students with more experience in dance did not get a significantly higher mean for Objective 1 than students with little experience. The average mean of 6.517 was not significantly higher than the students with little dance experience who averaged a mean of 6.232 (F probability = .398).

Students who viewed the tape and had dance experience, however, obtained a significantly higher mean for Objective 2 (9.552) than did students with little experience (8.565). The F probability for the One-way Analysis of Variance test was significant at .039.

Effect of Research Design

The pretest was not found to affect the posttest scores for those children who did not see the videotape. Taking the pretest did not have a significant impact on the posttest mean. The pretest mean for Objective 1 was 5.636 and the posttest mean was 5.697. Likewise the pretest mean for Objective 2 was 7.909 and the posttest mean was 7.667. The two-tail probability for Objective 1 was .625 and for Objective 2 the two-tail probability was .199. Neither of these differences were significant (see Table 3).

The pretest was found to act as an advanced organizer, however, resulting in significantly higher posttest scores for those students who saw the videotape program and took the pretest, over those students who just saw the videotape (see Table 4).

Table 3. Effect of Pretest on Posttest Scores

	Objective 1	Objective 2
Pretest mean	5.636	7.909
Posttest mean	5.697	7.667
Two-tail probability	.625	.199

Table 4. Effect of Pretest on Program Effectiveness

Group 1		show	post
Group	pre	show	post
		Objective 1	Objective 2
Posttest means			
Group 1		6.000	8.970
Group 2		7.281	9.969
Two-tail probability		.000	.030

Students in Group 1 who did not take the pretest received a mean of 6.000 and 8.970 on Objectives 1 and 2 respectively. Students who took the pretest, however, obtained higher mean scores of 7.281 and 9.969 for the two objectives. The difference in these two sets of means proved to be significant with a two-tail probability of .000 for Objective 1 and .030 for Objective 2.

Production Techniques

Certain production techniques in the videotape proved to be ineffective as measured by an average of significantly lower posttest than pretest scores after the intervention. See Table 5 for those items showing a decline.

Item 4 on the questionnaire should have all five responses checked to get a total of five points attributable to Objective 2. After seeing the videotape, three of the responses declined in their frequency of occurrence. These were the responses "words," "gestures," and "pictures." One hundred percent of the students checked "words" on the pretest where only 98.5 percent checked it on the posttest. Likewise "gestures" declined from 81.5 percent of the responses to only 75.4 percent on the posttest and "pictures" declined from 92.3 percent of the responses on the pretest to 90.7 percent on the posttest.

Seven point seven percent (7.7%) of the students changed their correct answers on Item 8 to incorrect posttest answers after seeing the program. Initially 92.3 percent of the students had the correct answers. This declined to 84.6 percent after the intervention.

Item 9 seemed to cause the most confusion. There were two incorrect answers: "football game" and "math skills," and two correct answers: "a story" and "an emotion." Many students (29.3%) who initially did not check "football game" on the pretest checked it on the posttest after the intervention, leaving only 66.1 percent of the students with correct answers on the posttest as opposed to the initial 95.4 percent. Likewise less people checked "a story" on the posttest (81.5%) and more people checked "math skills" (87.7%) on the posttest causing a

Table 5. Ineffective Production Techniques

Question	Pretest Percent Correct	Posttest Percent Correct
ITEM 4:		
There are a number of ways that you can communicate with people. Check as many as you know:		
_____ WORDS	100%	98.5%
_____ MUSIC	----	----
_____ GESTURES	81.5%	75.4%
_____ PICTURES	92.3%	90.7%
_____ MATH	----	----
ITEM 8:		
What do dancers do after warming up?		
ANSWER: Put movements together into a dance.	92.3%	84.6%
ITEM 9:		
Which of the following can be communicated by a dance?		
no _____ FOOTBALL	95.4%	66.1%
_____ A STORY	98.2%	81.5%
_____ AN EMOTION	----	----
no _____ MATH SKILLS	100%	87.7%
ITEM 12d:		
Dancers show that it is difficult but possible to spin on one foot.		
ANSWER: True	83.1%	76.9%

decline in correct responses from the pretest to the posttest.

Finally, correct responses for Item 12d declined from the pretest to the posttest.

Summary

Results showed that the program was effective in accomplishing the two objectives:

1. Demystifying the fine art of ballet by presenting ballet as a form of gestural communication.
2. Helping the children to develop an understanding that rigorous training and dedication is required for expression with this gestural form of communication.

Children who had previous dance experience received higher scores on Objective 2 questions than those without dance experience. The pretest alone without the program intervention did not have a significant impact on the posttest mean. The pretest acted as an advanced organizer, however, resulting in significantly higher posttest scores for those students who saw the videotape program and took the pretest. Certain production techniques in the videotape proved to be ineffective resulting in an average of significantly lower posttest scores after the videotape intervention compared to the pretest scores prior to the intervention.

CHAPTER VI--NOTES

¹Previous dance experience was equally distributed in all groups and was not a confounding variable.

