PICTURING DBAE

Because of its complexity, the instructional approach to art known as Discipline-Based Art Education (DBAE) often seems overwhelming to both art and classroom teachers when first introduced. DBAE centers learning on works of art, integrating content from four foundational art disciplines that contribute to the creation, understanding and appreciation of art: art production, art history, art criticism and aesthetics. This emphasis on teaching the content of art, supported by the National Art Education Association and the Getty Center for Education in the Arts, is more comprehensive than the traditional production-centered methods of art education.

Though this extensive approach is usually new to classroom teachers, frequently it is also new to art teachers who have had little introduction to its concepts in their previous education. In an effort to facilitate understanding of the complex nature of DBAE, the North Texas Institute for Educators on the Visual Arts has developed a conceptual model to illustrate the connections and relationships between the four art disciplines.

The process involved a great deal of collaborative trial and error. As visual learners one and all, we wanted a “picture,” a graphic model that would (1) be clearly understood, (2) centrally position the work of art to stress its importance, (3) illustrate the complexity of meaning inherent in a work of art, (4) represent the interrelationships between the four art disciplines, and (5) lend itself to a variety of applications. The difficulty lay in finding visuals that would overlap both the center and each other, depicting the connections between the work of art and each discipline and the connections between the disciplines themselves.

Through the contributions of a number of people (including Nancy Berry’s husband, Tom) and the wonders of Pagemaker®, we developed a final model, Connecting the Disciplines in a Work of Art, Figure 1, that provides a visual interpretation of DBAE. The diagram also offers use for translation of theory into practice, for exploration or discovery, to investigate questions relating to the four disciplines about the meaning and function of a work of art.

In the diagram, four rectangles, each representing one of the art disciplines, are positioned in a pinwheel formation to overlap and intersect to form a center. The center represents a work of art; each discipline simultaneously overlaps the center and all the other disciplines. We have arbitrarily assigned specific positions to each discipline, but the actual order is not essential as all the disciplines are equal in value.
Correlating Texas Essential Elements with Discipline-Based Art Education

Figure 2.

The focus begins with the central work of art; the image used may be an actual art work, a reproduction, a postcard or a slide. Discussion or inquiry may concern the interrelationships of the four disciplines or concentrate primarily on one. The diagram may be used as an individual worksheet by writing appropriate statements or questions in the blank spaces on each of the discipline "playing cards." It may also be enlarged to poster size or projected on a wall for group activities.

Following the initial diagram, we have developed a number of conceptual applications that are helpful in demonstrating the relationship of DBAE to other curriculum content. Correlating Texas Essential Elements with Discipline-Based Art Education, Figure 2, shows the four Essential Elements (EEs) of Instruction required in art for each grade level in Texas as they correspond to the four art disciplines. Prescribed by the 67th Texas Legislature in 1981, the Essential Elements identify content and help teachers integrate that content into the classroom.

The suggestion of one of our consortium teachers led us to explore a similar connection with the Texas Assessment of Academic Skills (TAAS), a state-mandated test all students in Texas must take in grades 3, 5, 7, 9 and to exit high school. We discovered that a natural correlation already existed, as the instructional targets of the TAAS are derived from the Essential Elements (which are detailed for all subjects). Correlating TAAS Objectives with Discipline-Based Art Education, Figure 3, has generated tremendous interest from school administrators, principals and teachers, as it demonstrates how closely the TAAS objectives parallel the objectives of DBAE. To give just one example, the interpretation of the meaning of a work of art, a major objective in DBAE, corresponds directly to the TAAS objective of identification of the main idea in comprehension of reading.

Though Figure 3 details only the specific objectives for reading comprehension and written communication for Grade 3, it provides an example of the content of the objectives presented by the TAAS. Objectives for all grades are
similar; they increase in complexity through the progression of grades. Besides language arts, the TAAS tests mathematics, a subject that may also be addressed through art.

The synchronization of objectives offers teachers new access to the understanding of DBAE and additional incentives to integrate it in the classroom. We believe the comprehensive approach of DBAE offers a valuable mode of learning for all students, providing opportunities to experience and explore the meaning of art while developing critical thinking and creative problem-solving skills. The understanding of DBAE concepts is crucial for its implementation; this model is intended to serve as an aid in that understanding.

