1993 SUMMER INSTITUTE
SET FOR JUNE 14-25

The 1993 Summer Institute of the North Texas Institute for Educators on the Visual Arts will be presented June 14-25. The Summer Institute, the fourth offered by NTIEVA, will be attended by more than 300 teachers, administrators, museum educators, docents and graduate students from 76 schools.

Division of the Districts: Because of the number of participants attending this summer, NTIEVA will conduct five separate and simultaneous institutes. Dallas ISD, Fort Worth ISD, Hurst-Euless-Bedford ISD and Plano ISD will each host an institute; Denton and Pilot Point ISDs and the University of North Texas will host a fifth institute. This fifth institute is open to non-consortium schools and individuals on a fee basis.

Scheduling: Participants from all five institutes will meet together only on the first day of the Summer Institute. This first day will be presented at Central Junior High in HEB ISD. On all other days, participants will meet with their fellow districts at sites within each district and at specified museums.

Museums: Due to the increased number of Institute participants, the difficulties involved in orchestrating large groups in the museums, and the restriction of most schools to field trips to relatively local institutions, most districts will not visit all five museums. Dallas and Plano ISDs will visit the Dallas Museum of Art and the Meadows Museum. Fort Worth and HEB ISDs will visit the Amon Carter, the Kimbell and the Modern Art Museum of Fort Worth. The Denton/Pilot Point/Other Participants Institute will visit all five of the metroplex museums. To provide participants a personal opportunity to become acquainted with all five museums, each museum will be asked to host a renewal/extended institute during the 1993-94 school year.

Structure of 1993 NTIEVA Summer Institute
5 Separate and Simultaneous Institutes

During the Institute, study of the human commonality of personal adornment will provide investigation into various cultures and times.
Study Print Collection: ArtLinks, the NTIEVA study print collection funded by the Edward and Betty Marcus Foundation, will be introduced in the Summer Institute. The Institute will focus on the twenty-five images from the five consortium museums in ArtLinks. Attending schools from all consortium districts will each receive a set of prints for use in their school.

Further Information: Detailed information on the NTIEVA 1993 Summer Institute will be included in welcome packets that will be sent to all participants in May.

GRADUATE AND AAT CREDIT AVAILABLE FOR INSTITUTE PARTICIPANTS

Institute participants can earn either three hours graduate credit or AAT credit for attending the 1993 Summer Institute. Application forms for AAT credit will be sent to participants in welcome packets in May. The applications must be returned to NTIEVA before the institute starts. To receive 45 hours of AAT credit, participants must attend the entire Institute (partial AAT credit is not given).

Participants can receive graduate credit by attending the Institute and fulfilling course requirements set by Dr. William McCarter. State guidelines also require attendance in class for one day following the end of the Institute.

To receive graduate credit, students and teachers who have never taken a course at the University of North Texas must first apply for admission to the Graduate School. May 3, 1994, is the deadline for graduate application admission. After this date, applicants are subject to late fees, but admission is possible until June 1. Application forms may be obtained by contacting:

The Toulouse School of Graduate Studies
University of North Texas
P.O. Box 5446
Denton, TX 76203
(817) 565-2636

After admission forms have been completed and returned to the Graduate School, along with transcripts and a $25.00 application fee, participants need to get course approval and registration information from UNT. Participants who are already enrolled at UNT need to contact the NTIEVA office and register at UNT for ART 5970.001. Please call the Registrar’s Office at UNT at (817) 565-2111 for registration dates and times. For course approval, call Harriet Laney at (817) 565-3954 as soon as possible.


ART LINKS
TO BE INTRODUCED IN 1993 SUMMER INSTITUTE

ArtLinks, the NTIEVA Study Print Collection, will be introduced to participants of the 1993 Summer Institute. The collection, boxed sets of 18" x 24" fine art poster reproductions, includes twenty-five works of art, five each from our consortium’s five area art museums. Made possible by a generous grant from the Edward and Betty Marcus Foundation, the prints are backed with reference information and laminated for classroom use. Each set includes a user guide that duplicates the information on the back of the prints.