CHAPTER V

DISCUSSION AND CONCLUSION

The purpose of this study was to enhance classroom instruction of the fine art of ballet by presenting it as a form of communication using the video medium. Overall it was found that the program was successful and that learning did occur.

To determine how much learning had occurred, pretest and posttest mean scores of the following two objectives for those groups that had the intervention were compared:

OBJECTIVE 1: Demystifying the fine art of ballet by presenting ballet as a form of communication (i.e. gestural communication).

OBJECTIVE 2: Helping the children to understand that rigorous training and dedication is required for expression with this gestural form of communication.

In both cases posttest means were significantly higher after the program intervention. Students averaged an increase of 1.31 points for Objective 1 out of a total eight points and 1.47 points for Objective 2 out of a total eleven points after watching the videotape program.

The greater improvement in the second objective over the first objective may have been due to a number of factors. The first consideration

is that Objective 2 consisted of more questions than Objective 1 allowing the student a greater chance to improve his score. It is also possible that the material contained in the second objective was more easily presented in visual form. Perhaps understanding the rigorous training and dedication required for expression with ballet is an easy concept that only necessitates using the visual media for understanding. Simply watching the dancers' strenuous daily workout with their perseverance at mastering difficult movements has more impact than a verbal explanation of the same material. Presenting the concept of ballet as a form of communication, however, has a tendency for expression in a verbal philosophical manner that is both more difficult to grasp and more difficult to represent effectively with a visual medium.

This may also explain why children with previous dance experience did significantly better in Objective 2 scores than Objective 1 scores than did students who did not have as much background in dance. The experienced students may have been even better prepared to internalize the second message emphasizing the rigorous training and dedication after having physically practiced the concepts. The same difference was not found with the first objective. Presenting ballet as a mode of communication was, perhaps, a new concept that was difficult to grasp regardless of one's background or experience with dance.

To confirm the program's effectiveness, one had to rule out the notion that just taking the pretest alone without the videotape intervention, a student could significantly improve his scores on the posttest. This was done by comparing the pretest scores with the posttest scores for those students who did not have the intervention. The results showed no significant difference in mean scores between the pretest and posttest.

Another question, however, related to the effect of the pretest on the program's effectiveness. Was it possible that the pretest was improving the efficiency of the program by acting as an advanced organizer? Were students learning more by taking the pretest prior to watching the program? This seemed to be the case. It was found that children in the group which had taken the pretest in addition to seeing the program had posttest scores that were significantly higher than the group that did not have the pretest for both learning objectives. The pretest along with the program intervention aided in increasing the Objective 1 and 2 scores by 16 percent and 9.1 percent respectively. This seems to indicate that the pretest was helpful in organizing or introducing the videotape material prior to its initial display. As an advanced organizer the pretest enabled the child to become familiar with the program's important concepts preceeding the initial viewing.

Regardless of how well prepared the child was prior to viewing, however, there were still some portions of the program that were ineffective as measured by lower posttest than pretest scores. Item 4 questioned the child's knowledge of the five different modes of communication: words, music, gestures, pictures, and math. The average number of correct responses for three of the answers, "words," "gestures," and "pictures" declined by 1.5 percent, 6.1 percent and 1.6 percent respectively after the production was shown. The response "gestures" is of greatest concern because it was the concept of most importance to this study and it had the largest amount of incorrect responses. While this may have been the result of a poorly written question, this is unlikely, due to the majority of students who answered correctly on the pretest. It is more likely that the video portion of the program explaining gestural

communication had a greater impact than its audio narration resulting in the child's inattention to the verbal message being conveyed. The video describing the definition of a "gesture" began with magical facial expressions appearing and disappearing on a two-dimensional Donald Duck and continued into a ballet dancer's performance and her subsequent dance instruction in the classroom. Visual distraction from verbal narrative may also account for the decrease in correct checking of responses "words" and "pictures" for Item 4. Visual material presenting this information consisted of words spontaneously appearing on the screen from nowhere and pictures rapidly changing before their eyes. These incorrect responses constituted such a small percentage, however, that it was presumably not of great importance.

Item 8 asked what dancers do after warming up their muscles. This was a straight forward question which could be answered easily from the material learned on the videotape or through previous dance experience. However, some children obviously became confused after watching the videotape and chose the incorrect responses "run around the dance studio" and "play games." This was probably due to the impact of a portion of the program that was one of the most captivating. In this segment, the dance teacher informed the children that they were going to use the various movements in ballet to tell a story. Two of the students wanted to portray the victims in a murder mystery. Their movements and laughter along with the powerful music resulted in a potent sequence that entranced the audience. Their actions could have been mistaken for either "playing games" or "running around the dance studio."