As previously mentioned, the development of this model was a collaborative effort. Our research for additional applications for its use is continuing and we welcome your input. We feel it is entirely appropriate that the "collaboration" of the four disciplines of art echoes the collaboration of ideas shared by our staff and consortium school and museum teachers. Those of you in the classroom have an invaluable resource for experimentation - a living laboratory. We invite you to keep experimenting and send us your suggestions and feedback, as you are our best resource.

Correlating TAAS Objectives with Discipline-Based Art Education
Figure 3.

NTIEVA has incorporated the instructional targets, domains and objectives of the TAAS into the implementation of DBAE.

DBAE, which emphasizes higher level thinking and problem-solving skills, provides effective strategies for correlation with TAAS objectives.

Please feel free to copy this article and share it with fellow teachers, parents, and principals and other administrators.

For additional copies of the NTIEVA newsletter, write or call: NTIEVA, PO Box 5098, University of North Texas, Denton, TX 76203, 817/565-3986.
THREE SUCCESSFUL RENEWALS PRESENTED IN THE FALL AND EARLY WINTER

Hurst-Euless-Bedford art specialists hosted the fall semester’s first renewal/extended institute on September 26, 1992, at Wilshire Elementary School. This successful session, attended by about 50 teachers, focused on multicultural art.

In two separate workshops, participants learned about the art of Spain and the Egg as Art. Spain was the focus for a study of tesselations and the work of Picasso, presented by Sonja Starnes and Donna Stovall. Pam Stephens led participants in the creation of Pysanky eggs after an introduction to the egg as represented in the art of a variety of cultures and times.

The second renewal of the year was hosted by the Amon Carter Museum on October 31, and was coordinated with the museum’s exhibition, *Word Painter: The Illustrated Letters and Watercolors of Charles M. Russell*.

In the morning, two alternating activities were offered. Rick Stewart, Curator of Western Painting and Sculpture, led participants through the exhibit with a warm and delightful discussion on Russell’s work and character. Institute teachers Sharon Warwick (HEB ISD), Deborah Gentile (Fort Worth ISD) and Laurie Bargsley (HEB ISD) shared their experiences with students at the Amon Carter in an informal discussion.

In the afternoon, participants were treated to a visit from Charles Russell through the impersonation presented by actor Raphael Cristy. Cristy brought Russell’s yams and personality to life in an intriguing and authentic portrayal of the famous western artist.

The third renewal of the school year was hosted by Beverly Fletcher and Fort Worth ISD on November 14, at the Fort Worth Botanic Garden Center and the Kimbell Museum of Art.

The morning was devoted to a Polaroid photography workshop, followed by a wonderful lunch, generously provided by Fort Worth ISD. In the afternoon, participants moved to the Kimbell for an afternoon of *Egypt’s Dazzling Sun: Amenhotep III and His World*. A slide lecture by Marilyn

The North Texas Institute for Educators on the Visual Arts and this newsletter are supported by a Five-Year Matching Grant from the Getty Center for Education in the Arts, an Operating Unit of the J. Paul Getty Trust, 1990-94; a Three-Year Grant from the Amon G. Carter Foundation, 1991-93; a Three-Year Grant from the Edward and Betty Marcus Foundation, 1992-94; a One Year Grant from the University of North Texas Foundation, 1990; a One Year Grant from the Crystelle Waggoner Charitable Trust, 1991; One Year Grants from the Greater Denton Arts Council and the Arts Guild of Denton, 1990-92; One Year Grants from the Texas Commission on the Arts, 1989-90, 1991-92, and 1992-93; and Individual Donors.

Ingram and Rachel Wilifert provided a much-appreciated introduction.

Thanks to all who planned and presented these three exemplary renewals: Pam Stephens, Sonja Starnes, Donna Stovall, Laurie Gowland, Allison Perkins, Elizabeth Stroud, Beverly Fletcher, Marilyn Ingram and Rachel Wilifert. We also appreciate the lunch from Beverly, the slides and teacher packet from the Amon Carter and the teacher packet from the Kimbell.

The response to all three renewals was overwhelming. Space restrictions at both museums made it necessary to limit attendance, so participants were asked to make reservations (which were accepted in the order received). As the Institute continues to grow (we expect around 300 participants for the 1993 Summer Institute!), we may sometimes need to limit participants to space available for renewals and other events. We plan to continue to increase the number of offerings throughout the year to provide meaningful experiences for as many of our consortium members as possible.