Museum educators from the Amon Carter Museum (Allison Perkins), the Dallas Museum of Art (Gail Davitt and Aileen Horan), the Kimbell Art Museum (Marilyn Ingram), the Meadows Museum (Maria-Teresa Garcia), and the Modern Art Museum of Fort Worth (Linda Powell) worked with Nancy Berry, ArtLinks project director and NTIEVA consultant, to select the artworks and prepare related support materials.

Reference material on the back of each print includes information about the artist or culture, subject, cultural context and style, as well as formal, sensory, expressive and technical properties appropriate to the work. Suggested discussion questions prepared by museum educators are included to guide students in higher order thinking skills as they explore artworks from many cultures and times.
The study prints from ArtLinks will provide a focus throughout the 1993 Summer Institute and ArtLinks will be distributed during the Institute to each participating consortium elementary school. Following, in the fall, an accompanying teacher's guide will further help with lesson planning by offering additional suggestions for classroom activities, vocabulary lessons, reading lists and cross-referencing for thematic presentations.

Future inservices are planned to introduce and distribute ArtLinks to consortium schools which have previously attended a summer institute.

WORKS OF ART INCLUDED IN ARTLINKS

Amon Carter Museum

Dash for the Timber, Frederic Remington
Ball Play of the Sioux, Seth Eastman
Parson Weem's Fable, Grant Wood
The Hunter's Return, Thomas Cole
Ease, William Harnett

Dallas Museum of Art

Maya Wall Panel with Female Dignitary
Rhythm Pounder (Senufo, Africa)
The Icebergs, Frederick Church
Starry Crown, John Biggers
Ivy in Flower, Henri Matisse

Kimbell Art Museum

The Cardsharps, Caravaggio
Girls on a Jetty, Edvard Munch
On the Europe Bridge, Caillebotte
A Stormy Sea, Jacob van Ruisdael
Lord Grosvenor's Arabian with a Groom, George Stubbs

Meadows Museum

Students at the Pestalozzian Military Academy, Goya
Jacob Laying the Peeled Rods Before the Flocks of Laban, Murillo
Portait of Alessandro Farnese, Alonso Sanchez Coello
Still Life in a Landscape, Picasso
The Circus, Miro

Modern Art Museum of Fort Worth

China or the Devil, Lee Smith
Hina, Deborah Butterfield
Mr. Bellamy, Roy Lichenstein
Night Heron, David Bates
To Miz - Pax Vobiscum, Hans Hoffmann

Xiaoze Xie, an artist from China, demonstrates traditional Chinese painting at the Denton Renewal as Denton Art Coordinator Rhonda Sherrill looks on.

THREE RENEWALS HELD IN WINTER AND SPRING 1993

Three renewals/extended institutes were offered for NTIEVA participants in early 1993. The first was hosted by Dallas ISD and Art Coordinator Janice Wiggins at Withers Elementary on January 23. It featured two master art teachers, Sanlyn Kent and Lucan Watkins, who shared comprehensive painting experiences with children in both art and standard classrooms.

The second renewal was hosted by Denton ISD and Art Coordinator Rhonda Sherrill at Sam Houston Elementary on February 27. Asian Influence was the theme, highlighted by a demonstration by Xiaoze Xie, an artist from China. Barbara Ivy and Lisa Carrell presented children's literature and related classroom activities based on Asian art and Rhonda presented slides and activities related to Asian jewelry traditions.

The third 1993 renewal, Reviving the Renaissance, was hosted by Plano ISD Art Coordinator Lynda Alford at Vines High School on April 17. Participants learned about iconography, papermaking, marbleizing and bookbinding.
A MODEL PROGRAM:
INCREASING YOUR SCHOOL FACULTY’S UNDERSTANDING OF DBAE

by Diane McClure
Art Specialist, M.H. Moore Elementary, Fort Worth ISD

Last summer, a team of teachers from our school had the opportunity to attend the North Texas Institute for Educators on the Visual Arts Summer Institute. Over a period of two weeks, we learned methods to combine the four disciplines of art (art history, art criticism, aesthetics, and art production) to increase children’s visual and perceptual experiences and to promote critical thinking skills among students as they reflect on their environments, their cultures, and their art experiences.