The message expressed in Item 9 also led to considerable confusion. Question 9 asked what could be communicated by a dance with the correct

answers being "a story" and "an emotion." Some children mistakenly changed their minds and checked "football game" and "math skills" after watching the program. This included 29.3 percent of the students for the "football game" answer and 12.3 percent for the "math skills" answer. Apparently the video from the football excerpts was so exciting that its intended message of comparing an athlete's strength in football to a dancer's strength in ballet was forgotten or confused. Likewise the futuristic computerized "math" image conveyed by the multiple calculators appearing out of nowhere probably detracted from its intended verbal message that math is a form of communication. Speculation is difficult as to why 7.7 percent of the students changed their minds and did not believe that a story can be communicated by a dance. However the answers "a story" and "an emotion" could have been misleading and interpreted as a trick question. These two responses had lengthy explanations while the other two were simply stated as "football game" and "math skills."

Finally, the information intended by the videotape to explain the difficulty in performing a *pirouette* (measured by item 12d) may have been misunderstood by the apparent ease with which many of the professional dancers executed this movement. This confused an additional 6.2 percent of the students during the posttest.

Although not measured directly, observations during the testing of the videotape seemed to indicate that both teachers and students responded favorably to the production. The opening segment with rapid cuts of various professional dancers performing, generated noticeable interest and attention that rapidly declined during the initial talking-head shots of the announcer. Perhaps this was due to its resemblance

to the daily mundane classroom situation. The attention span increased once again during the solo performance by the dance teacher and climaxed when the two child dancers showed how much fun ballet class can be. Pachelbel's Canon, which was magestically playing during the later segment, mesmerized the children as it progressively grew in excitement during the finely executed multiple *pirouettes* of the professional dancers. Unfortunately when the music triumphantly ended, so did the attention of everyone in the room. They might have assumed the program was over. This did not last long, however, for soon football and basketball excerpts were shown which captivated even the most stubborn little boys who had refused to watch the program up until this point. The announcer's words had lost their importance by this time, and sadly it was only the fast action sports that were noticed by many of the children. Attention climaxed once more, however, during the announcer's parting statements and the final performance from the Nutcracker Suite danced by Gelsey Kirkland and Mikhail Barishnikov.

The segments that worked the best and captured the most attention were those that combined fast moving constantly changing video with music and audio voice overs; all three artistically combined to generate excitement. These included the two scenes of the girls involved in the murder mystery and the sports scenes. The segments which lost attention were the straight talking-head shots of the announcer which resembled the normal classroom situation.

This videotape demonstrated that it is possible for ballet to be taught as a mode of communication. As such, the approach provides a comprehensible framework for teachers to introduce the arts into their curricula. The next question to be answered relates to actual application:

will a communication perspective improve adoption and use of instructional materials? For those interested in expanding symbolic competence beyond that currently taught, research must determine if teachers will actually respond to this "communication" approach to the fine arts by utilizing this type of instructional material.

Summary

This project demonstrated a communication framework provides an appropriate approach for introducing the fine arts into a curriculum. The children learned from the videotape the concepts outlined in the two major objectives. These consisted of presenting ballet as a form of communication and helping children to understand the rigorous training and dedication required for expression with this gestural form of communication. However there was a greater improvement in Objective 2 scores possibly because it contained more questions than Objective 1 or perhaps its message was better explained via the video medium.

The pretest taken along with watching the videotape proved to be the best combination for learning suggesting that the pretest was acting as an advanced organizer. The pretest was helpful in organizing or introducing the videotape material prior to its initial display. Some video portions of the program had greater impact than its audio narration confusing the child and resulting in lower posttest than pretest scores. These included the video explaining "gestural" "linguistic," and "pictorial" communication. This was also true with the video describing what dancers do after warming up their muscles. In addition the "football game" and the "math" image conveyed by multiple calculators seemed to confuse the children. Lastly the children

misunderstood the message portraying the actual difficulty in performing a *pirouette*, perhaps due to the ease with which many of the professional dancers executed this movement.

In general both the teachers and students responded favorably to the production. The strongest segments were those that combined fast moving, constantly changing video with music and audio voice overs. The segments that lost the most attention were the straight talking-head shots of the announcer.

While this project demonstrates the viability of a communication framework to introduce the fine arts into a curriculum, the next question is if teachers will actually respond to this approach and utilize it.

APPENDIX A

VIDEO

RAPID VIDEO CUTS OF BALLET
DANCERS PERFORMING, WITH
MUSIC CHANGING IN EACH CUT

TITLE APPEARS OVER BALLET DANCER.
"BALLET COMMUNICATION THROUGH
MOVEMENT"

CUT TO ANNOUNCER IN AUDITORIUM
SITTING ON THE STAGE

ZOOM IN

CUT TO VIDEO OF "WORDS"
MAGICALLY APPEARING ON THE
SCREEN.

AUDIO

ANNC: These dancers are talking to
to the audience without using any
words. They have discovered the
silent language of ballet.

How would you deliver a message to
a friend? Well maybe you could
write them a letter or just go
over and talk to them. Either way
you'd be using the English language
to communicate. You'd be creatively
taking words and putting them
together into sentences. The
important thing is however, that
your friends understand the
language that you're using.