THREE MORE RENEWALS PLANNED FOR EARLY 1993

Mark your calendars now, because we still have three more renewals/extended institutes planned for winter and spring 1993. The first renewal for 1993 will be hosted by Dallas ISD on January 23, featuring two teachers experienced in painting with children (in classrooms both equipped and unequipped for painting), Sanlyn Kent and Lucan Watkins.

The second 1993 renewal will be presented by Denton ISD on February 27, followed by a third renewal hosted by Plano on March 6. Each renewal will be held in the host district, and detailed reminders will be mailed to all Institute participants several weeks before each renewal.

MARCUS FOUNDATION TO PROVIDE ADDITIONAL FUNDING FOR NTIEVA STUDY PRINT COLLECTION

The Edward and Betty Marcus Foundation has provided additional funding for the NTIEVA Study Print Collection, sets of 18" x 24" fine art poster reproductions of 25 works of art, each from the consortium's five area art museums, now being developed under the direction of Nancy Berry.

The additional funding will make possible the production of an accompanying teacher's guide that will include suggestions for classroom activities, vocabulary lessons, reading lists, cross-referencing for thematic presentations, and reference information on the back of the prints.

Plans continue to introduce the prints during the 1993 Summer Institute, after which boxed sets of the prints will be distributed, gratis, to each consortium school district participating in NTIEVA.

TENTATIVE LIST OF WORKS OF ART

Amon Carter Museum

Dash for the Timber
Ball Play of the Sioux
Parson Weem's Fable, Grant Wood
The Hunter's Return, Thomas Cole
Ease, William Hamett

Dallas Museum of Art

Eccentric Flint or Maya Wall Panel
Rhythm Pounder (Senoufo, Africa)
The Icebergs, Frederick Church
Three Mothers, John Biggers
Matisse's Ivy and Flowers

Kimbell Art Museum

The Cardsharps
Horse, George Stubbs
On the Europe Bridge, Cassatt
Girl on a Bridge, Munch
Waterfall and Monkeys (Japanese Scroll)

Meadows Museum

Students at the Pestalozzian Military Academy, Goya
Jacob Laying the Peeled Rods Before the Flocks of Laban, Murillo
The Dwarf Michol, Carreño de Miranda
Still Life in a Landscape, Picasso
Portrait of Alessandro Farnese

Modern Art Museum of Fort Worth

Hina, Deborah Butterfield
Night Heron, David Bates
To Miz - Pax Vobiscum, Hans Hoffman
Mr. Bellamy, Roy Lichenstein
Rodeo Riders, Lineares Brothers

The NTIEVA Newsletter is published four times a year by the North Texas Institute for Educators on the Visual Arts
Editor: Nancy Walkup Reynolds
Please send submissions (manuscripts, photos, artwork) to NTIEVA, UNT, PO Box 5098, Denton, TX 76203

NTIEVA Newsletter
SEMINAR OFFERED FOR GHOST RANCH SPRING RETREAT PARTICIPANTS

A preparatory seminar will be offered for Ghost Ranch Spring Retreat participants at the Amon Carter Museum on Saturday, January 31, from 9:00-12:00 a.m. We will investigate the Georgia O'Keeffe paintings on display, view photographs of the southwest by Laura Gilpin (she took the photo of O'Keeffe in the last newsletter), look at some slides of Ghost Ranch and discuss particulars of the retreat (such as how many sets of long underwear you should bring).

The retreat is scheduled at Ghost Ranch Conference Center, Abiquiu, New Mexico, March 14-18, 1993. Ghost Ranch is a National Adult Study Center of the Presbyterian Church that provides facilities for education, reflection and relaxation in an awesome and colorful landscape.

Throughout the retreat we plan to focus on the three rich and diverse cultures of New Mexico: Anglo, Hispanic and Native-American Indian. Each participant will receive a teacher handbook, but the handbook will also be available for purchase by others.

A choice of optional excursions will be available to museums in Santa Fe and Taos, to the Indian ruins at Bandelier National Monument and to the Hispanic village of Chimayo. In addition, we will offer mini-seminars at the ranch on Georgia O'Keeffe, Milagros, Characteristics of Pueblo Indian Pottery, Photographing New Mexico, and others.