Our team of three included Mary Alvarado, a kindergarten classroom teacher, Sandra Wise, a first grade classroom teacher and me, the art specialist. During the Institute, we planned a three-fold approach to implementation to increase understanding on our campus. Figure 1 illustrates the resulting model for implementation, detailing relationships between the school, the district and NTIEVA.

First, we would start early in the year with a general faculty meeting to explain the basic concepts of DBAE, then follow up with two longer workshops where we would present and practice specific activities to make classroom teachers more comfortable with the approach.

Our school, M.H. Moore Elementary in Fort Worth ISD, is one of the largest urban elementary schools in our city. With 44 teachers in grades pre-k through 5, and ten of those in portable buildings, communication and coordination are not always easy, but we went about planning step by step.

The first step was to meet with Beverly Fletcher, our district Director of Art. She shared her own vision for the workshops and the teacher training. She also secured AAT (Advanced Academic Training) credit for teachers who attended all three sessions. We next secured permission from our supportive school principal, Gladys Jenkins, who scheduled the dates we agreed upon on the school calendar. Finally, with a choice of possible dates to offer, we confirmed a date with Nancy Reynolds, coordinator of NTIEVA, as our initial speaker.

The first workshop was scheduled for September 15, right after the start of school. It was planned for a regularly-scheduled faculty meeting day, so we felt we could count on an all-inclusive audience of teachers from all grades in the school for a one-hour period. Since the TAAS (Texas Assessment of Academic Skills) test was about to be given early in the fall and it focuses on critical thinking, we also wanted to reinforce DBAE’s development of critical thinking skills – especially in the domain of the TAAS test.

TAAS scores are a big concern on our campus and in our urban district and the TAAS test was coming up immediately in October for our third grade students. We knew our teachers’ thoughts were already geared in that direction at the
time, so Nancy constructed a visual correlating the TAAS tested objectives in reading comprehension and written communication to the four disciplines of DBAE - art history, art criticism, aesthetics, and production. She also modeled and led the faculty in an aesthetics activity called In, Out, Maybe. It was a relaxing and fun way for the teachers to begin to see value in some of the non-production components of DBAE. The faculty was involved, and responded by raising interesting discussion questions.

Beverly also gave an overview of the components of DBAE and established herself as a source of support to the teachers. We videotaped the meeting, gave door prizes of art prints and art supplies and served refreshments.

Our second workshop took place on October 22, in the art classroom after school. Our goal was to share some specific lesson plans and activities that teachers could use to teach art with the DBAE approach in their classrooms. Because the TAAS test was also in October, we frequently tied these activities into the TAAS objectives. Beverly continually supported our workshops with her presence. This time we invited Carolyn Sherburn, a district art teacher with experience in the DBAE approach to present her ideas. She directed us through time-line activities with postcards, showed artwork produced by her students from units in which she'd included the TAAS objectives, and demonstrated tessellation. In addition, she modeled art criticism games for students using the art postcards. The teachers participated with enthusiasm and received handouts on several artists' histories and several art lessons. We, again, videotaped, offered door prizes to participants, and served refreshments.

Finally, our third, and last, workshop was held on February 18, during our campus' celebration of Black History Month, a day before the school-wide Black History Program and Art Exhibit. Early enough in the year to give teachers time to practice some of the ideas, this was also a timely opportunity to feature multiculturalism through DBAE. We served multicultural snacks and, once again, met in the art classroom from 4-6 p.m. African-American art prints were given away as door prizes and we videotaped the meeting. I presented a mystery game with social studies connections in which characteristics of different cultures are "discovered," based on observations, inferences, and conclusions from various art objects. I also showed a video, *African American Art: Past and Present*, from the NTIEVA National Gallery of Art Film Library Extension Program.

The kindergarten teacher in our team shared some of her students' work that resulted from their observations and discussions of postcard reproductions of portraits. Carol Unangst, a visiting district art teacher, shared her ideas for developing multicultural kits to use in teaching art lessons. We played *Token Response* with sets of laminated tokens and multicultural art prints. Teachers enthusiastically evaluated and discussed the prints. I also previewed new district elementary DBAE curriculum objectives which are pending for the 1993-94 school year.