VIDEO

CU OF ANNOUNCER

ZOOM OUT

ANNC STARTS TO WALK

CUT TO AUDIO OF PASTORAL
SYMPHONY. AS ANNC. PRESENTS
HIS PALM IT IS HEARD

ANNC PRESENTS HIS PALM AND
MUSIC IS HEARD

ZOOM IN TO WS

LOVE SONG BY PAT BENATAR IS
HEARD

CUT TO VIDEO OF HAND FLIPPING
THROUGH PICTURE BOOK

AUDIO

What are some other ways to
communicate? How about through
music? For centuries composers
have been writing music to describe
their feelings and emotions or to
describe nature.

How about the Pastoral Symphony
by Beethoven? (MUSIC EXCERPT)

How about the 1812 Overture by
Tchaikovsky which was written to
commemorate the War of 1812?
(MUSIC EXCERPT)

(MUSIC OUT)

And how about some of the love songs
that have been written recently to
describe the feeling that one has
when one's in love?

(MUSIC EXCERPT)

(MUSIC OUT)

VIDEO

FS OF ANNC IN AUDITORIUM
WALKING DOWN THE AISLES WITH
EMPTY SEATS EVERYWHERE

CUT TO IMAGE OF FOUR
CALCULATORS APPEARING ONE AT
A TIME WITH HANDS PRESSING
THE BUTTONS

CUT TO ANNC SEATED IN
AUDITORIUM

CUT TO DONALD DUCK WITHOUT
A MOUTH WHOSE BEAK SUDDENLY
APPEARS SMILING. IT DISAPPEARS
AND BEAK RETURNS IN AN UNSIDE-
DOWN FROWN. A HAND APPEARS

AUDIO

Yet there are still other ways to
tell someone something. What
about through pictures?

And what about Math? I bet you
never thought of your math skills as
a way of communicating. We use it
to talk to computers. We use it
when we balance our checkbook.
You use it everytime you go to the
store to buy a candy bar. Without
it we couldn't fly rockets to the
moon and people wouldn't understand
their grocery bills.

And finally people communicate through
bodily movements and gestures. Do
you nod your head "yes" or "no"
when you agree or disagree? Do you
smile when you're happy or when you're
sad or you want to cry, do you frown?
If you do, you're expressing your-
selves through gestures.

VIDEO

AND SHAKES ITSELF INFERRING THAT
THIS IS WRONG AND PUTS THE
FROWNING BEAK RIGHT-SIDE UP.

CUT TO ANNC WALKING ACROSS THE
STAGE IN FRONT OF THE CURTAIN.
CAMERA PANS AND FOLLOWS HIM.
ZOOM IN TO WS

ANNC GESTURES

FADE TO BLACK

FADE UP TO DANCER DANCING
TO COPPELIA.

AUDIO

There are everyday forms of movement.
There are other more precise forms
of movement such as dance. And
ballet is a very special type of
dance with a language all its own.
The movements in ballet have to be
as carefully chosen as the language
in a sentence. And it takes a very
long time to learn the precise
techniques of ballet, which we're
going to learn a little but about
very shortly. Right now, this
auditorium and this stage are both
empty, but in a little while, a few
hours, it will be full of people
ready to enjoy tonight's performance.

VIDEO

AUDIO

END WITH CU OF HER ARM AND
HAND. CUT TO SAME VIEW OF
HER ARM AND HAND BUT NOW
SHE IS IN THE DANCE STUDIO.
MUSIC CHANGES TO LES SYLPHIDES.
ZOOM OUT TO FS OF DANCER
WHICH INCLUDES THE ANNC WHO IS
AT HER SIDE WATCHING HER.

LS WITH DANCER

ZOOM INTO WS

ZOOM OUT

YOUNG CHILD DANCERS

COME IN AND STRETCH

AT THE BARR

CUT TO YOUNG DANCERS DOING

PLIÉS (BENDING MOVEMENTS)

AT THE BARR. THE TEACHER

WHO WAS THE DANCER, INSTRUCTS THEM

This is where the training all begins.
Here is the ballet studio. The wooden
floors, the wall to wall mirrors,
and the most important tool of
communication, the dancer's body.
Many hours are spent in preparation
to learn the language of movement,
and it all begins at the barr. This
is where dancers warm up the muscles
of their body in preparation for
the strenuous dancing that will take
place in the middle of the floor.

(NATURAL SOUNDS)

VIDEO

AUDIO

IN VARIOUS BALLET MOVEMENTS.

EACH SEGMENT HAS ITS OWN MUSIC.

(NATURAL SOUND OUT)

CHILD DANCERS CONTINUE DANCING

(MUSIC IN: Pachelbel's Canon)

DANCE TEACHER (VOICE OVER):

A lot of the girls start really young because their muscles have to learn to adapt to the requirements of ballet, and it's not easy.

Most people think that ballet is really simple, but it takes as much practice as a football workout or any other sport.

Ballet is a lot of hard work.

It never seems to be right. You have to stress doing everything precisely, so in the end when you perform you don't want to have to think about your technique. So it just comes easily.