There are a few additional spaces now available. The cost for the retreat is $300.00 per person, adults only, please. This includes five nights at Ghost Ranch, double occupancy with shared bath and all meals in the dining room from Sunday night dinner to Friday morning breakfast. Accomodations are adobe cabins (these sleep four with two bedrooms and, usually, a sitting area) or motel-like units.

Also included are admissions to museums, teacher handbooks (historical and biographical information, lesson plans, museum activities, slides etc.), services of group leaders and administrative costs.

Please call Nancy Reynolds at the NTIEVA office, 817/565-3986, for an application or for more information, or join us at the Amon Carter on January 31.

DAVIS RECOGNIZED FOR ADVANCING CONCERNS OF UNIVERSITY WOMEN

D. Jack Davis, Co-Director of NTIEVA and Vice Provost and Associate Vice President for Academic Affairs at the University of North Texas, was recently recognized for his contributions to the status of women at UNT.

Davis was presented a special award for his support of the UNT League for Professional Women through various functions and events he has helped sponsor. The award was presented on November 14, 1992, at the League's annual Professional Women's Day Luncheon in Denton.

MCCARTER CHAIRS PANEL AT NATIONAL GALLERY OF ART CONFERENCE

R. William McCarter, Co-Director of NTIEVA, served as panel chair at "Art Museums and Educators: Partners in Excellence," October 22-23, 1992, at the National Gallery of Art in Washington, D.C.

The panel, Consortiums and Collaborations, also included Anne El-Omami, Curator of Education at the Cincinnati Art Museum, Jules Prown, Paul Mellon Professor of History of Art, Yale University, and Philip Yenawine, Director of Education, Museum of Modern Art, New York.

The conference and panel provided an opportunity to interact and share insights about museum/teacher program collaborations across the country. As many conference participants expressed interest in the "Connecting the Disciplines" diagrams presented by McCarter, the Institute has distributed "Picturing DBAE" by individual request.
LIVING PAINTINGS PRESENTED BY
DENTON'S
SAM HOUSTON ELEMENTARY

Under the direction of art specialist Rhonda Sherrill, the entire third grade of Sam Houston Elementary, Denton ISD, presented a program of four "living paintings" for the PTA on November 12, 1992.

The paintings staged were a multicultural selection, and included Parade, by Jacob Lawrence, Apauquog, by Adolph Gottlieb, Sunny Side of the Street, by Philip Evergood, and Cascarones, by Carmen Lomas Garza.

The presentation of each living painting began with the display of a reproduction or slide of the orginal work, followed by a historical overview from Rhonda. The actual living painting included comments from the "artist," spoken information from the painting participants, dramalization of the painting, and appropriate music.

Every third grade student at the school had a part in the evening's presentations. The knowledge students had acquired through preparation for the living paintings was evident in the confident manner in which each student spoke his or her part. Elaborate costumes and well-planned sets added to this comprehensive effort to bring the paintings to life.

NOTE: Rhonda Sherrill has considerately offered to make her backdrops and props available for use by our institute participants. They will be stored in the NTIEVA office, so please call if you would like to borrow any of them for a similar effort in your school.

DRAWING: ENVIRONMENTAL CONCERNS AND SURREALISM

by Berniece Patterson, Art Specialist
Evers Park Elementary School, Denton

Since students study the problems of litter, waste and the effects of pollution on the environment, I decided to correlate an art unit with this important science unit. We discussed the reasons behind problems, technological advances and possible solutions.

I felt that Surrealism was an excellent style for our fifth and sixth graders to portray their environmental concerns. Since the problems of litter and pollution seem to have gotten our of control, and Surrealism portrays recognizable objects which seem to be out of place, I explained that Surrealism was a style of art in which objects were realistically portrayed, but were sometimes in dreamlike settings or combined with unexpected objects. I introduced artist Salvador Dali, and explained that he wanted to systematize confusions and discredit the world of everyday reality.

Displaying sensitivity to the elements and principles of design, the fifth and sixth graders created their own Surrealistic artwork with environmental concerns as the theme. Students decided which problems they wanted to illustrate and chose either crayons or mixed media. Together, the students created a mural entitled Live in Harmony: Protect Nature's Plants and Animals.