I am confident the results of these workshops will continue to surface throughout the remainder of this year and on into the future. There has been an increase in the number of teachers from our campus attending district art workshops. Teachers have used and displayed more comprehensive art lessons from district curriculum. This summer, we are adding two members to our school's "NTIEVA Team" for the next institute, and more requested to come than could be invited from our school.

We're off to a good start - I've begun to create a card catalogue system for our school's art prints so they can be easily borrowed and used. Next year I hope to work even more closely with classroom teachers to further increase their confidence and implementation of DBAE. With our school's collaborative efforts, we hope to see today's elementary children significantly impacted in their adult perceptions and ideas by discipline-based art education.

![Image](image-url)

Pilot Point ISD 4th grade students from Elaine Tischler's class made figure sculptures after a study of Bruegel's painting, *Children's Games*.
NTIEVA/UNT GALLERY/SCHOOL DISTRICT COLLABORATION DEVELOPED FOR SANDY SKOGLUND EXHIBIT

An exhibit of the work of artist Sandy Skoglund at the University of North Texas led to the development of a successful collaboration between the School of Visual Arts, university art education students, Denton ISD and NTIEVA. The Green House: An Installation by Sandy Skoglund and In the Last Hour: Sandy Skoglund, Photographs and Sculpture, 1979-1992 was on display in the Art Gallery of the School of Visual Arts on the UNT campus from February 8 - March 13, 1993.

In this exhibit, a large portion of the gallery was transformed into a lifesized installation of a living room, covered in organic, biodegradable green straw and occupied by 33 sculptures of purple and green dogs. Photographs and a number of sculptural objects from previous installations were also on display. Skoglund's astute use of color and the unexpected suggested to Nancy Berry, Assistant Professor of Art at UNT, natural possibilities for the development of a comprehensive art experience for local school students.

Through collaborative planning (and the assistance of gallery director Diana Block), critical, aesthetic and production activities were developed by Nancy Berry, NTIEVA project coordinator Nancy Reynolds, and NTIEVA research assistants Pam Stephens and Kay Wilson.

Three simultaneous activities were planned for the school visits to UNT: (1) a guided tour of the exhibit, with university students in Nancy Berry's art education class serving as docents and guides; (2) a three-dimensional production activity in which students would begin creation of a paper environment that would be completed back in their classrooms; and (3) a kinetic activity in which students would use their bodies to form "environments," preserving the pose through Polaroid photography.

Packets of teacher materials were developed for use in preparing students for the trip to UNT. These included slides of Sandy Skoglund's work, biographical material about the artist, questions to use while viewing the art works, and suggested classroom activities for pre- and post-visit. Packets were sent to the art specialists at their schools in time to prepare the students.

Fifth and sixth grade students from three Denton ISD schools visited the Sandy Skoglund exhibit in the University of North Texas Art Gallery on February 25, March 4, and March 11. Denton art specialists Rhonda Sherrill of Sam Houston Elementary, Barbetta Ganzer of Woodrow Wilson Elementary and Lauren Killam of Ginnings Elementary each brought approximately 100 students. Students were divided into three groups and rotated through the three prepared activities. Only one school came per week, so the project actually spanned a three-week period.

Art education students from Nancy Berry's class served as docents for the visiting Denton students in the Sandy Skoglund exhibit.
NEW RESOURCES AVAILABLE TO TEACHERS FROM THE NITEVA OFFICE

Many teachers in the NITEVA consortium have taken advantage of the films available through our office from the National Gallery of Art, Washington, D.C. Videos, slide packets and teacher packets cover a wide variety of subjects and can be mailed to you for use in your classroom.

We recently received a new addition to the National Gallery collection, "Henri Matisse: Paper Cut-Outs". This slide packet contains 48 slides, 2 cassettes, text, and study prints. We also have films and teacher packets from other sources that you can enjoy with your students. A favorite of several teachers who have used it is "Wang Yani: The Brush of Innocence", a film about a young Chinese girl who does traditional Chinese ink and brush paintings of charming and often humorous subjects. Sandy Skoglund teacher packets are also available and contain slides of the works that were on exhibit in February and March at UNT, questions to use with students while viewing the slides, suggested classroom activities, vocabulary words, and instructions for related production activities.