TEACHER DEMONSTRATES

(MUSIC OUT)

A DÉVELOPPÉ

VIDEO

AUDIO

ZOOM OUT TO INCLUDE THE WHOLE
CLASS. LS OF CLASS

(NATURAL SOUND)

SHE WALKS AROUND TO HELP THE
CLASS. WHEN SHE GETS TO THE
BOY DANCER WE HEAR HER VOICE OVER
THE NATURAL SOUND.

I really want to encourage boys to
dance. There aren't very many boys
in ballet classes which is really a
shame because ballet is just like
athletics.

ZOOM INTO BOY

CU OF BOY

And a lot of the boys don't realize
that ballet involves all of the
skills that you have when you play
football or basketball.

WS OF ANOTHER YOUNG DANCER

For example a lot of basketball
players are supposed to take ballet
to help their technique.

CUT TO KIDS STRETCHING AT
THE BARR AND LAUGHING BECAUSE THE
BARR IS TOO HIGH FOR ONE
OF THE YOUNGER CHILDREN. SHE
STRETCHES BACK IN VAIN SAYING
"OH, HELP."

(NATURAL SOUND)

(NATURAL SOUND OUT)

VIDEO

CUT TO CU OF DANCERS IN MIDST
OF *DÉVELOPPÉ* DANCE STEP

VIDEO: *RONDE DE JAMBE*
BALLET STEP

END ON *RONDE DE JAMBE*
FIVE PAIRS OF FEET

CUT TO CENTER OF DANCE ROOM
WHERE CHILDREN ARE PRACTICING
VARIOUS ANIMAL MOVEMENTS WITH
THE TEACHER.

AUDIO

(MUSIC: Pachelbel's Canon)

ANNC (VOICE OVER):

These barr exercises are the
building blocks of ballet. They
can be compared to words which are
the building blocks of all languages.
As you know words can be combined to
form sentences and many sentences
can be combined creating a message.
This is similar to ballet. The barr
exercises are combined to form dance
combinations which deliver a message.

(MUSIC BUILDS)

VIDEO

CHILDREN ARE LAUGHING AND
DANCING, ENJOYING THEMSELVES

END ON LARGE *PAS DE CHAT*
DANCED BY CHILD

CUT TO PROFESSIONALS
DANCING IN "PUSS IN BOOTS"
SEGMENT OF SLEEPING BEAUTY

AUDIO

DANCE TEACHER: (VOICE OVER)

We use ballet in class a lot of times to tell stories. There are a lot of movements in ballet that represent animals or that are used for an emotion. And sometimes in the center, we'll have the kids use those movements, and its a lot of fun for the kids. They like to play along with them, create stories, or pretend that they're performing and there's a step that we do a lot of times called *pas de chat*. It means step of the cat. And the kids like that step a lot. Even some of the famous ballets use animal steps like the *pas de chat* to convey a movement or an animal.

For example Sleeping Beauty has a (MUSIC CHANGES TO SLEEPING BEAUTY) segment called "Puss in Boots" where there's a *pas de chat* to represent the cat.

VIDEO

AUDIO

When you watch the professionals doing these steps you can really see that they feel the emotion of the cat. They really convey it. And when the kids try to do it in class you can see that they're trying to mimic what they see on the stage.

CUT TO CHILD WITH MOVEMENTS
SIMILAR TO PROFESSIONALS
JUST SEEN. SHE IS LAUGHING

(MUSIC OUT)
(NATURAL SOUND IN STUDIO)

DANCE TEACHER
CHILD #1
CHILD #2
DANCE TEACHER

Let's act out a skit.
I want to die!
No, I want to die!
Okay, you'll both die.

KIDS MIMIC DYING BY
DRAMATICALLY LAUGHING AND
GROANING

(MUSIC: Pachelbel's Canon)

CUT TO KIDS IN SCENARIO.
TWO GIRLS WALKING INNOCENTLY
SOON TO BE KILLED ON STAGE
BY ANOTHER GIRL WHO IS SMILING
BEHIND THEM

VIDEO

CHILDREN ACTING OUT
SCENARIO. THEY ARE
LAUGHING AS THEY ATTEMPT
TO DIE DRAMATICALLY

CUT TO CU OF NATALIA
MAKAROVA DANCING IN A
SERIOUS PERFORMANCE OF
THE DYING SWAN IN SWAN
LAKE.

AUDIO

DANCE TEACHER (VOICE OVER):

We also use ballet a lot of times
to express an emotion. You don't
just have to pretend that you're
an animal but you can convey sadness
or happiness just in the way that
you move. The same step can be done
in two different ways to represent
happiness or sadness; and a lot of
times with the kids we'll play with
that and have them try to pretend
that they're dying or that they're
angry. Just by the way if they move
sharply or if they move slowly and
lyrically. A dancer who really uses
emotion well is Natalia Makarova.
When she dances the Dying Swan
you can see just the way she moves,
the way she stretches her arms.
There is never an end to her movement.
Nothing is there without a reason.
Everything is to convey the
emotion.

VIDEO

CUT TO MODERN DANCER

CUT TO FIREBIRD PERFORMANCE
BY DANCE THEATRE OF HARLEM.