By increasing environmental awareness and promoting inventive and imaginative expression through art materials, students had the opportunity to grow aesthetically, develop the ability to evaluate and appreciate that which surrounds them, and assume responsibility for the improvement and quality of our continuously changing earth.

NTIEVA PUBLISHES
JON YOUNG MONOGRAPH

Art as an Inherited Condition, the keynote address presented by Jon I. Young at the 1991 Summer Institute, is the first in a series of monographs published by NTIEVA. Dr. Young's invaluable, thought-provoking presentation was given on the opening day of the Institute.

Dr. Young is Professor and Chair of the Department of Computer Education and Cognitive Systems at the University of North Texas.

Copies of Art as an Inherited Condition have been mailed to all Institute participants. Additional copies are available upon request.

HAITIAN CULTURAL LEGACY

"From Haiti to Louisiana: A Cultural Legacy," written by Nancy Reynolds, NTIEVA Project Coordinator, and Judy Godfrey, Director of the Meadows Museum of Art, Centenary College, Shreveport, Louisiana, was published in the Winter 1992 issue of The Docent Educator.

The article details an interdisciplinary exhibit of Haitian art that was presented by the Meadows Museum in Shreveport in the Spring of 1992. In the exhibit, the shared cultural and historical traditions of Haiti and Louisiana were explored through works of art.

The exhibit was developed from the extensive collection of Dr. Jean Briere, a Haitian-born doctor from Shreveport. Nancy and Judy are currently working with Crizmac, a multicultural art education publisher, to produce a teacher resource package based on the Haitian exhibit. It will include a video, a teacher's guide and other educational materials; anticipated publication date is April 1993.

NTIEVA PRESENTS SEMINAR SERIES
FOR FORT WORTH
BOYS AND GIRLS CLUBS

The Boys and Girls Clubs of Fort Worth joined forces with NTIEVA in October, 1992, to bring quality art training experiences to Club personnel. The mini-institute brought together art directors from individual branches for three intense days of art experiences that included visits to the three Fort Worth art museums.

Objectives developed by Club personnel include the development of mural projects, planning art exhibitions and taking field trips to Fort Worth museums.

A REMINDER FROM
THE MUSEUMS

Our consortium museums report that they are almost all completely booked for the remainder of the 1993 school year. We are delighted that the number of Institute school tours have increased, yet the museums can accommodate only a certain number of tours at a time.

Please make your reservations for school tours as far in advance as possible. If possible, call to reserve tours during the summer or soon after school starts.

AMON CARTER REPORTS
INSTITUTE SCHOOL TOURS
MORE THAN DOUBLE

Elizabeth Stroud, Tour Coordinator at the Amon Carter Museum, reports that the number of Institute schools touring the Museum have more than doubled this year.

In a letter to the Institute, Elizabeth states "The increase in the number of schools from 1991 to 1992 is a good measure of the effectiveness of the Institute's collaboration with the Museum and the resulting awareness of the Museum's role in DBAE on the part of the Institute teachers."

Elizabeth continues "the most visible and exciting progress is apparent in the quality of these tours. These children are consistently prepared, attentive, and display a much higher level of visual awareness and verbal ability than the children who have not received DBAE training from an Institute teacher."

VIDEOS AND SLIDE SETS AVAILABLE
FOR USE IN THE CLASSROOM

Works of art by master artists Winslow Homer, Leonardo da Vinci, Rembrandt and Picasso can be viewed in your classroom! Examples of art from China, Africa and Egypt can be presented to your students! These are only a few of the possibilities available for free loan from the National Gallery Extension Library at the NTIEVA office. If you need a list of available titles, please call Kay at 817/565-4408.
SPEECH THERAPIST DISCOVERS BENEFITS OF DBAE

What can spark spontaneous speech from a hesitant speaker? Cause enough excitement that both the student and teacher are spellbound? Encourage young children to remember details? The answer: discipline-based art education...in the speech therapist's classroom!

Susan Green, speech therapist at Bedford Heights Elementary in HEB ISD, recently began successfully using art images with her speech students. Certified by the American Speech, Language and Hearing Association, and licensed by TEA, Susan also holds a master of science from UNT, and has been a speech therapist for eleven years in HEB.