If you would like to present these materials or any of the other videos or slide packets we can supply for your use, or if you need a list of the materials we have available, notify Kay Wilson at (817) 565-4408.

RENOVATION BEGINS ON EAST WING OF CENTER FOR THE VISUAL ARTS IN DENTON

The Center for the Visual Arts in Denton is beginning a new phase of growth, as construction begins to finish the previously undeveloped East wing of the Center. A warehouse for the past seven years, the space is being remodeled to contain a gallery, classroom, docent office and organizational storage/archive space.

The addition of a second public gallery means a greater variety of community classes can be offered in coming years. The renovation also includes an upgrade of the Meadows Gallery lighting system.
BRIDGING THE CURRICULUM THROUGH ART: A MUSEUM/SCHOOL COLLABORATION

"Best inservice ever! Art is often intimidating because I don't understand it...It was great to see how to use it and tie it into all subject areas!" - Lakewood Elementary classroom teacher after the Amon Carter inservice.

The Amon Carter Museum graciously opened its doors April 12 to the faculty of Lakewood Elementary (Hurst-Euless-Bedford ISD) and the North Texas Institute for an all day inservice, Bridging the Curriculum Through Art. Allison Perkins, Director of Education at the Amon Carter, and Bill McCarter, Co-director of NTIEVA, introduced interdisciplinary concepts by using George Bellows’ painting, The Cliff Dwellers, to explore and interpret the meaning of the work of art while simultaneously relating it to science, writing and social studies. The Cliff Dwellers, familiar to Institute participants through the Take 5 print collection, was on temporary exhibition at the Amon Carter as part of a Bellows retrospective.

For the remainder of the day, Institute-trained DBAE teachers Laurie Bargstey, Marilyn Duncan, Louise Engel, Darlene Florence, Susan Hulsey, Kathy Palmer and Sharon Warwick teamed with Allison Perkins and NTIEVA staff Nancy Reynolds, Pam Stephens and Kay Wilson to teach six interdisciplinary lessons based upon works of art in the museum’s permanent collection.

After the Institute and Museum staffs presented art historical information about each work, the classroom teachers gave interdisciplinary lessons applicable to various elementary grades. The faculty moved around the museum to explore social studies through the life and works of Georgia O’Keeffe, narrative and descriptive writing with paintings by Charles Russell and Grant Wood, and science via works by Thomas Cole and Winslow Homer.

Russ Chapman, arts advocate and principal at Lakewood, and Jack Davis, Co-director of NTIEVA, closed the inservice by reiterating the importance of a quality art education, emphasizing how the visual arts create avenues for learning and help teach critical thinking skills.

BRIDGING THE CURRICULUM THROUGH ART: THE SCHOOL'S PERSPECTIVE

"My vision is that the faculty will begin to develop a more comprehensive, integrated and global view of learning in terms of art, writing and the two targeted content areas. In short, I wish to see all of the school community begin to view works of art in terms of artistic analysis, historical or scientific impact and have the capacity to express the relationships noted through the written word." - Lakewood Principal Russ Chapman

The objective of our inservice tour of the Amon Carter Museum was to provide the faculty with strategies for the integration of discipline-based art education with writing across the science and social studies curriculum. This inservice was given in partial fulfillment of the mandates of a Chapter II Education Grant, and it is the foundation for other implementation strategies to infuse the curriculum with art.

The Amon Carter Museum was especially helpful to the school. Under the leadership of Allison Perkins, the Museum welcomed the Lakewood Faculty on a day that is usually dark, and presented a program of the highest quality. All of the evaluation comments turned in by the teachers were positive, and continuing enthusiasm for the project is evident in the subsequent number of art prints checked out from the art room.

Classroom teacher Darlene Florence suggested this museum day to the principal in the beginning, because of her positive experience with the museums during the NTIEVA Summer Institute. It turned out to be a splendid and innovative idea for a campus level inservice. We feel this inservice provides a new model for museums and schools collaborations to provide quality art education for teachers and the children they serve.