CUT TO BARISHNIKOV AND
GELSEY KIRKLAND IN THE
NUTCRACKER SUITE.

CUT TO CLASSROOM. CHILDREN
SERIOUSLY DANCING IN THE
CENTER OF THE FLOOR
.
TEACHER WORKS WITH EMILY

AUDIO

Modern dancers use emotion a lot. In fact that's the whole basis of a lot of modern techniques. But not all dancers use emotion to convey sadness or tragedy, Barishnikov and Gelsey Kirkland in the Nutcracker represent just pure happiness or just the joy of dancing.

(MUSIC BUILDS)

Some of the girls would like to be professional dancers. They've been working really hard. Emily for example would like to be professional and that's why in class I stress technique so much. Because when they do dance professionally, they've got to rely on strong technique, something that they can just have when they perform, something they don't have to think about twice.

VIDEO

LS: TEACHER BEGINS

INSTRUCTION ON *PIROUETTES*

(SPINS ON ONE FOOT)

WS OF DANCER TURNING:

EACH SPIN TURNS INTO

ANOTHER DANCER FROM THE

CHILDREN TO THE TEACHER TO

THE PROFESSIONALS

ALL DOING MULTIPLE SPINS

DANCERS STILL SPINNING

CU OF ANNC IN DANCE STUDIO

CAMERA PANS HIM AS HE WALKS

CUT TO BASKETBALL GAME

AUDIO

You'll never be as good as the best dancer. You just have to keep looking at that for your standard.

So it's always realizing that you're not as good as you want to be. You've got to get better.

(CROSSFADE: PACHELBEL OUT)

(MANNHEIM STEAMROLLER IN)

ANNC: Yes it takes years of practice to become a professional dancer. And that's what makes the difference between these professional dancers and the dancers in our studio.

In many ways dancers can be compared to top athletes. And maybe you like Emily have considered becoming a professional when you've been playing tennis, football, basketball or iceskating.

VIDEO

AUDIO

CUT TO DOROTHY HAMMILL

CUT TO JOHN MCENROE

CUT TO BASKETBALL GAME

CUT TO BARISHNIKOV LEAPING IN
THE AIR IN SLOW MOTION
(THREE LEAPS)

CUT TO FOOTBALL PLAYER
CATCHING A PASS AND
THEN FALLING

Well, a dancer's technique, style, and perfection can be compared to that of gold medal winners in the Olympics or the top athletes in many sports. The top dancers are like the Magic Johnson's of basketball; the Dorothy Hammill's of iceskating; and the John McEnroe's and Chris Evert Lloyd's of tennis.

Dancers need to be very strong, just as strong as athletes; in basketball who have to bend their knees and jump in order to reach the basket.

In ballet, dancers must bend their knees or *plié* before they leap high into the air.

Ballet can also be compared to the precision of a football player catching a pass in midair. Poor timing can cause the football player to drop the ball and

VIDEO

CUT TO BALLET "LIFT":

BARISHNIKOV AND GELSEY
KIRKLAND

CUT TO HAMMILL ICE SKATING
AND SPINNING RAPIDLY

CUT TO MALE DANCER WHO
DOES A MULTIPLE *PIROUETTE*
EN L'AIR AND FINISHES
DRAMATICALLY ON HIS KNEES.

CUT TO THEATRE: LS OF ANNC
IN EMPTY THEATRE
ZOOM IN TO CU

AUDIO

ballet dancers must also have
precision timing when the male
dancer places the female dancer
on his shoulders in what is
known as a "lift."

Everything looks so easy when the
professionals do it. Have you ever
ice skated before? Well you may
have lost your balance or have even
fallen. Well I'm sure you can
appreciate the difficulty involved
in multiple spins on ice skates.
Well this is how ballet dancers
appreciate the pros who *pirouette*
effortlessly.

(FADE OUT MUSIC)

The professionals all work very
hard to learn their language.
For ballet is a language that
communicates stories and shares

VIDEO

AUDIO

feelings through movement. In order for dancers to dance well, they must spend many years learning a language for which they communicate to you.

I hope the next time you see a ballet, you'll appreciate the work, the strength, and the effort that is involved in learning the language of ballet.

CUT TO MIKAIL BARISHNIKOV
AND GELSEY KIRKLAND
DANCING IN THE FINAL ROMANTIC
PAS DE DEUX IN THE NUTCRACKER
SUITE.

(MUSIC: NUTCRACKER SUITE)

CREDITS ROLL OVER THIS

FADE TO BLACK

(MUSIC OUT)

APPENDIX B

QUESTIONNAIRE

1. Have you ever seen a ballet before?

_____ YES

Did you see it on television? _____ YES _____ NO

Did you see it in a theatre? _____ YES _____ NO

_____ NO

2. Do you remember the name of the ballet you saw? _____ YES _____ NO

What was the name of the ballet? _____

3. Have you ever taken dance lessons? _____ YES _____ NO

What kind?