Introducing children to art images in speech therapy is a process she is pioneering. Although photography has intrigued Susan for quite awhile, she only recently began to contemplate implementing art images into her teaching. Student response and enthusiasm to the works of art have prompted Susan to start documenting student progress in her classroom.

Eventually, Susan hopes to present her findings in articles and at art and speech conferences. This interview, conducted in late November, reflects Susan's initial correlation of DBAE components to speech therapy methodology.

NTIEVA What do you hope to accomplish by using the principles of DBAE with speech therapy?

SUSAN I hope to present information in a new format that will provide visual as well as auditory stimuli to enhance students' acquisition of specific speech and language concepts and skills.

NTIEVA How do you select art images to use?

SUSAN At this point, I am using Take 5 images, along with activities I have been exposed to through NTIEVA renewal inservice programs.

NTIEVA How do you use DBAE with your students?

SUSAN For one example, my sixth grade students will be discussing the illustrated letters of Charles Russell. They will then write their own "story letters" and illustrate them. The goals of this speech activity will be to identify the main idea, tell a story in the proper sequence and use grammatically correct sentences.

NTIEVA What do you anticipate your long-range accomplishments to be?

SUSAN I hope to explore a novel format for presenting information and services to speech therapy students in both regular and special education. I believe the principles of DBAE will prove to be quite effective in improving the teaching of speech therapists as well as other special education teachers.

NTIEVA Any other comments you would like to add?

SUSAN Thus far, I am very excited by the children's responses to the art images. They are eager to talk about what they are seeing and about getting to the meaning of the art. The amount of spontaneous language they produce is increasing at a quick rate.

Susan will be continuing with DBAE in a speech therapy program throughout the spring semester. She encourages other speech therapists and special education teachers to contact their school's art specialist to develop similar programs within their schools and districts. Susan can be reached at Bedford Heights Elementary.
STORYTELLER DOLLS AT BEDFORD HEIGHTS

Fifth grade students under the direction of Sonja Starnes, art specialist and Sue Bilbrey, fifth grade classroom teacher, Bedford Heights Elementary, HEB ISD, created storyteller dolls, based on Native American storytelling dolls, then wrote their own legends to accompany the dolls.

Sue explained that during their social studies time, students learned about different American Indian tribes. Later, she read traditional legends to them before requiring students to create their own legends. Sonja displayed some original Native American storyteller dolls, then the fifth graders designed their own to fit their individual legends.

Storyteller dolls are a figurative pottery tradition of Cochiti Pueblo (between Santa Fe and Albuquerque in New Mexico). Traditionally often represented as small animals (such as bears or coyotes) or women with babies on their backs, storytellers are still made by Cochiti potters, using clay from Cochiti, white slip from Santo Domingo Pueblo and red from Bandelier.

Louis Naranjo, an artist from Cochiti, says of his work, "My ideas come from the environment here in the pueblo and from the songs in my heart. I sing to the clay and the clay sings back, telling me what is good to make."

Reference:

SPINNING GIRL

A story by Evan Carrington, fifth grade, Bedford Heights Elementary, HEB ISD

Once, a long time ago, in an Indian tribe, a girl was sitting alone watching the people of her tribe ask the rain god for rain.

Her parents had been killed from a disease that made them break out in red dots that looked like mosquito bites. Wise Man, the wisest man in the village, said that it was from the white men that came to the village. Others thought it was the buffalo. Spinning Girl had been too sad to say anything.

Spinning Girl had a special blanket. That was all she had left, besides a dog and a teepee.

One night, the village runner came running out of breath to tell them that the white men were coming with sticks of fire. "Run, pack your baskets!" the chief called from somewhere in the night. Slowly, Spinning Girl packed her blanket and tied her dog to the sled. A white man ran into the teepee, his eyes full of fire, waving a stick of fire and shouting in a strange tongue. Spinning Girl reached for her basket but the white man was quicker. He grabbed her basket and sneered. Spinning Girl was so mad, she stomped around and around, faster and faster. The white man stared in terror, the fire gone from his eyes. She was forming a wind funnel! She chased after him to get her basket. When she was through, she went back to her tribe and stayed there awhile to protect them. Then she went and explored the countryside. This was the first tornado.