The support role of the North Texas Institute cannot be adequately acknowledged. They have been the foundation and the source of the connections, information and planning that produced this and other models of delivery systems that foster excellence in art education in the public schools.

Follow-up activities are planned for the Lakewood faculty to facilitate better implementation of DBAE and cross-curricular learning. The art specialist, Sharon Warwick, plans to have print parties in the art room to acquaint the faculty with the approximately 1200 art images available to them through the current art print inventory. Grade level mini-lessons will be presented by Ms. Warwick to model further strategies for delivery of DBAE and integrated learning.

The corps of NTIEVA mentor teachers will also begin to assume more leadership responsibilities for their grade levels in terms of infusing art into other content areas and using art prints to initiate and integrate lessons of every kind.

Enthusiasm for the use of art works and DBAE continues to increase at this elementary school and new opportunities will surely present themselves to this dedicated faculty. Perhaps there will even be another day at the museum for Lakewood.

contributed by Russ Chapman and Sharon Warwick
RUCKUS RODEO INSPIRES GLEN PARK STUDENTS

by Kathy Bellamy, Art Specialist, Glen Park Elementary, Fort Worth

NTIEVA teachers Gracie Rhyne and Linda Shepard were really excited about the Ruckus Rodeo exhibit we saw in the basement at the Modern Art Museum of Fort Worth last summer. When the exhibit opened, they shared their enthusiasm with their colleagues at Glen Park in Fort Worth.

Ten Glen Park teachers attended the workshop about the exhibit offered by the Modern. Nine Pre-K/Kindergarten and six 1st/2nd grade classes from the school attended the exhibit, held between December 19, 1992 - February 14, 1993.

The exhibit inspired Pre-K/K classes to construct a papier mache cowboy and horse that now welcome visitors and students each day at the front entrance to the school. Children also attended a dinosaur exhibit at the Fort Worth Zoo on the same day; subsequently, a papier mache dinosaur joined the horse and cowboy in the corral!

1993 NTIEVA Ghost Ranch Retreat participants at the Mabel Dodge Luhan House in Taos, New Mexico (where D.H. Lawrence painted the bathroom windows!)

1994 GHOST RANCH RETREAT SET

We can't wait to go back! - the 1994 Ghost Ranch Spring Retreat is scheduled for March 13-18, 1994. Space is reserved for only 20 participants, and reservations will be accepted in the order received. Further information will be provided during the 1993 Summer Institute.

MEADOWS MUSEUM SUMMER ART PROGRAM

The Meadows Museum at SMU offers an exciting and enriching art experience through the months of June and July for students from pre-kindergarten through junior high school. Classes will vary each week and offer an opportunity to explore various art media. Classes will incorporate production in the studio with the exploration of original works of art in the museum. The Meadows Museum Summer Art Program offers a fun, fast-paced week for the serious and committed young art student.

Classes will be taught by Sylvia Licon, Cynthia Salinas Dooley and Marsha McRae Hogue, art teachers for DISD and RISD, and by Maria-Teresa Garcia, Associate Curator, Meadows Museum.

Classes meet daily for a week in the morning or afternoon sessions or on four consecutive Saturdays. Enrollment in all classes is limited to 20 students per week and offered on a first-come, first-serve basis. Registration for each class is $50.00 for museum members and $60.00 for non-museum members. Art Supplies are included. For more information, please call the Meadows Museum at (214) 768-1674 or 768-2516.
INTEGRATED CURRICULUM IN DEVELOPMENT IN PLANO ISD

Lynda Alford, Plano Art Coordinator, reports a number of interesting major changes taking place in Plano ISD. Most of the activity is focused on the possibilities for a truly integrated curriculum. The district is making a significant commitment to change through a new Curriculum Development Center (CDC) made up of thirty classroom teachers. These teachers were selected via application to serve as authors of the new integrated curriculum.