_____ JAZZ

_____ MODERN DANCE

_____ TAP DANCE

_____ BALLET

_____ FOLK DANCE

_____ ROCK AND ROLL

_____ ANOTHER TYPE OF DANCE NOT LISTED

Questionnaire

4. There are a number of ways that you can communicate with people. Check as many as you know:

_____ WORDS
_____ MUSIC
_____ GESTURES
_____ PICTURES
_____ MATH

5. The steps and movement in ballet can be called a: (Check only one)

_____ LANGUAGE
_____ THEATRE
_____ STUDIO
_____ BALLET BARR

6. A writer uses words to make a message. What does a dancer use to make a message? (Check only one)

_____ VIOLIN
_____ HIS OR HER BODY
_____ HAMMER
_____ PENCIL

Questionnaire

7. How do ballet dancers warm up their muscles? (Check only one)

- _____ WITH A HEATER
 _____ BY RUNNING AROUND THE DANCE STUDIO
 _____ EXERCISING AT THE BALLET BARR
 _____ DOING JUMPING JACKS

8. What do dancers do after warming up? (Check only one)

- _____ PUT THE MOVEMENTS TOGETHER INTO A DANCE
 _____ RUN AROUND THE BALLET STUDIO
 _____ SING SONGS
 _____ PLAY GAMES

9. Which of the following can be communicated by a dance? (You may check more than one)

- _____ FOOTBALL GAME
 _____ A STORY--DANCERS CAN PRETEND THEY ARE ANIMALS, OR KINGS, OR QUEENS, OR ANYTHING THEY WANT TO BE
 _____ AN EMOTION--DANCERS CAN SHOW HAPPINESS, OR SADNESS, OR ANGER, OR OTHER FEELINGS
 _____ MATH SKILLS

10. Name one animal that dancers imitate. (Check one)

- _____ ALLIGATOR _____ GIRAFFE _____ COW _____ CAT

Questionnaire

11. The strength and skill of ballet can be compared to: (You may check more than one)

_____ BASKETBALL

_____ FOOTBALL

_____ TENNIS

_____ READING

12. Answer YES or NO.

- | | | |
|--|-----------|----------|
| a. Ballet exercises take a lot of strength and energy. | _____ YES | _____ NO |
| b. Dancers need to be strong. | _____ YES | _____ NO |
| c. Ballet is easy to do. | _____ YES | _____ NO |
| d. Dancers show that it difficult but possible to spin on one foot. | _____ YES | _____ NO |
| e. Professional dancers make ballet look so easy. | _____ YES | _____ NO |
| f. Ballet professionals are like the top athletes in many sports. | _____ YES | _____ NO |
| g. Ballet dancers are trying to say something with their dance movements. | _____ YES | _____ NO |
| h. I would like to see a ballet. | _____ YES | _____ NO |
| i. I understand the practice involved in preparing for a ballet performance. | _____ YES | _____ NO |

13. My school is _____.

14. I am a : _____ BOY _____ GIRL

15. My number is: _____.

APPENDIX C

OBJECTIVE 1

Demystifying the fine art of ballet by
presenting ballet as a form of communication.
(i.e., gestural communication).

Questions asked: Q4 + Q5 + Q6 + Q12g

Number correct points/questions:

$$5 + 1 + 1 + 1 = 8 \text{ total points}$$

ITEM 4

There are a number of ways that you can communicate
with people. Check as many as you know:

 X WORDS

 X MUSIC

 X GESTURES

 X PICTURES

 X MATH

(All of these answers are correct with a total score
of five points for Question 4.)

ITEM 5

The steps and movement in ballet can be called a:
(Check only one)

 X LANGUAGE

 THEATRE

 STUDIO

 BALLET BARR

("Language" is the only correct answer for a total
score of one point.)



OBJECTIVE 1 (continued)

ITEM 6

A writer uses words to make a message. What does a dancer use to make a message? (Check only one)

☐ VIOLIN

☒ HIS OR HER BODY

☐ HAMMER

☐ PENCIL

("His or her body" is the only correct answer for a total score of one point.)

ITEM 12g

Ballet dancers are trying to say something with dance movements.

☒ YES

☐ NO

("Yes" is the correct answer, for a total score of one point.)

Thus the total amount of points for this objective is eight points.

APPENDIX D



OBJECTIVE 2

Helping the children to understand that rigorous training and dedication is required for expression with this gestural form of communication.

Questions asked: Q9 + Q11 + Q12 (all but g)

Number correct points/questions:

$$2 + 3 + 6 = 11 \text{ total points}$$

ITEM 9

Which of the following can be communicated by a dance?
(You may check more than one)

☐ FOOTBALL GAME

☒ A STORY--DANCERS CAN PRETEND THEY ARE
ANIMALS, OR KINGS, OR QUEENS, OR
ANYTHING THEY WANT TO BE

☒ AN EMOTION--DANCERS CAN SHOW HAPPINESS
OR SADNESS OR ANGER OR OTHER FEELINGS

☐ MATH SKILLS

(A "Story" and an "Emotion" are the correct answers
for a total score of two points.)