AMON CARTER DONATES ART REPRODUCTIONS TO INSTITUTE

The Amon Carter Museum Shop has generously donated a large assortment of fine art reproductions and posters to the Institute. Images include works of art from the Amon Carter and other museums around the country.

Some of the posters are very large - a great size for using with a class. If teachers need a certain image from the collection of the Amon Carter, please call us. We will be happy to provide specific images to Institute participants, as available, per request. The reproductions and posters will also be given to Institute participants at renewals and used for special projects throughout the year.
HURST HILLS STUDENTS
STUDY
ABORIGINAL DREAM STORIES

Fourth grade students in Donna Stovall’s art class at Hurst Hills Elementary (HEB ISD) recently studied dream stories of the Australian Aboriginal people.

Dream stories, Donna explained, are parables which incorporate animals to teach children about the environment, rules for living and the spiritual world.

Students learned such Aboriginal fables as how the kangaroo developed its tale, how the porcupine acquired quills and why the dolphin has a blow spout. Children compared the Australian stories to tales in American culture, then wrote their own dream stories.

In the culminating art lesson of the unit, the fourth graders brought small tree branches and decorated them with different colors and designs that interpreted their stories. Students then shared their stories with the other students in the class.

Reference:

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1993 SUMMER INSTITUTE
OPEN TO NON-CONSORTIUM PARTICIPANTS FOR PAY

In response to numerous requests, NTIEVA is offering the 1993 Summer Institute, June 14 - 25, for participation for a fee by non-consortium school teams and interested individuals.

The two-week summer institute will provide extensive training in the theory and application of discipline-based art education through lectures, workshops and encounters with the visual world of art in our consortium museums.

NTIEVA will continue to focus primarily on the six school districts that are original members of our consortium, yet we believe our initial objectives can be expanded to serve the region.

Interested schools or individuals may call Nancy Reynolds at NTIEVA (817/565-3986) for details on costs, availability of graduate credit and housing, or further information.

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MY SNAKE
A story by Christy Blubaugh, fourth grade,
Hurst Hills Elementary, HEB ISD

My snake goes around looking for people who have had a bad day or who are grumpy and mad. Then he bites them. After they are bitten they don't ever have a bad day in them again in their whole life. My snake eats plants and pollen out of colorful flowers.

One day my snake was wandering around when he saw a girl named Elizabeth. She was very upset because she had told her friend that she didn't like her at all. He crawled up to her and bit her on the ankle. She paused and then got up and called her friend. As he slithered away, he heard her say she was sorry. As he crossed the street he thought to himself, "Mission accomplished!"

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BLOW YOUR OWN HORN!

Teachers, we want you to blow your own horn! Please let us know about the fantastic educational experiences going on in your classroom and school so we can include them in the newsletter. You can send us articles, lesson plans, photographs or art work, or give us a little notice and we'll come to your school to visit and take photographs. Don't be shy! Share your students' successes and your ideas with our other Institute participants. Blow your own Horn!
MUSEUM MESSAGES

AMON CARTER MUSEUM 817-738-1933
WORD PAINTER: THE ILLUSTRATED LETTERS AND WATERCOLORS OF CHARLES M. RUSSELL
October 24, 1992 - February 7, 1993

BELLOWS'S NEW YORK
January 16 - April 25, 1993

THE PAINTINGS OF GEORGE BELLows
February 20 - May 9, 1993

DALLAS MUSEUM OF ART 214-922-1200
THE IMPRESSIONIST AND THE CITY:
PISSARRO'S SERIES PAINTINGS
November 15, 1992 - January 31

GATES OF MYSTERY: THE ART OF HOLY RUSSIA
February 28 - April 18, 1993

MUSEUM OF EUROPE REINSTALLED, April 18, 1993

KIMBELL ART MUSEUM 817-332-8451
EGYPT'S DAZZLING SUN: AMENHOTEP III AND HIS WORLD
October 24, 1992 - January 31, 1993

JACOPO BASSANO
January 23 - April 25, 1993

MEADOWS MUSEUM 214-692-2516
OPEN SPAIN/ESPANA ABIERTA
November 20, 1992 - January 10, 1993

MODERN ART MUSEUM OF FORT WORTH
817-738-9215
“RUCKUS RODEO” RETURNS
December 19, 1992 - February 14, 1993

TERRY ALLEN: YOUTH IN ASIA
February 28 - April 18, 1993

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