The teachers are meeting one full school day (a sub takes the class) and one full evening per week. Special readings and intense discussion groups have concentrated attention on topics such as brain-based learning. One of the books they have read which is of interest to DBAE proponents is Teaching and the Human Brain, by Geoffrey and Renate Caine. Lynda indicates that the content of this publication is very supportive of art in the curriculum because the emphasis is on the search for meaning so common to all human activity. On April 7th, Bill McCarter and Lynda made a presentation before the committee to reinforce the “art connection” during the discussion of this book.

Bill presented, discussed and involved the 30 teachers with the integration models designed by NTIEVA. Lynda guided the teachers through Chapter 7 of the Caines’ book, “Brain-based Learning.” The teachers were divided into 12 groups and each group was asked to present one of the principles of brain-based learning. They did so by creating visual symbols and images on 6 foot pieces of paper.

The meeting concluded with a review of the human commonalities identified by Ernest Boyer (adapted from “Educating in a Multicultural World,” a speech by Ernest Boyer, President of The Carnegie Foundation for The Advancement of Teaching). Teachers identified these human traits in reproductions of art works displayed around the room:

1. All of us experience the life cycles: Birth, Growth, Death.
2. All of us develop symbols. Visual and oral symbols constitute the language of spoken and unspoken expressions of feelings and ideas.
3. All of us respond to the Aesthetic. The arts allow us to respond to the most profound of human experiences.
4. All of us have the capacity to recall the past and anticipate the future.
5. All of us develop some forms of social bonding. Human beings are also members of groups and institutions.
6. All of us are connected to the ecology of the planet.
7. All of us produce and consume.
8. All of us seek meaning and purpose.

If all goes as planned, the teachers will be employed to write for the complete month of June, and, in August, will begin implementation in their own classrooms along with teams from the schools. All of this planning and implementation has as its center the basic mandate of the support of integrated curriculum by technology. We hope Lynda will keep us up-to-date on these exciting events in our consortium.

MONA LISA THE 2ND

by Merritt Foy, 5th grade, Weatherford Elementary, Plano ISD

Yea! I only had one box of Girl Scout cookies to sell before I could get a free ticket to Six Flags. I decided to go to Mrs. Cooper's house, because she's really rich. She was sure to buy some cookies.

When Mrs. Cooper came to the door, I told her about the cookies I was selling. She told me to wait in her museum while she got some change. I looked around and saw a beautiful picture of mountains. The lady said Mona Lisa. Someone sure made a mistake!

I quickly whirled around when I felt a tap on my shoulder. It just couldn't be! It was Mona Lisa.

"Hello," Mona said. "I came out of that painting because I could see all these new clothes and hairstyles. The way I was painted, I must look in all directions. There's no way to keep from looking away. It's terrible."

I got very worried. Mona wouldn't get back into the picture until she got what she wanted. There was only one thing left to do. I reached into my bag and got out a black mini-skirt, a purple shirt, matching hair bow and socks, black tennis shoes, a crumber, hair spray, a brush and make-up.

When I finished with her she looked beautiful. I asked her if she could make another copy of herself like that and she nodded her head. She put herself in a purple painting and put her old self in another painting.

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CHILDREN NEED STUDIES THAT ENRICH

reprinted from the Fort Worth Star Telegram, Feb. 2, 1993

Education should never be allowed to concern children with only matters of the head at the expense of those matters of the heart and soul. Such a mistake will retard the fullest development of what it means to be human.

The arts, as creative expressions of the human quest for identity, meaning and place in the world, are essential to the cultivation of the whole person, and by extension, to the social and cultural fabric of a people.

Children deprived of art are just as deficient in their education as those who are ignorant in math, science and history. They will suffer an arresting of what they may grow to become.

Unfortunately, many officials responsible for maintaining tight budgets in hard times are concluding that the arts are merely expendable frills. These officials and their short-sighted political constituencies are wrong.

Texas has resisted such myopic policies - so far - and requires all public schools to include arts courses in the curriculum. We would prefer to see more required courses for all students and more emphasis on a disciplined approach not only to creating art but also to examining the history of various forms and encouraging critical judgments of works of art. That is a goal that we urge school boards to pursue.

Even so, many local districts - including many in the Metroplex - find that most students enroll in some aspect of the arts as elective courses. In addition, enrichment programs in the schools encourage exposure to such artistic and cultural entities as at museums, local symphonies and performing-arts companies such as ballets and theaters.