ITEM 11

The strength and skill of ballet can be compared to:
(You may check more than one)

☒ BASKETBALL

☒ FOOTBALL

☒ TENNIS

☐ READING

("Basketball," "Football," and "Tennis" are the
correct answers for a total score of three points.)

OBJECTIVE 2 (continued)

ITEM 12

- | | | |
|--|-------------------|------------------|
| a. Ballet exercises take a lot of strength energy. | <u> X </u> YES | <u> </u> NO |
| b. Dancers need to be strong. | <u> X </u> YES | <u> </u> NO |
| c. Ballet is easy to do. | <u> </u> YES | <u> X </u> NO |
| d. Dancers show that it is difficult but possible to spin on one foot. | <u> X </u> YES | <u> </u> NO |
| e. Professional dancers make ballet look so easy. | <u> X </u> YES | <u> </u> NO |
| f. Ballet professionals are like the top athletes in many sports. | <u> X </u> YES | <u> </u> NO |

(The correct answers are checked for a total score of six points for Question 12.)

Thus the total number of points for Objective 2 is eleven points.



APPENDIX E



DETERMINATION OF THE GROUPING CALLED "PAST EXPERIENCE"

The grouping called "past experience" was determined by answers to the first three questions on the questionnaire. Each "yes" response or check mark beside a form of dance was given one point, with a total of twelve points. Students receiving a score of less than or equal to three were considered to have little experience in dance. Those who received a score greater than three were labeled as having more experience in dance.

Following are the questions with the maximum twelve answers checked.

ITEM 1

Have you ever seen a ballet before?

 X YES

Did you see it on television? X YES NO

Did you see it in a theatre? X YES NO

 NO

ITEM 2

Do you remember the name of the ballet you saw?

 X YES

 NO

What was the name of the ballet? _____



ITEM 3

Have you ever taken dance lessons?

 X YES

 NO

What kind?

 X JAZZ

 X MODERN DANCE

 X TAP DANCE

 X BALLET

 X FOLK DANCE

 X ROCK AND ROLL

 X ANOTHER TYPE OF DANCE



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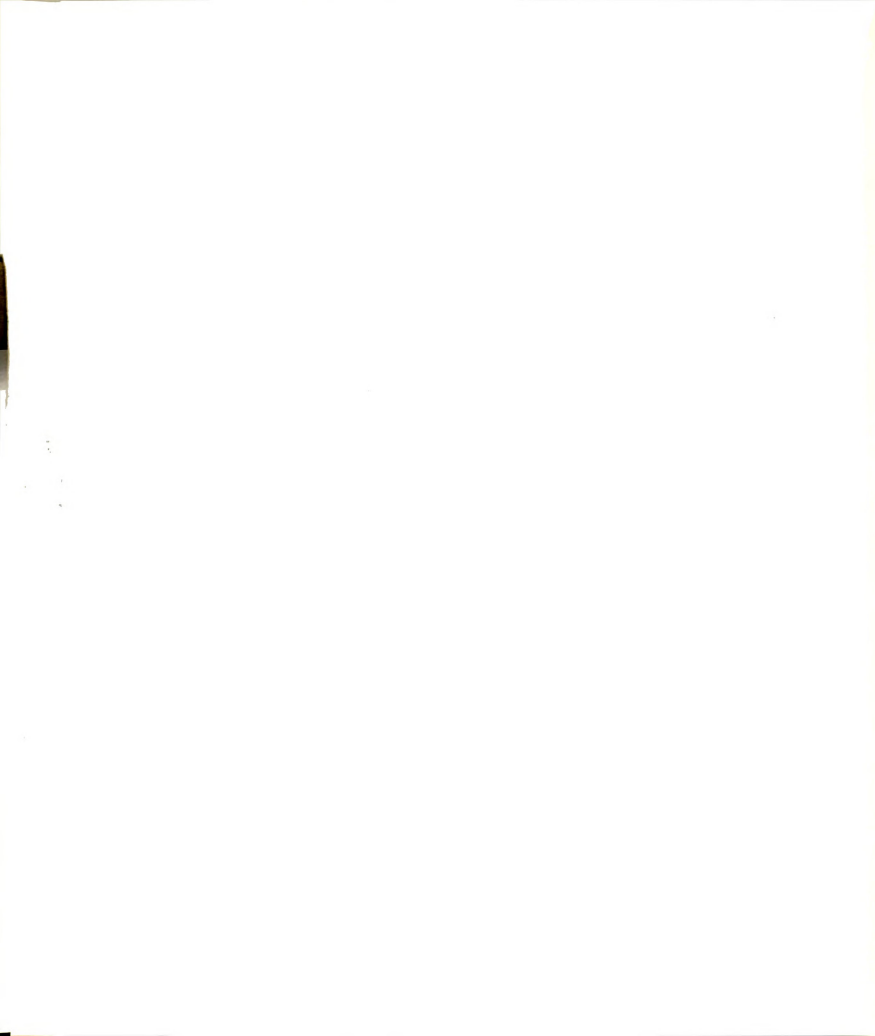
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