The American Council on the Arts is among a number of organizations that have conducted research showing the value of the arts in educating young people - and some of the studies have been critical that the emphasis not only has not been stronger but that the arts have not been taught with sufficient depth or rigor to gain the confidence and respect of the public.

"We must demonstrate that when children do arts, they are doing critical thinking and problem-solving and learning about civilization," said Carol Sterling, director of arts education for the American Council on the Arts. "Unless we categorize this in terms people understand, arts will always be considered a frill."

Increasing emphasis needs to be placed on how the arts stimulate the learning process - not just in terms of subject matter and skills, but also in developing concentration, discipline and teamwork - and how they could be critical in retaining and encouraging some academically marginal students who have difficulty mastering traditional scholarship.

If the logic works for football and other sports, the logic works for the arts.

The arts also can open new horizons into understanding other cultures - and possibly gaining some insight into the diverse culture in which American students live. Learning dates, geography, industry and customs is all well and good, but learning how other people paint, sing, etch, sculpt, perform and make music - how they see and hear life - opens doors to revelations that may be even more enduring.

Understanding and the appreciating the world of the arts adds a dimension to life that transcends simply seeing and hearing. In a world seemingly bent on the science of calculation, we would hope that all of our children may also learn to penetrate the wonders and beauties that can be opened to them - and within them - through the soulful stimulation of the arts.

SUMMER CLASSES AND WORKSHOPS AT THE MODERN ART MUSEUM OF FORT WORTH

Five sets of classes and workshops will be offered for students this summer at the Modern Art Museum of Fort Worth. Ask the Artist features artist Lee Smith and explores how artists use memory and imagination as part of the creative process. Magical Masks, taught by storyteller Tom McDermott, will draw inspiration from images in stories from many different cultures. Baubles, Bangles and Beads, taught by artist Van LeBus, will provide an opportunity to create jewelry from "earth friendly" recycled objects.

Puppet Players is a multi-faceted creative experience offered in collaboration with the Fort Worth Theater. Drawing inspiration from Mercer Mayer's There's a Nightmare in My Closet, students will design and create their own puppets and stage a performance for family and friends. Pop to Postmodernism will be taught by Mark Thistlthwaite, Professor of Art History at TCU. The class will concentrate primarily on art since 1960, emphasizing the transition from modernism to postmodernism (college credit available through TCU).

Please call (817) 738-9215 for further information about classes, times and fees.
MUSEUM MESSAGES

AMON CARTER MUSEUM 817-738-1933

NINETEENTH-CENTURY LANDSCAPE PHOTOGRAPHS
May 1 - July 25, 1993

BROR UTTER
May 1 - July 25, 1993

THEME AND IMPROVISATION: KANDINSKY AND THE
AMERICAN AVANT-GARDE, 1912 - 1950
May 15 - August 1, 1993

DALLAS MUSEUM OF ART 214-922-1200

MUSEUM OF EUROPE REINSTALLED, April 18, 1993

THE ANCESTRAL PRESENCE IN INDONESIA
April 24 - October 31, 1993

ENCOUNTERS 3: CADY NOLAND & DOUG MACWITHEY
April 5 - July 4, 1993

PAINTERS OF THE GREAT MING
June 3 - August 1, 1993

KIMBELL ART MUSEUM 817-332-8451

SIR THOMAS LAWRENCE: PORTRAITS OF AN AGE,
1790 - 1830
May 15 - July 11, 1993

DEGAS TO MATISSE:
THE MAURICE WERTHEIM COLLECTION
June 5 - August 29, 1993

MEADOWS MUSEUM 214-692-2516

PABLO PICASSO: SONNETS OF GONGORA
MANUEL BOIX: TIRANT LO BLANC
June 10 - August 8, 1993

MODERN ART MUSEUM OF FORT WORTH
817-738-9215

JULIE BOZZI: AMERICAN FOOD
April 16 - June 13, 1993

SEAN SCULLY: THE CATHERINE PAINTINGS
May 16 - July 25, 1993

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